

MINORITY REPORT

by
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REVISED DRAFT

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BLACK

We hear a woman WHISPER:

WOMAN' S VOICE
Murderer.

FADE IN: A SERIES OF IMAGES

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

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

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

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

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

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

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

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

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

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

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

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

FEMALE FACE
Howard --

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

MALE FACE
I forgot my glasses.

THE SCISSORS SNIP.

MALE FACE
You know how blind I am without
them.

WE SEE THE WOMAN IN THE BEDROOM

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

The bloody scissors bounce open onto the bathroom floor.

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

DISSOLVE TO:

THE THREE FACES

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

THE THREE OF THEM
Murderer.

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

A RED BALL - ANALYTICAL ROOM

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

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

INSIDE PRECRIME HEADQUARTERS - MAIN FLOOR

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

ANDERTON
Okay, Jad, what's coming?

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

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

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

ANDERTON
 Case #1108, previsualized by the
 Precogs and recorded on holoshpere
 by Precrime's q-stacks.
 (to a screen)
 My fellow witnesses for case #1108
 are Dr. Katherine James and Chief
 Justice Frank Pollard.

ON A VIDEO SCREEN

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

ANDERTON
 Have the witnesses previewed and
 validated #1108?

INT. POLLARD'S OFFICE - MORNING

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

POLLARD
 Affirmative. Validated.

INT. DR. JAMES' OFFICE - MORNING

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

JAMES
 Go get him.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton pulls a small disc from his pocket.

ANDERTON
 Stand by...

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

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

ANDERTON
Al right, Howard, where are you...

INT. SUBURBAN D.C. KITCHEN - MORNING

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

A WOMEN'S VOICE
Breakfast!

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

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

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

SARAH
Continent...

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

SARAH
Howard?! Breakfast!

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

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

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

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

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

ANDERTON
Come on...

EXT. BROWNSTONE IN GEORGETOWN - MORNING

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

VOICE
Morning, Mr. Marks.

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

EXT. BROWNSTONE - MORNING

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

JAD
We can't grab it...

ANDERTON
Run the subscription list...

EXT. BROWNSTONE - MORNING

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

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

VECTORS from the shadows appear on the screen now.

JAD
Workin' it.

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

ANDERTON
Morning, detectives.

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

EXT. BROWNSTONE - MORNING

Howard Marks pauses, notices A MAN -- handsome, muscular, practically bursting out of a nice suit -- loitering in front of the small park across the street. Howard studies the man a moment as Sarah appears in the doorway behind him, sees him looking at the man.

SARAH
Breakfast, honey.

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

HOWARD
He looks familiar.

SARAH
Who?

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

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

JAD
Got him in the Foxhall. 4421 Gainsborough.

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

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

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

FLETCHER
Seventeen minutes.

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

INT. PRECRIME READY ROOM - MORNING

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

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

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

The cop reacts, pushes the stick away...

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Jad spins around in his chair...

JAD
Chief, we got a problem with our
location --

Anderton looks at him.

JAD
It's no longer there.

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

ANDERTON
Where we going, Agatha? Talk to
me.

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

FLETCHER
Chief, the investigator from the Fed is here.

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

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

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

FLETCHER
Uh, sir...

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

VOICE
I've got coffee, thank you.

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

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

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

JAD
The Marks moved two weeks ago. No one knows where. Still searching for family and employer.

MECHANICAL VOICE
Time horizon: 12 minutes...

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

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

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

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

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

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

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

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

ANDERTON
The brick has been repointed, the
glass is original with new glazing
bars. I show composite mouldings
with dentils.
(then)
Someone took care in the
renovation. Let's find the
architect...

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

ANDERTON
I show a cop on horseback.

JAD
Somewhere near the capital?

ANDERTON
No maglev system.

JAD
The mall?

ANDERTON
Georgetown.

Fletcher introduces Witwer to a female member of the team.

FLETCHER
This is Evanna, the team pilot.

WITWER
Nice to meet you. Gum?

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

EVANNA
Oh, thank you...

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

WITWER
She's cute.

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

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

Witwer stares at them, blowing a bubble.

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

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

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

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

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

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

MECHANICAL VOICE
Time Horizon, ten minutes...

Witwer reacts to the incessant RINGING OF THE ALARM BELL.

WITWER
Can't they shut that off?

FLETCHER
That's the Red Ball Alarm.

Witwer looks at him.

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

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

INT. MARKS KITCHEN - MORNING

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

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

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

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

SARAH
What about your meeting?

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

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

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

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

HOWARD
We could have lunch together.

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

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

As Sarah turns and smiles at Howard.

SARAH
Raincheck?

HOWARD
Sure. Raincheck.

SON
... that we here highly resolve
that these dead shall not have died
in vain...

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

SARAH
Your ride's here. Get your stuff.

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

JAD
Director. Line three.

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

BURGESS
Tell me not to worry, John.

ANDERTON
Don't worry, Lamar.

BURGESS
The nation votes this week...

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

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

ANDERTON
(working)
Uh-huh...

BURGESS
Has the observer from Justice shown
up yet?

ANDERTON
Hang on, Lamar --

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

INT. MARKS KITCHEN - MORNING

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

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Anderton indicates the screen to Jad. Witter watches.

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

JAD
Yeah? So?

ANDERTON
Now look at him...

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

ANDERTON
It's a park.

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

EXT. PARK ACROSS FROM THE MARKS BROWNSTONE - MORNING

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

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

SARAH
Come on...

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

INT. PRECRIME - MORNING

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

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

Anderton looks at the readout Fletcher hands him.

ANDERTON
 Woodley's all Victorian. It's gotta be Barnaby Woods.
 (keeps moving)
 I want two cameras: one Spyder, one floater.

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

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

ANDERTON
 (replacing the clip)
 They did. Make yourself comfortable. We'll be back in an hour.

WITWER
 You mind if I tag along?

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

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

EXT. DEPARTMENT OF PRECRIME - ROOF - MORNING

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

EVANNA
 Time Horizon six minutes.

As the hovership lifts off.

EXT. MARKS HOUSE - GEORGETOWN - MORNING

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

INT. MARKS HOUSE - KITCHEN - MORNING

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

INT. HOVERSHIP - MORNING

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

INT. MARKS HOUSE - MORNING

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

EXT. D.C. - MORNING

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

INT. MARKS HOUSE - MORNING

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

INT. MARKS HOUSE - MORNING

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

INT. BEDROOM - MORNING

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

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

EXT. PARK - MORNING

The only sound, the SQUEAK OF THE MERRY-GO-ROUND as the kid goes round and round. All of a sudden several PRECOPS drop down on DESCENDERS. The kid looks off at them, confused as to why it's now raining cops... he slowly looks UP and sees THE HOVERSHIP floating above him...

INT. BEDROOM - MORNING

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

EXT. PARK - MORNING

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

INT. PRECRIME HOVERSHIP - MORNING

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

MECHANICAL VOICE
Time Horizon. One minute.

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

EXT. PARK - MORNING

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

ANDERTON
Jad?

INT. PRECRIME ANALYTICAL ROOM - MORNING

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

JAD
Go ahead.

ANDERTON (PHONE)
Did he close the front door?

JAD
What?

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

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

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

EXT. PARK - MORNING

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

INT. BEDROOM - MORNING

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

EXT. PARK - MORNING

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

INT. PRECRIME HOVERSHIP - MORNING

As Evanna takes off...

MECHANICAL VOICE
Time Horizon, thirty seconds --

EVANNA
Hold on!

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

INT. BEDROOM - MORNING

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

EXT. HOUSE - MORNING

As Anderton blows through the open front door...

INT. BEDROOM - MORNING

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

INT. HOUSE - MORNING

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

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

INT. BEDROOM - MORNING

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

SARAH
Howard --

HOWARD
I forgot my glasses.

The lover rolls off of her and sits up.

HOWARD
You know how blind I am without
them.

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

HOWARD
What --

TIGHT ON THEIR TWO HANDS

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

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

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

CAMERA BOT - POV

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

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

Howard makes a run for the door...

ANDERTON
Knott --

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

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

ANDERTON
Positive for Howard Marks --

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

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

SARAH
What?

HOWARD
I didn't do anything! Sarah!

ANDERTON
(to Fletcher)
Give the man his hat.

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

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

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

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

As the halo is fitted onto his head, Howard's body arches in a convulsive shock, his eyes rolling white into his head as he finally goes limp.

INT. PRECRIME ANALYTICAL ROOM - MORNING

As Witter watches the Previ sion Screen.

WITWER
I thought they stopped the murder --

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

JAD
That's just an echo.
(smiles)
Precog Deja Vu.
(Looks at the screen)
Some of the really bad ones, the
Precogs see over and over again.

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

INT. MARKS HOUSE - MORNING

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

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

DISSOLVE TO:

EXT. INNER CITY - NIGHT

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

INT. A DARK ROOM - NIGHT

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

VOICE OVER
Precrime: It works!

EXT. INNER CITY - NIGHT

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

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

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

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

POLICEMAN
My partner was murdered...

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

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

INT. DARK ROOM - NIGHT

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

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

EXT. INNER CITY - NIGHT

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

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

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

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

Anderton, runs past the HUGE PROJECTION...

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

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

CHILDREN
 Precrime: It works!

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

EXT. INNER CITY - DARK

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

ANDERTON
 Lycon?

A VOICE
 What's the matter, can't sleep?

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

ANDERTON
 I just need a little clarity.

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

ANDERTON
 I'll try the new stuff.

Anderton reaches into his sock and takes out some CASH. Lycon takes out his own, much filthier sock and reaches inside. He pulls out a handful of tiny BLACK INHALERS and holds a few of them out to Anderton who hesitates, then takes them.

LYCON
Sweet dreams, Chief.

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

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

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

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

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

LYCON
"The one eyed-man is King".

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

INT. ANDERTON'S APARTMENT - NIGHT

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

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

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

HIS BEDROOM

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

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

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

THE SOLARIUM

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

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

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

SEAN
Daddy!

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

SEAN
Catch!

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

ANDERTON'S POV

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

SEAN
Hi, Daddy...

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

ANDERTON
Hi, Sean. How was your day?

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

SEAN
I scored a goal!

ANDERTON
That's great.

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

SEAN
I raced mommy!

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

SEAN
I won!

ANDERTON
What a big boy. How old are you?

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

SEAN
I want pizza!

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

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

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

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

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

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

FADE OUT.

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

FADE IN:

INT. ANDERTON'S APARTMENT - MORNING

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

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

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

ANDERTON
 Shi t --

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

SYNTH VOICE
 You have twelve messages.

BURGESS' VOICE
 John? Where the hell are you?

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

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

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

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

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

EXT. PRECRIME - DAY

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

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

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

INT. PRECRIME HEADQUATERS - MAIN FLOOR - DAY

As Anderton enters, is immediately cut off by Burgess.

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

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

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

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

BURGESS
Don't apologize, John.

His tone stops Anderton.

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

ANDERTON
I understand. Sir.

Burgess stares at Anderton.

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

ANDERTON
Yes, sir.

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

ANDERTON
I understand. What's the other
thing?

BURGESS
Tuck in your shirt.

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

INT. PRECRIME ANALYTICAL ROOM - DAY

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

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

WITWER
(returns the sphere to Fletcher)
I'm sure you've all grasped the legalistic drawback to precrime methodology.

KNOTT
Here we go again...

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

JAD
But they will.

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

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

ANDERTON (O. S.)
Yes, it is.

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

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

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

ANDERTON
Why did you catch that?

WITWER
Because it was going to fall.

ANDERTON
You're certain?

WITWER
Yes.

ANDERTON
But it didn't fall. You caught it.

Witwer looks at the ball in his hand.

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

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

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

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

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

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

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

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

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

ANDERTON
To Hi neman?

Witwer looks at the screens showing THE PRECOGS.

WITWER
To them.

ANDERTON
Cops aren't allowed inside the
temple.

WITWER
Really? You've never been inside?

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

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

ANDERTON
Maybe you didn't hear me.

WITWER
If it's a question of authority.

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

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

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

ANDERTON
Show it to me.

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

WITWER
Contrary to what you might think,
this experiment is being conducted
under the supervision and with the
express permission of the Attorney
General of the United States. I'm
here as his representative. Which
means... you're now operating under
my supervision.

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

WITTER
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 Witter and Anderton walk through A LASER DECONTAMINATION BOOTH...

WALLY
No no no no no...

Witter 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 Witter. He's
from Justice and we're to give him
a full run of the farm.

WITTER
Nice to meet you, Wally.

WALLY
Shhh! They're sleeping.

WITTER
(whispers)
Tell me how all this works.

AND NOW WE SEE: THE TANK

As a RIPPLE APPEARS in the white liquid.

WITTER (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 write
about in the liquid, we can see that their bodies are thin,
nearly translucent.

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

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

REVEAL: THE PRECOG TANK

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

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

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

WALLY
In other words, we see what they see.

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

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

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

WITWER
(staring at them)
No... they're much more than that.

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

WITWER
Science has stolen most of our miracles. In a way...
(indicates the tank)
... they give us hope... hope of the existence of the divine.

He sees Anderton and Wally looking at him.

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

ANDERTON
The precogs are pattern recognition
filters, nothing more.

WITWER
But you call this room the
"temple".

ANDERTON
Just a nickname.

WITWER
(nods, then)
The oracle isn't where the power is
anyway. The power's always been
with the priests.
(Looks at the Precogs)
Even if they had to invent the
oracle.

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

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

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

ANDERTON
Uh-huh. Jad?

JAD
Sir?

ANDERTON
Go back to work. All of you.

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

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

ANDERTON
 What does he think of your chosen
 line of work?

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

He looks at Anderton.

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

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

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

Anderton says nothing. Hates the man all over again.

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

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

WITWER
 Flaws.

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

WITWER
 I agree. The system is perfect. If
 there's a flaw, it's human. It
 always is.
 (then)
 Thank you for the tour, Wally.

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

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

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

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

ANDERTON
Uh, Wally --

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

ANDERTON
Wally!

AGATHA
(whisper)
Can you see?

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

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

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

WALLY
John?!

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

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

Anderton turns and looks at the Precog writing about.

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

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

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

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

ANDERTON
She was looking right at me.

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

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

ANDERTON
She spoke to me.

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

ANDERTON
She said...

Anderton looks up at the screens...

ANDERTON
"Can you see?"

EXT. THE DEPARTMENT OF CONTAINMENT - EARLY MORNING

Anderton takes off his sunglasses, looks at a screen:

ANDERTON
Anderton. John.

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

INT. DEPARTMENT OF CONTAINMENT - EARLY MORNING

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

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

Anderton slows his pace, eyeing the row of inert bodies along the floor as he goes. Above each inert prisoner is a SCREEN that continuously plays the Precog's PREVISION OF THE MURDER for which they've been convicted.

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

ON THE CURTAIN

As Anderton parts it to REVEAL:

A LIVING SPACE

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

MAN
HOO BOY!
(then)
You scared me, Chief.

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

ANDERTON
You the sentry?

GIDEON
Yes, sir. I'm Gideon.
(indicates the organ)
The music relaxes the prisoners.

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

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

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

GIDEON
Kill type?

ANDERTON
Drowning.

Gideon turns to a computer screen on his wheelchair.

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

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

ANDERTON
Victim's a white female.

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

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

ANDERTON
 Stop! Roll back... There!

Gideon looks at the screen.

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

ANDERTON
 This is the official composite of
 the three precogs?

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

ANDERTON
 Show me just Agatha's data stream.

GIDEON
 For that, we have to go for a ride.

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

ANDERTON
 You the only sentry?

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

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

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

Only half-listening, Anderton watches as now A SECOND TIER OF MARKERS appear right below the first tier. The video screens playing the murder provisions 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 horri fic images.

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

And now Anderton watches as a fourth tier rises up.

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

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

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

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

GIDEON
 Hence the expression...

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

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

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

ANDERTON
 I'd forgotten there were so many.

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

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

Anderton moves onto the platform they lift up and away.

INT. ANDERTON'S APARTMENT - DAY

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

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

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

SEAN (O.S.)
 Hey, Daddy!

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

SEAN
 Catch!

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

WITTER
 My God...

INT. DEPARTMENT OF CONTAINMENT - DAY

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

GIDEON
 They get to spend twenty years
 asleep, somewhere between life and
 death, all the while getting their
 bodies pumped up with nutrients
 they'd never get if they were out
 on the street.
 (stops the platform)
 Okee pokee, here we go...

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

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

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

ANDERTON
That's her --

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

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

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

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

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

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

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

GIDEON
Okay, so you want just the female's previ sion.

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

But the THIRD SCREEN IS BLANK.

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

ANDERTON
Try again.

GIDEON
(works the computer)
No... we have the two previsions from the twins right here, but... (indicates the blank screen)
... I can't pull up any data from the female. Probably just a glitch.

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

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

ANDERTON
(Looks at the face)
Just tell me about the intended
victim. This Anne Lively...

Gideon works the computer.

GIDEON
Looks like she was a neuroin addict
like John Doe here, but I show an
address history that includes the
Beaton Clinic.

ANDERTON
So she cleaned up. Where is she
now?

Gideon again works the computer, then sits back.

GIDEON
Huh. How ironic...

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

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

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

GIDEON
Careful, Chief...

Anderton looks at him.

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

DISSOLVE TO:

THE WHITE LIQUID

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

INT. BURGESS' LIVING ROOM - DAY

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

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

ANDERTON
I'm saying the third provision 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 provisions.

Burgess sneezes, takes out his handkerchief.

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

WIFE (O.S.)
It's stress.

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

BURGESS
What's this?

WIFE
Herbal tea with honey.

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

WIFE
Just drink it before I pour it in your lap.

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

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

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

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

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

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

BURGESS
Lara called me.

ANDERTON
What?

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

ANDERTON
I'm fine.

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

ANDERTON
(beat)
I go running down there.

BURGESS
In the middle of the night?

Anderton doesn't have an answer for that one.

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

ANDERTON
I'm fine, Lamar.

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

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

ANDERTON
We won't let them.

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

This stings Anderton. Burgess softens.

BURGESS

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

(then)

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

Anderton turns away.

BURGESS

Remember the eyes, John --

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

BURGESS

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

(then)

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

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

ANDERTON

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

(beat)

I won't let them.

INT. TELEVISION SOUND STAGE - MORNING

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

MODERATOR

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

ANDERTON/MARGI S
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?

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

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

ANDERTON
You forget, Dinola, that the Supreme Court has ruled that the Precogs predictions as foregone, metaphysical conclusions. Meaning what the Precogs say is going to happen, happens.
(then)
Unless we stop it.

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

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

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

DISSOLVE TO:

INT. SOLARIUM - NIGHT

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

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

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

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

The ON TV ANDERTON just smiles at her.

MARGIS (TV)
 You have the right to remain silent? You have the right to an attorney?

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

CLOSE ON MARGIS

MARGIS (TV)
 When's the last time you actually said those words?

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

ANDERTON'S VOICE
 What are you looking at?

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

LARA
 Just the rain.

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

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

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

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

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

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

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

END OF FILE

Anderton sits up and rubs his face. He starts to get up, then pauses, looks down at the floor beside the chair.

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

THE GLASS CEILING OF THE SOLARIUM

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

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

INT. PRECRIME HEADQUARTERS - ANDERTON'S OFFICE - DAY

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

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

And then he sees Witwer. His hand on the pregnant secretary's belly, cracking a joke they all laugh at. Suddenly he's the most popular guy on campus. The guys see Anderton who motions them to stay, it's okay. Witwer looks up at him curiously. Anderton POCKETS 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 Wiltner?

JAD

We're in motion on something.

Anderton comes over now.

JAD

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

Anderton starts to put on his eyepiece and finger gloves.

ANDERTON

Red Ball?

JAD

Nope. Somebody's thinking about this one.

ANDERTON

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

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

JAD

I love this part.

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

FEMALE PRECOG

Wait! Don't --

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

ANDERTON

Here we go...

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

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

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

ON THE CHUTE: A BALL

Rolls down. Jad moves into read the name:

JAD
The victim's name is Leo Crow.

ANDERTON
(into the computer)
Start a location run and a contact
search for future victim Leo Crow.
(to Jad)
And, Jad, I'll need a Last Known
Sheet when you get it.

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

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

Anderton turns to another part of the screen...

ANDERTON
Case #1109, previsualized by the
Precogs and recorded on holosphere
by Precrime's q-stacks.
(to a screen)
My fellow witnesses for case #1109
are Dr. Katherine James and Chief
Justice Frank Pollard.

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

ANDERTON
Are the witnesses ready to preview
and validate #1109?

POLLARD
(a mouthful of dinner)
Ready when you are, John.

JAMES
Standing by.

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

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

JAD
That was easy.

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

ANDERTON
Confirm with trig and image.

JAD
Any ID on the shooter yet?

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

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

ANDERTON
Jesus...

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

ANDERTON
Okay, very funny.

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

JAD
You say something, Chief?

ON THE CHUTE: THE BALL

With the KILLER'S NAME ON IT: JOHN ANDERTON

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

ANDERTON
(panic rising)
Uh, yeah, you mind getting me a
piece of that cake they're eating
down there? I'm starving.

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

ANDERTON
 Take your time.

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

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

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

INT. TEMPLE - DAY

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

MALE PRECOG 1
 You're not gonna kill me.

MALE PRECOG 2
 Good-bye, Crow.

MALE PRECOG 1
 Anderton!

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

WALLY
 (clicking headset)
 Jad, are you getting this?

INT. PRECRIME ANALYTICAL ROOM - DAY

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

WALLY (O.S.)
 Jad?

INT. JUSTICE POLLARD'S OFFICE - DAY

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

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

JAMES
I saw it.

Pollard reaches for his phone.

INT. PRECRIME ANALYTICAL ROOM - DAY

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

WALLY
Chief?

Anderton's too stunned to answer.

WALLY
I like you, Chief.

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

WALLY
You've always been nice to me.
(then)
I'll give you two minutes before I
hit the siren.

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

INT. PRECRIME HEADQUARTERS - MAIN FLOOR - DAY

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

INT. PRECRIME ANALYTICAL ROOM - DAY

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

JAD
Here you go, Chief...

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

JAD
Good Christ...

INT. PRECRIME 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.

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 Witter.

WITTER
Thanks.

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

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

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

ANDERTON
You set me up...

WITTER
I'll write the paranoia off to the
whiff you been dopin' on all night.

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

WITTER
It seems I've found a flaw, John
(then)
You.

ANDERTON
You gonna tell on me?

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

Anderton doesn't say anything.

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

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

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

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

EXT. D.C. STREETS - DAY

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

INT. ANDERTON'S CAR - DAY

Burgess appears on the windshield screen.

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

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

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

BURGESS
Stop. Just wait. Who's the victim?

ANDERTON
Somebody named Leo Crow.

BURGESS
And who the hell is that?

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

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

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

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

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

BURGESS
How could Wiltner have accessed the case file?

ANDERTON
Can you fake the cerebral output?

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

ANDERTON
You know I can't do that. You can't do that...
(then)
Lamar, I need you to talk to Wally, see if Wiltner's gone inside the temple again. Then ask Jad for any off-hour EYEdents into the analytical room --

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

Suddenly, Anderton's doors LOCK tight.

COMPUTER VOICE
Security lockdown enabled.

ANDERTON
Jesus, you don't believe me.

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

COMPUTER VOICE
Revised Destination: Office.

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

BURGESS
John. Please. Listen to me --

ANDERTON
I'm not getting hal o'd.

BURGESS
You can't run --

ANDERTON
Everybody runs.

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

EXT. VEHICLE - DAY

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

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

AN EXERCISE STUDIO

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

INT. BURGESS' OFFICE - DAY

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

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

WITWER
Actually, Gordon, you're not gonna do that.
(to Burgess)
I'm taking control of the team.

FLETCHER
What?!

BURGESS
(motions to Fletcher "it's okay", then)
Witwer, Fletcher is second in command. It's his show to run. You want, you can observe.
(to Fletcher)
Do it. Find him.

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

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

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

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

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

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

BURGESS
 (turning away)
 None of your damn business.

WITWER
 Oh, it's all my damn business now, Lamar.
 (then)
 Investigation of a supervising office for a capital crime falls under federal jurisdiction... so as to rule out any possibility of conspiracy. He's my suspect.

BURGESS
 He's my subordinate!

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

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

BURGESS
 (beat)
 I don't want John Anderton hurt.

EXT. MALL - DAY

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

ADVERTISEMENTS
 (travel)
 Stressed out John Anderton? Need a vacation? Come to Aruba!
 (sportswear)
 Challenge yourself, John! Push harder, John!
 (Lexus Motor Co.)
 It's not just a car, Mr. Anderton. It's an environment, designed to soothe and caress the tired soul...

WITWER (V.O.)
 You've all worked with him...

INT. BRIEFING ROOM - DAY

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

WITWER
You may consider him a friend.

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

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

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

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

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

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

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

EVANNA
No, thank you.

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

WITWER
You can go.

OFFICER
Excuse me?

WITWER
Go. You're dismissed.
(points to another)
You, too.
(another)
And you.

Everybody watches as the men Witwer dismissed walk out.

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

WITWER
Yes, I know.

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

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

INT. MALL - DAY

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

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

INT. NEW METRO - DAY

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

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

INT. PRECRIME ANALYTICAL ROOM - DAY

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

JAD
I got him on the Metro!
(indicates the map)
The train makes two stops, at 20th
and then 33rd.

WITWER
Split the units, go to both.

FLETCHER
We'll never make 20th.

Witwer looks at Fletcher. Gives him an odd smile.

WITWER
Have faith.

INT. PRECRIME READY ROOM - DAY

As Fletcher and the other Precops strap into HOVERSUITS.

INT. SUBWAY - DAY

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

INT. SUBWAY - METRO STATION - DAY

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

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

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

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

EXT. SUBWAY STATION - DUPONT CIRCLE - DAY

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

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

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

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

ANDERTON
Everybody runs.

FLETCHER
You don't have to do this, Chief.

ANDERTON
You don't have to chase me,
Fletcher.

He stares at Fletcher. The DOG GOES QUIET.

FLETCHER
Chief, please...

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

KNOTT
Easy does it, Chief.

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

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

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

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

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

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

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

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

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

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

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

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

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

INT. TENEMENT - DAY

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

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

EXT. ALLEY - DAY - LOOKING UP

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

INT. APARTMENT - A KID'S BEDROOM - DAY

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

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

INT. HALLWAY - DAY

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

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

EXT. BUILDING - DAY

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

EXT. LEXUS FACTORY - DAY

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

INT. LEXUS FACTORY - ENTRY AREA - DAY

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

INT. COMPUTER ROOM - DAY

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

THE FACTORY DOORWAY

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

INT. MAIN FACTORY AREA - DAY

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

INT. ENTRY AREA - DAY

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

A WIDER SHOT

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

ON WITWER

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

WITWER

Jad. Patch me into security.

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

ON ANDERTON

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

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

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

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

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

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

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

OVERHEAD - TRACKING

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

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

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

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

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

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

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

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

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

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

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

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

ANGLE ON RAILING

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

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

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

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

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

DISSOLVE TO:

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

Anderton drives away from the city on the open road, passing a solar/wind farm. Giant windmills and solar panels dot the landscape for as far as the eye can see.

EXT. FARMLAND - DAY

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

EXT. A WALLED ESTATE - DAY

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

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

BEGIN TO CRANE UP

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

GARDENS

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

EXT. THE GARDENS - DAY

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

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

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

A GREENHOUSE

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

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

ANDERTON

Dr. Hi neman --

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

IRIS

You're trespassing.

He starts to sway, touches his forehead.

IRIS

Something wrong?

ANDERTON
I'm a little dizzy...

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

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

ANDERTON
The what?

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

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

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

Anderton staggers, grabs hold of the table for support.

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

Anderton struggles. She watches him a moment.

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

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

IRIS
Now now...

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

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

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

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

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

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

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

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

IRIS
 And how would I know that?

He looks at her.

ANDERTON
 You invented precrime.

She chuckles bitterly at that one.

ANDERTON
 What's so funny?

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

ANDERTON
 You don't seem all that proud.

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

ANDERTON
 Heal who?

IRIS

The innocents we now use to stop
the guilty.

ANDERTON

You're talking about the precogs...

IRIS

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

She sits down, pours herself some tea.

IRIS

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

She looks away, remembering it all now...

IRIS

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

(then)

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

ANDERTON

And how did Lamar become involved?

IRIS

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

ANDERTON

(keeping her on track)

You say some of the children died?

IRIS
 So many of them... despite what we
 did for them. Or maybe because of
 what we did to them.
 (then, bitter)
 It doesn't matter. It's a perfect
 system now, isn't it?

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

IRIS
 And, yet, a chain of events has
 started. A chain that will lead
 inexorably to his death.

ANDERTON
 Not if I stay away from him.

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

ANDERTON
 So you won't help me?

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

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

IRIS
 But, occasionally, they do
 disagree.

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

ANDERTON
 What?

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

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

IRIS
 Because these Minority Reports are
 destroyed the instant they occur.

ANDERTON
Why?

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

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

ANDERTON
You're saying that I've hal o' d innocent people?

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

ANDERTON
Does Burgess know about this? About the Minority Report?

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

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

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

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

IRIS
The system would collapse.

ANDERTON
I believe in that system...

IRIS
Do you? Really?

He looks at her.

ANDERTON
You want to bring it down.

IRIS
But you will bring it down if you
kill Leo Crow.
(she relishes the thought)
Why, that will be the most
spectacular public display of how
Precrime... didn't work.

ANDERTON
I'm not gonna kill anybody.

IRIS
Hold that thought.

ANDERTON
Why should I trust you?

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

ANDERTON
You said they're destroyed.

IRIS
I said the record is destroyed. The
original report exists for all
time.
(then)
I designed the system so that
whenever a report occurred, it
would be stored in a safe place --
but not declared.

ANDERTON
What safe place is that?

IRIS
The safest place of all.

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

ANDERTON
Where?

IRIS
Inside the Precog who predicted it.
(then)
All you have to do is download it.

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

IRIS
If... you have one.

ANDERTON
-- and then walk out.

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

ANDERTON
You're insane or you think I am.

She shrugs.

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

IRIS
(Looks at him)
Sometimes in order to see the light, you have to risk the dark.

He looks back at her.

IRIS
As a policeman -- excuse me, a former policeman -- I'm sure you know all sorts of people who could... help you out in this regard.

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

IRIS
 It's funny how all living organisms
 are alike. When the chips are
 down...
 (she grips the vine)
 When the pressure is on...
 (squeezes it tighter)
 ... every creature on the face of
 the earth is interested in one
 thing and one thing only:

The vine suddenly whips out of her hand.

IRIS
 It's own survival.

She looks at Anderton.

IRIS
 Find the Minority Report.

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

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

ANDERTON
 How do I even know which one has
 it?

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

ANDERTON
 Which one is that?

IRIS
 (isn't it obvious)
 The female.

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

CUT TO:

THE ANDERTON PREVISION

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

REVEAL: ANDERTON'S OFFICE - PRECRIME

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

JAD (O. S.)
 He wasn't in here much. He
 preferred to be with the team.

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

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

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

KNOTT
 Even since Chief America ran away,
 the numbers for Precrime have been
 goin' up.
 (Looks at Fletcher)
 People feel better, they know we're
 willing to go after one of our own.

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

Fletcher calmly rights the photograph, indicates the screen.

FLETCHER
 Here's where we're at. Three men
 in a room. The victims here.
 Anderton here, and this
 unidentified male out the window.
 The exterior of the adjacent
 building suggests public housing,
 but I can't make out the location.
 Government architecture is
 modern/conformist which means --

WITWER
 There's thousands of units like
 this one.

FLETCHER
 (nods)
 They're everywhere.

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

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

Jad and Fletcher exchange looks.

WITWER

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

FLETCHER

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

WITWER

Because he thinks he's innocent.

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

WITWER

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

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

LARA

John -- stop filming me.

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

WITWER

Where is she?

EXT. INNER CITY SLUMS - DAY

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

DR. EDDIE (V.O.)

Have a seat, Chief...

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

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

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

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

DR. EDDIE
Damn cold won't go away.

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

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

ANDERTON
That's comforting.

DR. EDDIE
You do understand I can't just give you new irises. The scanners will read the scar tissue. Alarms will go off. Large men with guns will appear...

ANDERTON
Right. I know --

Anderton stiffens as Dr. Eddie injects him...

DR. EDDIE
Anesthesia. Try to relax, John.
(injecting)
I'm saying I'll have to remove your eyes. Completely.

ANDERTON
Yeah --

DR. EDDIE
And replace them with new ones.

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

DR. EDDIE
Why?

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

DR. EDDIE
Whatever you say, John.

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

DR. EDDIE

Greta!

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

DR. EDDIE

This is Miss Van Eyck, my gorgeous assistant.

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

ANDERTON

Nice to meet you.

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

DR. EDDIE

That's not much.

ANDERTON

It's all I could safely move.

DR. EDDIE

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

Anderton looks at him. "Go way back?"

DR. EDDIE

You don't remember me, do you?

ANDERTON

We know each other?

DR. EDDIE

Oh, yes.

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

ANDERTON

From where? D.C.?

DR. EDDIE

Baltimore, Eastside.

(then)
Solomon P. Eddie M.D. I was a plastic surgeon.

Anderton thinks a moment. The name rings a bell.

DR. EDDIE
I specialized in burn victims.
(then)
Women mostly.

Boom. Anderton looks at him.

ANDERTON
I put you away --

DR. EDDIE
Yes, you did.

ANDERTON
You made those tapes...

DR. EDDIE
(defensive)
They were performance pieces.

ANDERTON
You set your patients on fire!

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

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

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

DR. EDDIE
Lie down, John.

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

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

ANDERTON
Uh, hi --

DR. EDDIE
Try to relax, Chief.

Anderton counts to himself, listens to Dr. Eddie preparing instrument trays, sharing another joke in Swedish with his assistant. MORE GIGGLING O.S. Anderton looks over...

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

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

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

DR. EDDIE
It was a great way to avoid some of the more unpleasant aspects of prison life.
(then)
Yes, confinement was a real education, a real eye opener if you will.

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

MISS VAN EYCK
No no no...

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

ANDERTON
(tries to sit up)
Uh, okay, you know what? I think maybe I'll just --

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

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

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

DR. EDDIE
To return the favor...

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

EXT. BEACH COTTAGE - CHESAPEAKE BAY - DAY

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

VOICE

Lara?

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

WITTER

My name is Danny Witter. 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 Witter and herself a cup of coffee.

WITTER

This your work?

LARA

Yes.

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

WITTER

I like it.

LARA

Thanks. You take anything in your coffee?

WITTER

Cream and sugar.

LARA

I don't have any cream. Sorry.

WITTER

Just sugar then. You and John ever come here?

LARA

We used to, every summer.

WITTER

He's not here now, is he?

She looks at him.

WITWER
I had to ask.

She hands him his coffee.

LARA
I don't have any sugar either.

WITWER
(smiles)
Thank you.
(then)
He hasn't tried to contact you?

LARA
No.

WITWER
You ever heard him mention the name
Leo Crow?

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

WITWER
So you haven't seen his apartment?

LARA
That was our apartment.

WITWER
Have you been there recently?

He takes A BLACK INHALER from his pocket...

WITWER
It's full of these.

She stares at it.

WITWER
How long's he been doping?

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

LARA
Since right after we lost our son.

WITWER
You mean after he lost your son.

LARA
It was nobody's fault.

WITWER
But John was with him at the pool?

LARA

Yes.

Witwer watches her a moment, then...

WITWER

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

LARA

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

WITWER

What was it then?

LARA

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

WITWER

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

LARA

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

WITWER

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

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

WITWER

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

LARA

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

(then)

And now you can leave.

He puts down his coffee and looks at her.

WITWER

You know I need to use you.

LARA
To what? Trap him?

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

LARA
I haven't seen him in two years.

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

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

WITWER
He's still living with you.
(then)
And your son.
(then)
You have to choose, Lara. You have
to choose sides now.

INT. TENEMENT ROOM - DAY

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

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

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

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

ANDERTON
How do I find the --

DR. EDDIE
Here --

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

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

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

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

ANDERTON
The nano... what?

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

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

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

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

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

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

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

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

DR. EDDIE
... leftovers.

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

DR. EDDIE
I'm setting up a timer. When it
goes off tomorrow, take off your
bandages and get the hell out of
here. But not before then, or
you'll --

ANDERTON
-- go blind. I know.

He takes something from his pocket, puts it into Anderton's hand. A BLACK INHALER.

DR. EDDIE
A little something from our mutual friend.

VOICE
That you, Chief?

Anderton turns towards the voice and we see LYCON standing in the doorway, clutching his dirty sock full of inhalers, HIS MANGY SEEING EYE DOG at his heel.

DR. EDDIE
I believe you know Lycon. I purchase my more hard to get pharmaceuticals from him. And, of course, once upon a time he was also a patient of mine. Like you.

LYCON
Good luck, Chief.

And they start out of there, Lycon's dog bumping into the wall on the way out. We hear the DOOR CLOSE O.S. Anderton lies there, gripping the bed, listening to the TICK TICK TICK of the timer. We now...

DISSOLVE TO:

EXT. TENEMENT CITY - DAY

As a Precrime ship cruises past the tenement.

INT. TENEMENT - DAY

It's only been a few hours. Anderton, still blindfolded by his dressings, is unaware of the Precrime Ship that passes by the open window, grimy curtains blowing in the breeze.

He takes the inhaler Dr. Eddie had left him from his pocket. He feels it in his hand a moment, then takes a long hit.

He listens to the MUFFLED VOICES that float in through the paper-thin walls; a cacophony of HUMAN SOUND above, below, and all around him. TICK... TICK... TICK...

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

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

DISSOLVE TO:

A PUBLIC POOL - DAY

Crowded. Laughing kids. Yelling Parents. Anderton stands in the shallow end looking at his WATCH as his six-year-old son breaks the surface of the water.

ANDERTON
Twelve seconds. A new record.

The boy smiles, clings to the side.

SEAN
Okay... now let me time you.

ANDERTON
Are you kidding? There's
absolutely positively no way, on my
best day, I could ever beat twelve
seconds!

SEAN
Come on!

ANDERTON
All right, I'll try...

Sean hauls himself up onto the side, lets his feet dangle in
the water. Anderton takes his WATCH off, hands it to him.

ANDERTON
You better take this.

The kid takes it, delighted to be holding his father's watch.

SEAN
Okay -- Ready? Set... Go!

And now WE GO UNDER WITH ANDERTON as he sinks down to the
bottom of the pool, shuts his eyes to all of the activity and
muffled sound around him.

And now we wait. Five seconds... Ten seconds... Twenty
seconds... And then A SHINY GLINT as...

WE SEE HIS WATCH sink past his face and now he opens his
eyes. He snatches it, and Anderton now pushes up to...

THE SURFACE. Where Anderton, squinting against the sun's
glare, looks to the side of the pool. HIS SON IS GONE.

ANDERTON
Sean?

He moves to the side and pulls himself out of the pool.

ANDERTON
Sean Anderton? Where are you?

He looks around at all the faces, the other kids, parents, a
dull panic setting in now as we...

CRANE UP and away from a frantic Anderton now pushing his way through the crowd. Shouting for his son...

ANDERTON

SEAN!!

INT. TENEMENT ROOM - NIGHT

As Anderton's SHOUT ECHOES and then FADES. He sits there a moment, listening to the sounds all around him. He CRUSHES THE BLACK INHALER and throws the pieces on the floor.

He then takes a breath and feels around for THE ROPE and starts for the kitchen, unaware of THE PRECRIME SHIP now moving past the window IN THE OTHER DIRECTION...

INT. PRECRIME HOVERSHIP - NIGHT

As Evanna, unaware that Anderton is in the building moves into position over the building.

EVANNA

Jad, we're now in position and ready to begin thermal scan on 931 Powell.

INT. TENEMENT ROOM - NIGHT

As Anderton follows the rope to the refrigerator and opens it.

Inside, among plates of ROTTING FOOD we see ONE GOOD SANDWICH. Anderton reaches in, runs his hand over the molding month-old goodies, passing the good sandwich and, instead, grabbing hold of a slimy, green piece of meat.

Much to our disgust, he shoves that in his mouth, immediately spits it out, then washes his mouth out with the old, ruined milk that sits next to the new stuff. He spits that out now, too...

ANDERTON

Shit!

He reaches gingerly into the refrigerator, locates the good sandwich, sniffs it carefully, then wolfs it down. He grabs a pitcher of water and drinks that down as well.

Anderton sits down in a chair. The muffled VOICES next door get louder.

He's sweating. He keeps reaching for his dressings to scratch, then forces himself not to by clinging tightly to the armrests on the chair as the PEOPLE NEXT DOOR move on to breaking things...

EXT. TENEMENT - NIGHT

As Fletcher and Knott exit the Precrime Ship. Fletcher does a thermal reading on the building while they talk.

 KNOTT
I'm thinking you must really like
me, don't you, Fletcher?

Fletcher looks at him.

 KNOTT
That's why you asked to partner
with me on this little sortie,
isn't it?

 FLETCHER
I think you're swell company,
Knott.

 KNOTT
It's not at all that you don't
trust me to be alone with the
Chief. That you think I might, you
know, fuck with him, if I had the
chance...

Knott grins at him now. Pleased with himself.

 FLETCHER
No, I just wanna watch him use your
body to sandblast another building.
That's all. Jeff.

And the grin goes away as Fletcher looks through the scan lens on his helmet doing the thermal reading on the building.

INT. HOVERSHIP - NIGHT

As Evanna looks at the thermal read on the building.

 EVANNA
I show twenty-seven warm bodies.

 FLETCHER (RADIO)
What do you think, four spyders?

 KNOTT (RADIO)
Let's do eight. I'm hungry.

EXT. TENEMENT - NIGHT

As Knott and Fletcher each unhook A ROUND BALL -- black, the size of billiard balls -- from their belts.

Fletcher rolls his towards the building. Knott does the same. Then they take SIX MORE and roll these as well.

THE BALLS

Roll a few feet, then begin to open up like daisies -- daisies with legs. Robotic SPYDERS, each the size of a fist, with an EYEdentiscan antenna on their head, begin to click their way into the building.

ONE OF THE SPYDERS

Pauses in front of a closed door. It FLATTENS ITSELF, then creeps under the door.

INT. A ROOM - NIGHT

Where AN OLD WOMAN sits eating a bowl of soup. She looks up as the Spyder comes CLICKING across the floor towards her. She knows the drill, keeps a calm eye on the spyder as she eats her dinner, holding out a leg for the spyder to climb up.

OLD WOMAN
Nice to have some company...

The Spyder climbs up the woman, up her arm and across her shoulder. It grips her cheek lightly as the EYEdentiscan reads her eyes...

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

The spyder BEEPS as it reads her --

INT. HOVERSHIP - NIGHT

Fletcher gets a reading and checks off something on his clipboard with a laser pen.

INT. ANDERTON'S ROOM - NIGHT

Anderton sits in the chair, listening now to the MUFFLED ARGUING NEXT DOOR. Suddenly, THE VOICES STOP. Anderton turns his face toward the wall...

SILENCE. Then we hear BOUNCING BEDSPRINGS as the couple next door starts to go at it. He shakes his head.

INT. HALLWAY - NIGHT

Two spyders exit the stairwell and move to the nearest doors.

THE SPYDER

Turns toward the sound of the water shutting off. As it moves towards the bathroom door, it begins to fold its legs and flatten itself out.

INT. BATHROOM - HIGH ANGLE - NIGHT

Anderton lowers his head under the water, just as the spyder comes under the door and into the bathroom.

INT. HOVERSHIP - NIGHT

As Evanna looks at the thermal scanner.

EVANNA
We lost one --

FLETCHER (RADIO)
Cat maybe, went out the window.

EVANNA
Awful big cat...

INT. BATHROOM - NIGHT

Anderton HOLDS HIS BREATH. The Spyder finally turns to leave. Begins to flatten itself out to go back under the door...

INT. HOVERSHIP - NIGHT

As Evanna watches the scan, turns and looks at the building.

INT. TENEMENT - NIGHT

As Anderton lets a single bubble of air escape his lips. We watch it rise to the surface... then burst with the tiniest sound: BLIP!

THE SPYDER

Hears it. Stops cold. Begins to EMIT A LOW BEEPING SOUND.

INT. HALLWAY - THE OTHER SPYDERS

Also begin EMITTING THE SAME SOUND, stop, turn and head off in the same direction.

INT. HOVERSHIP - NIGHT

As Evanna starts to get a signal.

EVANNA
Wait a minute...

INT. BATHROOM - NIGHT

Anderton continues holding his breath underwater.

A HIGH ANGLE

As now SEVEN MORE SPYDERS come under the bathroom door.

FROM UNDER THE WATER - ANDERTON'S POV

Looking up at the lip of the bathtub, we SEE THE HEAD OF A SPYDER SLOWLY APPEAR JUST OVER THE EDGE OF THE TUB...

THE HIGH ANGLE

As the Spyder rises over the edge of the tub and we see not that it has grown, but that it is ACTUALLY STANDING ON THE BACKS OF THE OTHER SEVEN SPYDERS...

EXT. TENEMENT - NIGHT

Knott looks at the scanner.

INT. HOVERSHIP - NIGHT

As Evanna tries to read the scanner...

EVANNA
What do you think, guys, a drunk
maybe, can't wake up?

EXT. TENEMENT - NIGHT

FLETCHER
Or a guy who doesn't want to get
read. Stand by. We're gonna go
take a look...

They grab their helmets and go into the building.

INT. BATHROOM - NIGHT

Anderton sits up. He feels one of the spyder's legs grab hold of his cheek and try to read his eye through the bandages. It WHIRS and HUMS trying to adjust its antenna.

ANDERTON
Please...

It STINGS HIM. He jumps back. Then he reaches up and gently, slowly, pulls down the bandages over one eye while the spyder moves in closer to read it.

INT. TENEMENT - NIGHT

As Fletcher and Knott run up the stairs...

INT. BATHROOM - NIGHT

Anderton forces his eye open and lets in the BLINDING LIGHT.

ANDERTON
Oh, God...

The spyder takes forever. Anderton's eye starts to go milky as the color and iris disintegrate. The pain is unbearable. The spyder finally backs off --

INT. TENEMENT - HALLWAY - DAY

Fletcher and Knott come out of the stairwell, run up to ANDERTON'S DOOR when they HEAR AN INDICATOR, see that the Spyder has now gotten a reading. They stop, look down as...

All eight spyders come under the bottom of Anderton's door and start back down the hallway...

KNOTT
Let's eat.

DISSOLVE TO:

A BLURRY IMAGE

We hear THE MURMUR OF VOICES. Gradually, we begin to FOCUS... objects whizzing by us... PEOPLE all around... it's hard to see... it's all piled on top of each other...

REVEAL: PUBLIC TRANSPORTATION SYSTEM

Anderton wears new clothing now. He has dark sunglasses. He waits for the subway to pull into the station. He watches people getting on and off, all of them read by the EYEdent scanner, the scanner light silently going from red to green as they pass.

Anderton takes a breath, gets on, relaxes as the scanner light turns green.

He finds an empty seat and sits down. He lowers his head, taking off his glasses and gently massages his eyes. When he looks up, he sees...

A MOTHER AND CHILD. Blurry. Anderton's depth perception is all flattened out. We can't tell, though, that they're both staring this way, the kid pointing now...

KID
Look at his eye --

The mother hushes him up, points out the window at some sight to distract him.

Anderton turns and now WE SEE HIS EYES. One of them is milky. The other is deep brown.

Both are red around the sockets from Dr. Eddie's rush job. Anderton turns and sees his blurred reflection in the window and quickly puts his sunglasses back on.

INT. ANDERTON'S OFFICE - DAY

Witwer sits at the desk screen studying the different images from the Prevision of Anderton murdering Leo Crow:

Anderton holding the gun. The shadowy figure of Leo Crow by the window. The face in sunglasses outside the window.

He then pans about the room: A bed. A table. A mirror. There's Anderton. Wait -- he goes back to the mirror. He leans close to the screen. Pushes in. And now we see it: A FIGURE STANDING IN THE MIRROR. Blurry. But there.

WITWER

Fletcher!

EXT. PLAZA NEAR GOVERNMENT BUILDING - DAY

A TOUR GROUP -- mostly kids, a smattering of adults -- gathers in front of the statue of the three Precogs, who look nothing like the creatures we've seen floating in the tank.

TOUR GUIDE

The Precrime program began with a Federal grant in 2036, and today, six years later, the District of Columbia is now the safest city in America. Why? Because Precrime Works.

We move OFF THE TOUR GUIDE to a shady spot beneath a tree where we see Anderton hidden in a shadow, wearing an overcoat.

TOUR GUIDE

Precrime has eliminated the need for traditional detectives, so that most of the work done here is about the verification of motive and the protection of the future victim...

Anderton pulls out the AIR SYRINGE that Dr. Eddie gave him and stares at it. He touches it to the underside of his chin and takes a deep breath...

ANDERTON

Okay, one... two -- shit.

He lowers the syringe. Can't do it. He looks around.

INT. ANDERTON'S OFFICE - DAY

As Witwer works the equipment tries to enhance the FACE IN THE MIRROR. It looks ephemeral, like the face of a ghost...

EXT. PLAZA - DAY

As Anderton takes another breath. This time counts quickly --

ANDERTON
One two three...

KID
Can we see the precogs?

And injects himself as we then PAN BACK to the Tour Guide...

TOUR GUIDE
The three precogs have such a powerful gift, they have to be kept in peaceful seclusion so as not to be distracted from the outside world. This display should give you some idea of their daily life...

The guide gestures to a DIARAMA like they have in Natural History Museums. But instead of seeing a clan of cavemen hunting a woolly mammoth with spears, the scene depicted here is supposedly of the "three precogs" performing their daily tasks.

But what we're looking at, however, is three healthy-looking silhouettes dressed in loose-fitting pajamas and sitting in overstuffed chairs in the middle of a beautiful living room, surrounded by people in white coats attending to their every need, while images of bloodless murders appear on a small TV screen in one corner.

Not at all the image of three frail, nearly translucent souls writhing about in a milk tank.

ON ANDERTON

In agony, his head ducked as he now pulls out the syringe from under his chin. He stumbles to the PRECOG DIARAMA and slowly looks up.

And now, in front of this display of lies, HIS ENTIRE FACE BEGINS TO SAG as all of his facial muscles essentially let go, changing his appearance from youthful to geriatric in a matter of seconds.

Anderton stumbles over to and then falls in behind the group as it follows the guide into the building.

TOUR GUIDE
The precogs get over eight million pieces of mail each year. That's more mail than Santa gets...

Jucket and Paymen walk out of the building, barely glance at Anderton as he passes.

INT. PRECRIME TEMPLE - DAY

As Wally hoists out one of the male precogs, begins "grooming" him. He hits an ORANGE LEVER and flushes the old milk from the tank.

EXT. PRECRIME BUILDING - DAY

As Anderton moves away from the group to a side entrance where Precrime Personnel enter. He pulls off the overcoat as he goes so that we now read the word MAINTENANCE on the back of his coveralls. He goes inside the building, into...

A MAINTENANCE AREA

Anderton emerges pushing an ultrasonic scrubber. He turns up one corridor, then another. He walks to a door marked NUTRIENT ROOM and looks both ways. He pulls a SMALL, BLACK ZIPLOC-LIKE BAG from his pocket and opens it.

And now, wincing, he very gingerly removes his TWO OLD EYES from the bag. One of the eyes slips from his hands...

ANDERTON

Oh, no...

Then the other one slips.

ANDERTON

No... no... no...

He carefully avoids stepping on them as he awkwardly scoops them up off the floor.

He then glances about, and now, holding one eye in each hand, he very very very carefully holds them up to the EYEDENTISCAN and prays...

After the world's longest beat, he gets CLEARED and quickly drops his eyeballs back into the bag and enters the secured area.

INT. ANDERTON'S OFFICE - DAY

As Fletcher comes into the room.

WITWER

Take a look.

He moves aside so Fletcher can see the screen.

WITWER

There are two others in the room besides Anderton and Crow.

FLETCHER

Two?

He indicates the face in the sunglasses...

WITWER

There's the man in sunglasses
outside the window... here... but
there's someone else... here... in
the mirror.

Witwer begins enhancing THE FACE IN THE MIRROR...

INT. NUTRIENT ROOM - DAY

As Anderton enters the room and closes the door behind him.
The room is full of pipes and tanks full of liquid. We hear
A LOW HUM as Anderton makes his way through the room...

He stops at a thick glass window and we realize he's looking
into THE PRECOG TANK from below. A series OF PIPES RUN INTO
THE TANK. A DOOR is beside the window. Another EYEsCan...

He once more takes out the black plastic bag...

INT. ANDERTON'S OFFICE - DAY

As the FACE IN THE MIRROR comes into sharper focus now...

FLETCHER

It's definitely female...

INT. PRECOG TEMPLE - DAY

As Anderton comes through the door. He starts to drag
Wally's desk over to barricade it...

WALLY (O.S.)

Hey!

Anderton turns, sees Wally coming over now. A look on his
face...

WALLY

What're you doing in here? I'm
afraid I'm gonna have to ask you to
leave...

Anderton ignores him, puts a screwdriver in his mouth and
jumps up and grabs a light fixture near the door, then pulls
himself up like a gymnast. Wally is taken aback at the
strength of the "old man..."

WALLY

Careful there, old timer, you're
gonna hurt yourself...

Anderton takes the screwdriver and jams the sliding-door
mechanism with it, then jumps down beside Wally.

ANDERTON
Wally, listen to me...

WALLY
Do I know you? Who are you?

Anderton touches his face, realizes it's still sagging, old looking. He grabs Wally by the shirt...

ANDERTON
I like you, Wally, so I'm not gonna kick you, or hit you with anything, but only if you promise to help me...

WALLY
(beat)
Oh... Hi, John.

INT. ANDERTON'S OFFICE - DAY

As Witter stops working, stares at the screen.

WITTER
Who does that look like to you?

Fletcher can't make it out, shakes his head.

WITTER
It's Agatha.

And now we see the image -- the ghost-like face of THE FEMALE PRECOG in the mirror.

FLETCHER
So this means --

Witter stands up straight as he realizes what it means.

WITTER
He's coming here to get her.

Witter hits his comline...

WITTER
Jad, ask the building who's come and gone in the last couple of hours...

INT. PRECOG TEMPLE - DAY

As Wally works the computer, Anderton looks up at the array of horrifying images on the screens above.

ANDERTON
Are these all of her provisions?

WALLY
 There's no way of knowing for sure.
 She could've forgotten whatever it
 is you're looking for...

INT. CORRIDOR - DAY

As Witter moves along with Fletcher, Jad falling in.

JAD
 He was EYEdented five minutes ago
 in the maintenance area.

WITWER
 There any way into the temple from
 there?

Fletcher and Jad look at each other. Yes.

WITWER
 No alarms. We don't wanna lose
 him. And call Wally. Tell him to
 get out of there.

Jucket appears on Witter's head up...

JUCKET
 Chief, we got video on someone
 inside the temple.

WITWER
 What do you mean "Someone?"

JUCKET
 Looks like an old man.

INT. PRECOG TEMPLE - DAY

An anxious Anderton looks over at Wally. His face is
 starting to tighten, regain it's regular shape and
 characteristics.

ANDERTON
 Just go to the beginning!

WALLY
 Okay. Fine. Where the hell is
 that?

And now we see JAD ON WALLY'S HEAD UP...

JAD
 Wally --

Anderton looks over...

JAD
 Leave the temple now.

WALLY
Uh -- no can do there, Jad...

Anderton looks down at the female precog, she's suddenly trashing about, trying to sit up...

ANDERTON
What is it?

She reaches out and GRABS HIS ARM.

A LOW ANGLE - ANDERTON

As he looks down at Agatha, WE see every video screen on the ceiling shows the SCREAMING FACE OF ANNE LIVELY. He slowly looks up at them...

INT. PRECRIME ANALYTICAL ROOM - DAY

As Witwer, Jad and Fletcher push through the doors. Jucket and Paymen, geared up, meet him.

PAYMEN
He's inside.

JUCKET
Got some kind of mask on.

They all look at the monitors. Knott and two others are all in full gear.

KNOTT
We got four guys on the other door.

WITWER
Do not fire any weapons inside the temple. Use only blindfoam or your sick-sticks. We go on my count...

INT. PRECOG TEMPLE - DAY

Anderton looks at Agatha... who now opens her mouth and speaks:

AGATHA
Can you see?

She looks at Anderton, her eyes imploring him. He thinks a moment, then starts to unhook all of the cables. We HEAR WITWER AND HIS TEAM TRYING TO GET THROUGH THE JAMMED DOORS. We hear as they finally BLOW THE MECHANISM, then...

WITWER (O.S.)
John -- move away from the tank!

Anderton looks over as the team starts to come in.

WITWER
Move away from the tank!

Agatha looks past him up at AN ORANGE LEVER. Nods.

WITWER

John --

Anderton throws the lever. Suddenly, a RUSH as the milk is quickly flushed from the tank. Witwer and the team rush up the steps as...

Witwer freezes, watches as the two male precogs flail about the milk, strapped into their harnesses while Anderton and Agatha are sucked out through a large drain.

WALLY

Oh, God...

Wally, crying now, lifts Agatha's empty restraints and stares at it.

WALLY

They've never been separated before.

WITWER

What does he want with a precog?

WALLY

What do you think? So he can kill whoever he wants to without anyone knowing about it.

WITWER

But there's still the other two.

Wally doesn't say anything, just weeps over the tank.

WITWER

Wally, the other two can still function, right?

WALLY

You don't understand... they're a hive mind. It takes all three for their predictive abilities to work.

WITWER

(incredulous)

Are you telling me they can't see murders anymore?

WALLY

Maybe if he'd taken one of the males. But the female, she's the key. She's the one they listen to, the one with the most talent. The one who takes care of the other two.

WITWER
 (staring at the remaining
 two)
 Jesus...

WITWER
 (tears in his eyes)
 Please, bring her back.

EXT. ALLEY - DAY

As Anderton, the Precog in his arms, both of them soaked, runs to where THE LEXUS is parked.

INT. PRECRIME ANALYTICAL ROOM - DAY

As Fletcher barks into his heads up --

FLETCHER
 Find out where that pipe leads -- I
 want every team underground now!

They look to where Witwer stares at the PREVISION SCREEN.

WITWER
 It doesn't matter. He wins.

FLETCHER
 We can stop him.

WITWER
 She's in the room with him when he
 kills Crow.
 (then)
 She's already a part of his future.

And now everybody looks at the image, the ghost-like face of Agatha in the mirror, watching John Anderton shoot a man named Leo Crow.

WITWER
 (as he walks out)
 Put everything you've got into
 finding that room and we stop a
 murder.
 (to Jad)
 How much time have we got?

INSERT WATCH

As it COUNTS DOWN TO FIFTY-ONE MINUTES. SHADOWS pass over it...

REVEAL: INT. LEXUS - MOVING - DAY

As Anderton looks at his watch, then out the window...

EXT. INNER CITY - DAY

As Anderton's vehicle moves past the more downtrodden segment of the D.C. population. Agatha sits low in the seat, so that just her eyes peer out of the window at the world around her.

INT. LEXUS - DAY

Anderton looks over at the Precog, staring out the window at the unfamiliar rush of humanity all around her. She SHIVERS.

ANDERTON
Are you cold?

He moves to put his coat over her and she looks at his HAND.

ANDERTON
Can you understand me?

She holds onto his hand, is fixated by it.

ANDERTON
It's the drugs. They'll wear off
in a few hours.

She looks up, stares out the window now at the world she's never been a part of.

ANDERTON
I'm sorry, but I need your help.
You contain information. I need to
know how to get it.
(then)
Can you just tell me who Leo Crow
is? Can you tell me if --

AGATHA
Is it now?

ANDERTON
What?

AGATHA
Is it now?

He looks outside, understands what she means. Then...

ANDERTON
Yes... this is all happening right
now.

She nods, closes her eyes.

AGATHA
I'm tired...
(then)
I'm tired of the future.

INT. MALL CITY - DAY

Anderton's vehicle pulls up in front of a GAP.

INT. LEXUS - DAY

As Anderton turn to Agatha.

AGATHA
I have to take you someplace, in
public, which means I have to get
you something... else to wear.

She stares out the window, doesn't respond...

ANDERTON
I'll hurry.

INT. THE GAP - DAY

As Anderton walks in the door, gets his new eyes scanned, and we hear a voice say:

STORE VOICE
Hello, Mr. Yakamoto! Welcome back
to the Gap.

Anderton stops cold as a HOLOGRAPHIC IMAGE OF A HUGE ASIAN MAN now appears standing in front of him.

STORE VOICE
How'd those assorted tank tops work
out for you?

Anderton stops and stares at the thug-like previous owner of his eyes who's now shown wearing a sweater that changes from color to color.

STORE VOICE
Come on in and see how good you
look in one of our new Winter
sweaters.

INT. LEXUS - DAY

Agatha leans out the window, experiencing the world outside for the first time in years. A group of TEENAGERS walking by. A WOMAN pushing A BABY in a pram.

A MAN WALKING A DOG. The dog turns to Agatha, now trying to pull his master over to her...

She turns to the street and watches people going by on bicycles and inside other vehicles.

But for Agatha, it is not a peaceful scene at all. She sees only death, pain and suffering. The world is overwhelming.

She turns away, watches as RAINDROPS fall on the windshield. She rolls down the window and sticks her head out to feel the rain.

She listens to the now-soothing sounds of the rain mixed with laughter mixed with the baby crying mixed with the snippets of conversation she hears all around her. Then:

WE HEAR A JACKHAMMER

And Agatha turns to A CONSTRUCTION SITE across the way. A HUGE BUILDING is going up.

A CRANE hoists a bundle of steel GIRDERS up to the top of the site.

A TEENAGE BOY walks to a bicycle locked to a fence in front of the site. She closes her eyes and shudders, then sits up, steels herself and calls to the boy...

AGATHA
(barely)
Nathan --

The boy keeps going.

AGATHA
(tries again, louder)
Nathan!

The TEENAGE BOY stops as he gets to the bike, looks at her.

AGATHA
Come here.

The Boy sees this pretty face inside a vehicle beckoning him, looks around to make sure she meant him, then comes over.

BOY/NATHAN
Do I know you?

AGATHA
Hold my hand.

As she reaches for him, Nathan sees she must be blind.

NATHAN
What?

AGATHA
Please, Nathan, hold my hand.

The teenager sees she's only wearing Anderton's jacket...

NATHAN
Whoa --

Agatha reaches out and takes his hand and holds onto it. Something pulses through him. He looks at her, afraid...

NATHAN
Who are you?

INT. THE GAP - DAY

As Anderton walks out with his purchases...

STORE VOICE
Thanks for shopping at the Gap, Mr. Yakamoto.

ANDERTON
Sayonara.

INT./ EXT. LEXUS - DAY

Agatha looks up at Nathan, into his eyes, who tries to pull his hand away.

NATHAN
Look, whoever you are --

We hear SOMEONE SHOUT and the teenager boy wheels around as...

A STEEL BEAM

Falls from the construction site, landing directly on Nathan's bicycle. Nathan stares in horror at where he would have been had he not come over to Agatha. She lets go of his hand.

AGATHA
You can go now.

Anderton comes out of the store, looks at the crushed bike, a CROWD gathering around it. Oblivious to what's just happened, he walks past the stunned kid.

ANDERTON
Excuse me.

INT. ANDERTON'S OFFICE - DAY

As Witter sits there staring at the image, the rest of the team gathers in the office.

JAD
What's he want with a precog?

FLETCHER
He knows we can't operate without her. He's gonna ransom her.

JAD
Where's the note?

Witwer gets up and turns on the HOLO-COMPUTER. AN IMAGE OF SEAN (age 6) appears.

JAD
If he's ransomi ng her, where's the damn note?

SEAN
(jumpi ng between ages)
He, Dad! How's... your... day?
Hey, look what I built! Thanks...
for... helpi ng... me... I... love
you... Daddy.

Witwer stares at it.

WITWER
It has nothing to do wi th ransom.
It has to do wi th the i nformation
that's i nside of her.

They all look at him.

WITWER
He's tryi ng to prove hi s i nnocence.

FLETCHER
He can't downl oad her wi thout a l ot
of techni cal help.

WITWER
(stari ng at the i mage)
No. He can't...

Suddenl y, Witwer be gins to tear apart the computer. He pul ls off the cover, looks at the components i nside, rips one out, then tosses it aside. He rips out another, sees a NAME PRINTED on the bottom: PATENT PENDING - RUFUS T. RILEY.

WITWER
Who's Rufus T. Riley?

INT. RUFUS' DREAMWEAVER HEADSPA - DAY

CUSTOMERS i n dark corners, wear i ng bl addered bodysuits and tiny headsets, act out vari ous fantasi es.

RUFUS
What's your pleasure?

RUFUS RILEY -- heavy, goateed, ponytail down to hi s waist and a name tag that says "HI! I'M RUFUS!" -- shows a NERVOUS CUSTOMER around the place.

RUFUS
 We got it all here. We got guys
 come in, want to experience sex as
 a woman. We got women come in,
 want to get laid by their favorite
 soap star. We got rape fantasies
 from both sides. We got sports
 fantasies. And then we got what I
 call the "Look Ma, I can fly"
 fantasies which encompass
 everything from bungee jumping to
 soaring like an eagle over the
 Grand Canyon.

The nervous customer turns as we hear a MAN CRY OUT. He
 looks in and sees a man flailing about on a cushion.

RUFUS
 Near Death's real popular right
 now, which includes everything from
 getting hit by a car, to falling
 off a high building to plane
 crashes. It's a big rush, you come
 out the other side without a heart
 attack.

CUSTOMER
 I wanna kill my boss.

RUFUS
 (unfazed)
 Uh-huh. Okay. You got some images
 I can work with?

CUSTOMER
 (holds out a disk)
 Right here.

RUFUS
 Good. What I can do is set you up
 down in the --

ANDERTON
 Rufus...

Rufus sees Anderton come in now with Agatha on his arm. He
 turns back to the guy, says in a loud voice...

RUFUS
 Uh, yeah, being concert master of
 the Philadelphia Symphony Orchestra
 is one of our most popular
 choices...

CUSTOMER
 No, I wanna kill my boss!

RUFUS
 Get the hell outta here. You sick
 bastard.

He pushes the man away, sending him tripping for the door.

RUFUS
 Detective. Nice of you to come
 down here.
 (Lowers his voice)
 Seeing as every cop in the world is
 looking for you right now. Jesus,
 what's up with your eye?

ANDERTON
 I need your help.

RUFUS
 Well, hey, you didn't have to come
 all the way down here. For you,
 Chief, I make housecalls...

ANDERTON
 I need help with her.

RUFUS
 (just notices her)
 Well, hello there, honey-pie.

Barely able to yet stand, Agatha is also too stunned by the
 bizarre surroundings to even respond as Rufus takes her hand
 and kisses it.

RUFUS
 I'm impressed, Anderton. You're on
 the lam, but you still got the time
 and energy to slice off a little
 jerky for yourself.

ANDERTON
 Rufus. She's a precog.

RUFUS
 (Looks at Agatha)
 She's a precog?

ANDERTON
 That's right.

Rufus starts to laugh. Agatha looks at Anderton. Rufus
 keeps on laughing... until he looks a little closer and
 realizes --

RUFUS
 You brought a Precog -- HERE? Jesus
 Christ...

And now Rufus looks at Agatha, a thought dawning and then
 drops to his knees. He genuflects, looking up at her.

RUFUS
 Are you reading my mind right now?

ANDERTON
Rufus, for Christ's sake, get up.

RUFUS
I'm sorry for whatever I'm gonna do! And I swear, I didn't do any of the stuff I did!

Anderton hauls him to his feet.

ANDERTON
She's got information inside of her. I need you to get it out.

RUFUS
No. No way. I wouldn't even know where to begin!
(to Agatha)
Those thoughts about my cousin Elena -- they were just thoughts. I would never --

ANDERTON
C'mon, Rufus, you've been busted twice for felony hacking.

RUFUS
So?

ANDERTON
So now I need you to hack into her.

Rufus studies her a moment, then...

RUFUS
I tell you what. I do this, I get to keep whatever images I get from her head.

ANDERTON
They don't belong to anybody.

RUFUS
(turns to go)
Then take her to Radio Shack.

Anderton grabs Rufus and throws him against the wall. Gets right in Rufus' face... the one blown eye looking at him...

ANDERTON
Do I look like I'm leaving?

INT. PRECRIME READY ROOM - DAY

As the precops get ready, ride the chairs up to the hovership.

INT. HOVERSHIP - DAY

As Evanna gets ready to lift off, looks over as Witwer gets in and sits IN ANDERTON'S SEAT. She gives him an icy look as he starts to take out a piece of gum...

EVANNA
No chewing gum on my ship.

INT. RUFUS RILEY'S BASEMENT - DAY

Agatha, hooked into some kind of LIGHT READER, sits in a chair in the center of the room, surrounded by contraptions of all kinds. Rufus paces around, checking connections.

RUFUS
Okay, we're all set. I can't promise you the images are gonna be any good, though.

Suddenly, there's A FLOOD OF MURDER-IMAGES (similar in type to the ones used upstairs in the cyber-parlor) beamed from the projector to the center of the room.

RUFUS
Good God...

Dozens of murders happening all around them. Agatha begins twitching. The images shake, distort, go fuzzy, then clear again. It's a rapid-fire display of all the murder and mayhem that Agatha has been privy to, including the last image of the STEEL BEAM CRUSHING YOUNG NATHAN.

RUFUS
(watching)
You know what, Chief? On second thought I don't think I wanna keep any of these --

But now we see ANDERTON BLOW LEO CROW through a window.

ANDERTON
Stop --

RUFUS
Tell me how.

Rufus tries in vain to work the equipment. THE IMAGES RUN ON and now we see THE FACE WEARING SUNGLASSES. The number 9 turning into the number 6.

PROJECTED CROW
You're not going to kill me...

PROJECTED ANDERTON
Good-bye, Crow.

ANDERTON
Rufus -- can you record this?!

Rufus moves to the computer as now we see Crow at the window, the face with the sunglasses behind him as he wrestles with the gun that ANDERTON holds.

The real Anderton walks up to his projection, amazed to see his likeness frozen there, doing something he can't imagine.

He watches as the image jumps and once more Crow is blown out the window. Then we see nothing.

ANDERTON
What happened? Where's the rest?

RUFUS
I guess that's all of it.

Anderton looks at Agatha, her expression calm.

ANDERTON
Is there a Minority Report?

She just looks at him. A what?

ANDERTON
An alternate future. Do I have one?

She looks at where the images were projected a moment ago.

AGATHA
No.

Anderton is about to turn away. She takes his hand, as she did in the temple, and suddenly the room is full of IMAGES:

AGATHA
Can you see?

Every single one of the images is the same: THE SCREAMING FACE OF...

ANDERTON
Anne Lively...

Anderton looks at Agatha. Her face is contorted in the same way as the image. Suddenly, there's a RUSH OF IMAGES, we glimpse only some of them, TWO FIGURES STRUGGLING, a SPLASH. ANNE LIVELY DROWNING. Then nothing...

ANDERTON
Why are you showing me this? What do you want me to see?

She doesn't move, a single TEAR rolls down her cheek.

ANDERTON
Rufus, play it back...

RUFUS
Uh, I'll try...

And now we see the FOLLOWING IMAGES ALL PLAYING BACKWARDS... Anne Lively being drown, but now she comes OUT OF THE LAKE... backwards. We see Anne Lively on the ground by the lake, struggling with A MASKED FIGURE. Suddenly, the FIGURE POPS up and RUNS BACKWARDS. She pops up a second later (a STUMBLE IN REVERSE) and runs BACKWARDS. Now we see an OVERCOAT BEING PUT ON, TURNING INSIDE OUT, FROM DARK TO LIGHT.

Anderton looks about the room, THE IMAGES ALL AROUND HIM. The dark figure is just ABOUT TO TAKE OFF THE MASK when --

THE IMAGES STOP and Agatha holds on tight to him.

ANDERTON
What?

AGATHA
They're inside.

ANDERTON
Who?

Suddenly, a red light flashes on the wall. Rufus scrambles to a security monitor.

RUFUS
Your old Teammates.

INSERT MONITOR: Witwer leads a team through the parlor.

INT. NEUROPLEX - DAY

Witwer and the Precrime team move through the parlor.

WITWER
Check every room.

INT. BASEMENT CORRIDOR - DAY

As Rufus leads them down a long, dark corridor and up a flight of stairs...

RUFUS
You come up just outside the sprawl on Millhouse.

EXT. OUTDOOR CLOTHING MARKET - DAY

Anderton and Agatha come through a hidden door and hurry through the market. She stops at one of the stalls...

AGATHA
Can you see the umbrella?

Anderton looks at A STALL SELLING UMBRELLAS.

AGATHA
Take it.

ANDERTON
Agatha...

He buys an umbrella from the vendor, then drags her off.

INT. INNER CITY - MALL - DAY

As they move through the crowded inner city shopping area. She has trouble keeping up. She looks ahead, something in her eyes, then...

AGATHA
Can you see the man in the blue
suit?

Sure enough a MAN walking by in the other direction is wearing a blue suit.

AGATHA
He drops his briefcase.

He drops his briefcase, spilling all kinds of papers all over the sidewalk, including a NEWSPAPER WITH ANDERTON'S PHOTO.

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

This happens.

AGATHA
Wait -- she knows your face. Turn
in here.

The WOMAN looks at Anderton, squints, but before she can make any kind of determination as to who he is and why he looks sort of familiar, Anderton and the Precog have gone into...

A PET SHOP

They move through the store, jammed with all kinds of animals, including FOXES and shrieking EXOTIC BIRDS. They go through the back door and come out...

IN A DIFFERENT SECTION OF THE MALL

As Anderton starts to lead her around a corner, she stops. Anderton looks around, sees A PRECOP on the UPPER LEVEL.

ANDERTON
Agatha --

AGATHA
Can you see the balloon man?

ANDERTON
Forget that guy --

AGATHA
Do it. Right here. On the ground.

Anderton reaches into his pocket, drops some change on the ground. Agatha looks back at the Bum who turns towards them upon hearing the sound of the coins hitting the ground. She then leads Anderton off...

BUM
May God Bless You!

The Bum comes over, bends down IN FRONT OF A DOOR just as IT OPENS INTO HIM, knocking him over, and TWO PRECOPS burst out and TOPPLE OVER HIM.

EXT. STREET - DAY

As Anderton and Agatha exit the mall and IT STARTS RAINING. Anderton OPENS THE UMBRELLA along with the dozens of people around him just as...

EXT. UPPER LEVEL - DAY

As Fletcher leads some cops outside, they look down, but all they can see is a sea of umbrellas below them.

EXT. STREET - DAY

As Agatha and Anderton walk along the street. Behind them the way is blocked off with buildings. There's only one way out: Straight ahead. They start for it.

Suddenly KNOTT COMES OUT OF A BUILDING IN FRONT OF THEM AND STARTS WALKING IN FRONT OF THEM. Anderton starts to turn around... Agatha pulls on his arm.

AGATHA
No. Follow him.

ANDERTON
He'll turn around.

AGATHA
He won't.

Anderton and Agatha walk past a LARGE METAL GATE, she stops. Knott slows down ahead of them, starts to look this way and that. Anderton starts to back away...

ANDERTON
Agatha...

AGATHA
Wait.

WE HEAR A BELL RING and suddenly the GATE OPENS, and a beat later, KIDS SWARM OUT OF A SCHOOL. Knott turns around, is about to spot them when...

AGATHA
Can you see his shoe?

In front of them one of the kids trips OVER HIS SHOE LACES.

AGATHA
Tie his shoe.

Anderton drops down to help him, Agatha does the same so that...

Knott sees nothing but A SWARM OF KIDS.

KNOTT
(into his radio)
He's not here. I'll check one block east.

Knott moves off across the street. Anderton smiles at the kid as he helps him with his shoe...

ANDERTON
Here you go, buddy...

KID
I can do it myself!

Anderton finishes tying the kid's shoe, stays low as a TEACHER ushers the kids off, REVEALING: PART OF A GIANT FACE WEARING SUNGLASSES.

Anderton slowly stands up, looks at A BILLBOARD, spinning in the wind as it's hoisted upward by a GIANT CRANE, it SPINS AROUND, we see that it's for REVO -- on it is A HUGE GRINNING FACE WEARING SUNGLASSES. Anderton turns and looks at...

AN OLD HOTEL

A dozen stories up, WORKMEN motion for the CRANE OPERATOR to hold up as they continue to get the steel frame prepared.

ANDERTON
Agatha. Can you see that?

Anderton looks at Agatha, she's looking away.

ANDERTON
That's the man in the window.

He looks at his watch. COUNTING DOWN: EIGHTEEN MINUTES.

INT. RUFUS' CYBER PARLOR - DAY

As Witter looks at the equipment, turns to Rufus.

WITTER
What was he looking for?

EXT. STREET - DAY

As Anderton takes Agatha by the arm, but she stays put.

AGATHA
Don't go inside.

He looks at her.

AGATHA
You don't have to.
(then)
Walk away.

He looks at her, then turns and walks to the hotel. We see THE BILLBOARD as it's hoisted up towards the hotel.

INT. RUFUS' CYBER PARLOR - DAY

As Witter stands there looking at the Anne Lively murder. Confused.

WITTER
This is what he wanted to see?

RUFUS
No... This is what she wanted him to see.

WITTER
(watches, then)
I'll need a copy of this.

INT. HOTEL - DAY

Once grand, now pretty much a flophouse. The skinny and skagged-out CLERK looks up from the tattoo magazine as Anderton walks to the desk and looks around...

CLERK
Room's are ninety-five a night plus tax.
(regarding Agatha)
Or fifteen an hour.

ANDERTON
You mind if I take a look at your register?

CLERK
Yeah, I mind --

The guy starts to get up and Anderton pulls his gun, puts the muzzle in the guy's eye.

ANDERTON
How about now?

He spins the register around so that Anderton can read it.

CLERK
Help yourself.

Anderton looks at the register...

ON THE REGISTER

As Anderton runs the BARREL OF THE GUN down the inky list of names scrawled in the book. Most of them Smith or Jones. He stops when he gets to L. CROW.

ANDERTON
He's here.

AGATHA
Anderton, leave.

He looks at her.

AGATHA
You have a choice. Walk away.
(holds out her hand)
Right now.

He stands there a moment, torn. He starts to close the register and follow her to the door. But then he stops, takes his hand back.

ANDERTON
I can't. I have to know.

AGATHA
Please --

ANDERTON
I have to find out what happened to my life.
(then)
Agatha. I'm not going to kill the man. I don't even know him.

She looks frightened.

ANDERTON
Don't you understand, going upstairs is the only way I'll ever find out what's underneath all of this. Who's setting me up.
(then)
I have to know.

Anderton turns to the clerk.

ANDERTON
What room's Crow in?

 CLERK
Ten-o-six.

Anderton and Agatha ride up. The elevator looks out at the other buildings, people working in offices across the way. Anderton looks at his watch: COUNTING DOWN ELEVEN MINUTES.

INT. HALLWAY - DAY

Anderton and Agatha walk up the hall, stopping at a door marked 1006. Anderton knocks. No answer. He tries the door. It's open.

INT. ROOM - DAY

Anderton steps into the empty room, just a bed (made), a night table and a dresser. He pulls out a drawer: it's empty. Turns on the bathroom light -- no personal effects -- turns it off.

 AGATHA
He's gone.

Anderton stands in the room, thinking. He looks out the open door into the hallway.

 ANDERTON
Wait a minute...

ANDERTON'S POV - THE ROOM ACROSS THE WAY

The number on the door to this room is also 1006.

INT. HALLWAY - DAY

Anderton steps into the hallway and looks at the door he just came through. The "6" is lower than the other three numbers.

Now Agatha watches as Anderton reaches up and pivots the number "6" into a "9", making the number now even with the other three.

 ANDERTON
It's the wrong room.

He turns and looks across the hall at the real 1006. He looks at his watch. COUNTING DOWN: EIGHT MINUTES...

 AGATHA
Anderton...

Anderton knocks on the door. No answer. Agatha recoils as Anderton suddenly kicks the door open.

INT. THE REAL 1006 - DAY

Someone definitely lives in this room. The bed's unmade. Clothes are strewn about, hanging from open drawers. Anderton steps around a half-eaten meal that sits on the floor.

He looks down and stares at a pile of POLAROID PHOTOGRAPHS that sit on the dresser.

All of them are of CHILDREN. Some sitting on beds in hotel rooms like this one, looking afraid. Others in parks and schoolyards unaware that their picture was taken...

ANDERTON

Jesus...

EXT. STREET - DAY

LEO CROW, the man we saw in the previous, walks along the sidewalk. He's unsteady, and keeps bumping into people. In person we can see that the man's small, with countable wisps of hair combed over one side of his head. His eyes are dark, almost black, more insect-like than human.

INT. HOTEL ROOM - DAY

Anderton quickly rifles the stack of photographs. He suddenly stops and stares at one of them. The impact of the image makes his legs buckle, forcing him to sit down on the bed.

ANDERTON

Oh, God...

AGATHA

What is it?

A BOY we know very well, hugging himself in the back seat of some vehicle.

ANDERTON

This is Sean. My son.

INT. LOBBY - DAY

As Crow stands in the doorway a moment, teeters a bit, then enters the hotel, the CLERK looks up from his magazine. But doesn't say a word.

INT. HOTEL ROOM - DAY

Agatha sits beside Anderton on the bed.

ANDERTON
Every day for the last six years
I've thought about only two things.
The first was what my son would
look like if he were alive today.
If I would even recognize him if I
saw him on the street.
(then)
The second was what I would do to
the man who took him.

AGATHA
Anderton --

ANDERTON
You were right. I'm not being set
up.

Anderton looks at the photograph.

ANDERTON
I'm gonna kill this man.

INT. ELEVATOR - DAY

As Crow rides up. He takes out a DENTED FLASK and takes a long hit from it... draining it of the last drop.

INT. HOTEL ROOM - DAY

We now hear the elevator DING. Anderton looks at his watch, gets to his feet.

AGATHA
Please, I want to go back...

ANDERTON
I can't leave. You said so
yourself, there is no Minority
Report. I don't have an
alternative future.

AGATHA
But you still have a choice. The
others never had a chance to see
their future. You did.

FOOTSTEPS. Anderton waits. The door slowly opens and we see Crow peering around it.

ANDERTON
Leo Crow?

The man does a strange thing: he glances at his watch. Then takes a deep breath...

CROW
Who... who... The hell are you?

Anderton kicks the door shut on the man's hand. Crow screams and he goes down. Anderton steps on him.

ANDERTON
Six years ago. Baltimore. You grabbed a kid at Francis public pool in the West End.

CROW
Did I? I don't recall... I got lots of kids from that place --

Anderton kicks the man in the stomach.

CROW
Jesus --

He doubles over. Anderton grabs him by the hair, pulls his head up. The guy is shaking like mad...

ANDERTON
Do you know who I am?

CROW
Some -- somebody's father?

ANDERTON
His name was Sean. Six years ago. Francis pool.

The guy doesn't raise his head for a moment. Finally...

CROW
I told him I was a policeman...

Anderton reacts to this.

CROW
... and that I needed his help. It wasn't so bad really.
(Looks at Anderton)
I sang him a song, made him laugh, bought him a pretzel. I took care of him. I made him happy.

ANDERTON
He's alive?

The man just looks at him. Anderton is reeling...

ANDERTON
Where've you got him? Is he all right?
(shaking Crow)
Tell me, you fuck -- WHERE IS HE?!

CROW
 (beat)
 I put him in a barrel and sunk him
 in the bay.

Anderton stops. Shocked by this image.

CROW
 It floated back up. I had to take
 him out and --

ANDERTON
 NO!

Anderton screams and throws him against the wall, ignoring Agatha's SCREAMS for him to stop. For his part, Crow just covers up and waits for it to end, shouting over and over...

CROW
 I'm sorry! I'm sorry...

INSERT - ANDERTON'S STOPWATCH. Counting down from 18 SECONDS.

Anderton pulls the man to his feet, shoves him up against the window and now stands there shaking, staring at Crow, the man shaking as Anderton weighs what he's about to do.

And now behind Crow, we see THE REVO BILLBOARD as it's hoisted upward by the crane, the SMILING FACE coming around so that its grinning visage is just over Crow's shoulder as it was in the previous.

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 - - 1 - The ALARM on the watch goes off. BEEP. BEEP. BEEP. BEEP. BEEP.

Finally, tears in his eyes, Anderton backs away from Crow and looks at the gun in his hand. Crow opens his eyes, watches as Anderton finally lowers the gun.

ANDERTON
 You have the right to remain silent. Anything you say can be used against you in a court of law.

Crow looks at him. Not what he expected.

ANDERTON
 You have the right to an attorney
 present now and during any future
 questioning. If you cannot afford
 one, one will be appointed to you.
 Do you understand these rights?

Crow doesn't move, confused.

CROW
 You're not gonna kill me?

ANDERTON
 No.

Crow still doesn't move.

CROW
 (whispering)
 But you have to.
 (then)
 They said you would.

ANDERTON
 (Looks at Agatha)
 The precogs were wrong.

CROW
 If you don't kill me, my family
 gets nothing!

Anderton pauses, looks back at him as Crow comes forward.

CROW
 You're supposed to kill me. He
 said you would.

ANDERTON
 Who said I would?

CHILDREN
 He called me in Prison. Said if I
 went along, he'd get me released,
 take care of my family.

ANDERTON
 If you did what?

CROW
 Acted like I killed your kid.

Anderton goes stiff, looks at Agatha.

CROW
 Look, I've put my family through
 enough misery. You gotta kill me!
 This way I can leave 'em something.

ANDERTON
 Crow. I'm not gonna kill you.

CROW
Look, believe me, I know it's hard,
but you gotta do it --

ANDERTON
I'm asking you again, who made you
do this?

CROW
I don't know -- I never saw his
face. All I know is, the next day
I was out, so the guy must've had
juice somewhere. Look, man, you
gotta go through with this.

ANDERTON
What the fuck is going on?

Suddenly Crow steps forward, grabs the muzzle of Anderton's
gun, holds it up to his own chest. Agatha's eyes roll, she
holds onto the table for support...

AGATHA
Anderton --

CROW
Kill me!

Anderton tries to pull the gun away, but Crow hangs on.

ANDERTON
What about the picture --

CROW
Fake. He gave it to me. Now --
(pulling on the gun)
-- shoot me, Goddammit, before I
lose my nerve!

ANDERTON
(pulls the gun back)
Tell me, who was it, set this up?

CROW
If I tell you, my family gets
nothing.

ANDERTON
Who made you do this?

CROW
(pulls the gun)
Kill me!

ANDERTON
Tell me!

Anderton looks at Crow who holds the gun muzzle tight to his
chest, his eyes imploring Anderton to pull the trigger.

ANDERTON
Let go of the gun.

CROW
You're not gonna kill me...

ANDERTON
Good-bye, Crow.

Anderton turns to go, but Crow hold onto the muzzle --

CROW
Anderton! Wait -- don't --

Crow yanks on the gun, making Anderton pull the trigger. We hear a loud BOOM and Anderton turns, sees Crow holding the gun to his own exploded chest.

ANDERTON
Jesus --

Crow looks at Anderton, a stupid look on his face. He stumbles backwards towards the window. Anderton moves forward and reaches for his shirt as...

AGATHA
NO!

... now she turns away, framed in the mirror, as Crow falls through the glass window.

Anderton stands there frozen a moment, unable to move or think. We HEAR SOMEONE SCREAM O.S. Anderton looks across the way, sees everyone in the building across the street watching him. Agatha takes him by the arm...

AGATHA
Go...

Anderton grabs Agatha and runs out of the room.

INT. HALLWAY - DAY

As People stick their heads out of their doors and WHISPER as Agatha leads a stunned Anderton down the hall.

A WOMAN watches them go, then moves to the doorway, and peers into the room, sees the broken window through the doorway...

WOMAN
Murder!

EXT. HOTEL - DAY

As they come outside, quickly move past where Crow's body lies crumpled half-on and half-off the roof of the CRANE. Gawkers stand around stunned, staring at the body until the WOMAN sticks her head out of the WINDOW above and SCREAMS:

WOMAN
MURDER!

And now everybody's whispering...

DIFFERENT VOICES
Murder!!!

Agatha leads Anderton around the back of the building.

INT. PRECRIME HOVERSHIP - DAY

As the ship comes over the roof of the hotel, Witwer looks down at the billboard sitting there, and then, as they move past the edge of the roof, he sees the crane with the body of Leo Crow on top.

EXT. HOTEL - DAY

Other COPS keep the crowd back as the ship lands in the middle of the street and the team disperses. Witwer goes straight to the body. He looks up at the broken window in the hotel.

INT. CROW'S HOTEL ROOM - DAY

As Witwer moves around the room. He looks at the Polaroids on the bed, spots the one of Sean and freezes. As Anderton did, he sits down on the bed. He notices something on the floor by the window and moves to it. He slowly bends down and picks up Anderton's .45.

FLETCHER
First murder in six years.

Witwer looks up at Fletcher standing in the doorway, looking around at the room.

FLETCHER
Jesus, they're never wrong, are they?

Witwer looks at Fletcher a moment.

WITWER
There a maid in this hotel?

FLETCHER
I don't know, why?

WITWER
If you were a child killer, you took these pictures, would you leave them out on the bed for anyone to find?

FLETCHER
They could have been put away. Anderton could have found them.

WITWER
 (beat)
 What kind of cop were you before this?

FLETCHER
 I was a Treasury Agent for eight years. Why?

WITWER
 Treasury... Then this would be your first actual murder scene.

Fletcher nods, watches as Witwer looks around the room.

WITWER
 I worked homicide before I went federal.
 (indicates the room)
 This is what we would've called an "orgy of evidence".
 (then)
 Do you know how many orgies I had as a homicide cop, Gordon?

FLETCHER
 How many?

WITWER
 None.
 (Looks at the room)
 This was arranged.

INSERT - A PHOTOGRAPH OF A CHILD

Slowly developing, floating in solution. We HEAR A PHONE RING. And...

WIDEN TO REVEAL: A DARK ROOM

Lara Anderton working under the red light. She watches the photo develop a moment, drops it into the stop-bath and answers the phone...

ANDERTON'S VOICE
 Crow is dead.

She goes stiff.

LARA
 John?

ANDERTON'S VOICE
 He's dead, Lara.

LARA
 (beat)
 Oh, God, what did you do?

ANDERTON' S VOICE
Nothing. I didn't kill him.

LARA
Then how did he --

ANDERTON' S VOICE
Lara, I don't know why this is
happening. I just know they're
setting me up. I can't trust
anybody. I don't know who to talk
to or where to go...
(then)
Lara? Are you there?

She stands there a moment, staring at the image...

LARA
Yes, I'm here, John.

EXT. COASTAL HIGHWAY - DAY

Anderton stands outside the Lexus, talking on the phone. He
looks off towards the water...

LARA' S VOICE
I'm right here.

EXT. CHESAPEAKE BAY - DAY

As the Lexus moves along the coast.

INT. LEXUS - DAY

Agatha stares out the window at the bay. She looks pale,
weak. Anderton's jacket is folded over her.

AGATHA
Can you see? So beautiful...

She looks at him.

AGATHA
Where are we going?

ANDERTON
Someplace safe.

AGATHA
I have to go back.

ANDERTON
Why?

AGATHA
The other two will die without me.

ANDERTON
 You want to spend the rest of your
 life in the temple?

She looks back out the window.

AGATHA
 I always wondered what the world
 would be like. But now that I've
 seen it, I don't need to see any
 more.
 (then)
 It's all right. Once I'm in the
 tank, I won't remember any of this.

ANDERTON
 Agatha, you're never going back
 there.

AGATHA
 I am going back. I see myself
 there.

He reacts to this. She touches his arm.

AGATHA
 It's best, Anderton, if you don't
 think of me as human.

He looks at her, but she closes her eyes.

INT. BURGESS' HOUSE - DAY

A sad Burgess sits with a drink in his hand watching the CNN
 coverage of the Crow "murder".

Burgess shakes his head, as his WIFE comes in.

WIFE
 Danny Witwer's on the phone. He
 says it's important.

Burgess mutes the set, watches as the Attorney General,
 looking like shit right now, talks to the reporter.

BURGESS
 (into the phone)
 What?

We see the image of Witwer in one corner of the TV screen.

WITWER
 Lamar, I found something.

BURGESS
 What?

WITWER
I don't wanna say over the phone,
but I think we may be chasing the
wrong man.

BURGESS
(beat)
Where are you?

INT. ANDERTON'S APARTMENT - DAY

As Anne Lively is drowned by an assailant in black in the middle of the room. Witwer sits at Anderton's holo-computer watching the image. It finishes just as Burgess comes into the room.

BURGESS
Good God. What was that?

WITWER
Wait, just a second...

Witwer works the machine a moment while Burgess looks around the apartment, takes in the mess, the open cupboards in the kitchen. He kicks at the inhalers on the floor and sits down. He sees ANDERTON'S .45 sitting by the chair and picks it up and examines it.

WITWER
We recovered that from Crow's hotel room.

Burgess looks sadly at the gun a moment.

BURGESS
I remember when I gave this to him.
Back in Baltimore. He was one of
those cops, still thought he could
make a dent in all the bad there
was in the world.

Burgess looks around the apartment now.

BURGESS
The irony is, sometimes it's the
very vision that makes you want to
make the world a better place that
turns you into something you can't
even recognize anymore.

He sighs, looks at Witwer.

BURGESS
Tell me what you have.

Witwer nods, starts the image once more.

WITWER
This is the murder of a woman named
Anne Lively.

Burgess sits forward, watches as The Man in black shoves her face under the water.

BURGESS
He told me about this. You got this from Containment?

WITWER
Yes. This is from the twins, Arthur and Dashiell. Agatha's stream was missing. Now this one is from the cyberparlor. Anderton downloaded it directly from Agatha. Watch...

We see the fragments of A MAN DONNING GLOVES, DROPPING AN OVERCOAT and then once more we see the Man in black drowning her...

BURGESS
It's the same prevision.

WITWER
Not quite.

Witwer gets up, moves to the image...

WITWER
Look at the surface wind across the water. Watch the ripples... moving away from shore.

We see they're all moving right to left. We watch the silent murder of Anne Lively. The image finishes. A blank. We see the fragmented images of the gloves. And now we see the second image of Anne Lively being murdered...

WITWER
Now the second image. Watch the water. The wind's changed. The ripples are going the other way.

BURGESS
I don't understand --

WITWER
This murder is happening at two different times.

Burgess stares at the image. Watches again as it repeats. Witwer hits the remote and the image of Anne Lively freezes.

WITWER
According to the Sentry, Anderton was watching this at Containment right before he was tagged.

BURGESS
 I know. He came to me, told me
 about the missing data stream.
 (then)
 He was concerned that you might
 find it.

WITWER
 I did find it. It was inside of
 Agatha all this time. So the
 question is, why would someone want
 this erased from the data file?

BURGESS
 (intrigued)
 Danny, tell me what you're
 thinking.

WITWER
 I'm thinking someone got away with
 murder.

BURGESS
 How?

Witwer moves around the frozen image of Anne Lively.

WITWER
 By fooling the system. All someone
 would have to do is wait for
 Precrime to stop the murder from
 taking place, then, a few minutes
 later, commit the crime in exactly
 the same way.

BURGESS
 (nods)
 Yes... It's called an echo. The
 act of murder is such a violent
 disturbance in the future continuum
 that it sometimes repeats to the
 Precogs.

WITWER
 (beat, remembering)
 Precog Deja Vu...

BURGESS
 We teach the tech's to identify
 them and disregard...

Witwer looks at him.

WITWER
 So there is a way to fool the
 system?

BURGESS
 Yes.

Witwer looks at the image.

WITWER
Of course, it would have to be
someone with access to the
Previsi on in the first place,
someone fairly high up --

BURGESS
(finger to his lips)
Shhh. You know what I hear?

WITWER
What?

BURGESS
Nothing. No footsteps coming up
the stairs. No hovercraft out the
window. No clickity click of
little spyders. No one crashing
through that door. And do you know
why I don't hear any of those
things, Danny? Because right now,
the Precogs can't see.

Witwer suddenly understands. See Anderton's .45 in Burgess' hand and knows it's already too late as the gun goes off loud, Burgess shooting Witwer right through the holo-image of Anne Lively.

Burgess stands up as Witwer drops to his knees. He looks up at Burgess -- gasping, clutching his chest with both hands as if in prayer -- and can do nothing but watch as the man shoots him once more, knocking him down to the floor.

Burgess steps over him, crouches down and takes something from Witwer's pocket. A stick of gum. He puts it into his mouth, then starts to wipe the .45 down with a handkerchief.

HIS PHONE RINGS. Burgess answers it.

BURGESS
Burgess.

INT. THE COTTAGE - DAY

As Lara watches Anderton pull up to the cottage.

LARA
Lamar, it's Lara.

INT. ANDERTON'S APARTMENT - DAY

Burgess talks to her, all the while continuing to wipe down the gun, tidy up the apartment.

BURGESS
Yes, Lara.

He takes the DISK from the holo-computer and drops it into his pocket.

LARA'S VOICE
You have to help him.

BURGESS
(beat)
Is he there?

INT. THE CLIFF COTTAGE - DAY

As Lara watches Anderton lead Agatha towards the door.

LARA
Yes.

BURGESS' VOICE
Has he got the precog with him?

LARA
Yes.

INT. ANDERTON'S APARTMENT - DAY

Burgess looks around the room, making sure he hasn't forgotten anything.

BURGESS
Keep them there. I'm on my way.

LARA'S VOICE
Please don't tell Witwer. I don't trust him.

Burgess looks at Witwer's body.

BURGESS
I won't say a word. You just don't let John leave. All right?

LARA'S VOICE
He's no killer, Lamar.

BURGESS
I know.

EXT. THE CLIFF COTTAGE - DAY

As Agatha looks at the house, watching as Lara now comes out the front door and hugs Anderton. She looks at Agatha...

ANDERTON
It's all right. Lara, I want you to meet Agatha.

Lara smiles at her. Agatha turns and looks at the RUSTED TRICYCLE lying in the weeds near the door and shivers...

AGATHA
I'm cold --

As Lara opens the door...

LARA
Come inside.

EXT. COTTAGE - DUSK

As Lara walks to the cliff, stands beside Anderton.

ANDERTON
I... just need to sit and think,
figure this out.

He turns to her.

ANDERTON
It's like a bad dream. It's like
I'm down the fucking rabbit hole.

It's getting dark. He takes off his sunglasses and she now sees his "new" eyes. She gasps...

LARA
Oh, God, John... What have you
done?

INT. COTTAGE - DUSK

Agatha moves around the house. Stops at a bedroom. Inside is a DAYBED, BEACH TOYS, STUFFED ANIMALS, TOY SOLDIERS. She puts her hand in Anderton's coat pocket, takes out the CARD CONTAINING THE IMAGE OF ANNE LIVELY DROWNING.

INT. PRECRIME HOVERSHIP - NIGHT

The team flies silently over the countryside.

EVANNA
ETA five minutes.

EXT. COTTAGE - NIGHT

As Anderton paces along the cliff...

ANDERTON
They used Sean. They wanted me to
think Crow killed him --

Lara reacts to this.

ANDERTON
-- but he didn't.

LARA
Then who was he?

ANDERTON
Just some guy... they found.

LARA
Found? Where?

ANDERTON
Somewhere.

He stands there. A thought dawning on him.

LARA
Think, John. Why would they set you up?

ANDERTON
(beat)
Because I found out about her...

LARA
About who?

ANDERTON
Anne Lively...

He starts for the house.

INT. CLIFF HOUSE - NIGHT

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

ANDERTON
Agatha?

INT. BACK BEDROOM - NIGHT

Agatha sits on the floor in the midst of a pile of toys, face streaked with tears.

AGATHA
Dr. Hineman once said to me that
"The dead don't die."
(Looks up)
"They look on and help."
(then, as a statement)
Remember that, John.

Agatha looks around the room...

AGATHA
He's on the beach now, a toe in the water, asking you to come in with him. He's been racing his mother up and down the sand.

She looks up at Anderton, smiling and crying at the same time.

AGATHA
There's so much love in this house.

She closes her eyes.

AGATHA
 He's ten years old. He's
 surrounded by animals. He wants to
 be a vet. You keep a rabbit for
 him. A bird. And a fox.

Anderton can't move, can't breath.

AGATHA
 He's in high school. He likes to
 run. Like his father. He runs the
 two mile and the long relay.
 (then)
 He's twenty-three, at a University.
 He makes love to a pretty girl
 named Claire. He asks her to be
 his wife. He calls here and tells
 Lara who cries... he still runs.
 Across the University. And in the
 stadium where John watches.

She's shaking her head now...

AGATHA
 Oh, God -- he's running so fast,
 like his daddy. He sees his daddy,
 wants to run to him, but he's only
 six years old and he can't do it.
 And the other man is so fast.

Agatha looks up at Anderton, weeping, shaking...

AGATHA
 There was so much love in this
 house.

Anderton turns away, see Lara in the doorway now, her own
 eyes full of tears.

ANDERTON
 I'm so sorry... I just want him
 back... I want him back so bad...

LARA
 I know... I do, too...

AGATHA
 So did she.

They both look at her. She's staring at the PHOTOGRAPH OF
 ANNE LIVELY.

AGATHA
 Can't you see? She just wanted her
 little girl back.

ANDERTON
 Who wanted her little girl back?

AGATHA
The drowning woman.
(shows him the photograph)
Anne... But it was too late. Her
little girl was already gone.

ANDERTON
She died?

AGATHA
She grew up.

ANDERTON
She's still alive?

Agatha looks up at Anderton now.

AGATHA
She's not alive, but she didn't
die.

ANDERTON
(beat)
Oh, Jesus...

LARA
John? What is it?

ANDERTON
How did I not see this?
(then)
Agatha, who killed your mother? Who
killed Anne Lively?

She looks at Anderton, keeps her voice calm as she says:

AGATHA
I'm sorry, John, but you have to
run again.

ANDERTON
What --

AGATHA
RUN!

Suddenly the room is BATHED IN LIGHT --

EXT. HOUSE - NIGHT

The Precrime Ships hover over the house. Precrime cops are everywhere.

INT. HOUSE - NIGHT (SLOW MOTION)

We hear NO SOUND as the cops burst into the room and grab Anderton. We see, but don't hear, Lara scream as they throw him to the floor.

INT. A DARK PLACE

Where Anderton lies still as a halo CLICKS into his shaved head. Anderton moves his eyes and sees Gideon smiling over him.

GIDEON
You're part of my flock now, John.
Welcome.

ANDERTON
Lara --

GIDEON
It's actually kind of a rush. They
say you get visions; that your life
flashes before your eyes. That all
your dreams come true.

Anderton struggles, but can't move. Gideon starts to roll away.

INT. PRECOG TANK - DAY

As Wally climbs down. Agatha then turns to her brothers and takes each one by the hand as the tank begins to refill with the "milk."

INT. DEPARTMENT OF CONTAINMENT - DAY

As the TIER begins to SINK DOWN INTO THE FLOOR, Anderton starts to sink into the blackness below...

ANDERTON
Gideon --
(screams)
GIDEON!

But Anderton's scream is drowned out by a blast from Gideon's PIPE ORGAN as we now...

CUT TO BLACK.

SEAN (V.O.)
Dad? Wake up...

And now we see ANDERTON'S SON standing before him. He's now eleven years-old.

ANDERTON
Sean -- you're not real.

SEAN
You gotta have faith, Dad.

ANDERTON
It's a little late for that.

SEAN
Wanna hear something funny?

ANDERTON
What the hell.

SEAN
I lived for a year with a man who
was pretending to be my father. He
took me all over the world.

Anderton looks at him.

ANDERTON
You're alive?

SEAN
No.
(then)
He got tired of pretending.

ANDERTON
Oh, Sean --

SEAN
The funny thing is, I started to
believe he really was my Dad.

ANDERTON
Sean --

SEAN
I feel bad about that.
(then)
I need you to forgive me.

ANDERTON
I forgive you.

SEAN
Once I even told him I loved him.

ANDERTON
I forgive you...

SEAN
The more you want to believe
something, the easier it is to be
fooled.

ANDERTON
I was looking for you...

SEAN
I know that. I know you would have
done anything to find me. I know
you would have died for me.

ANDERTON
I wanted to.

SEAN
Good-bye, Dad...

The boy begins to fade away.

ANDERTON
Who are you?

SEAN
I'm your son. I'm you.

ANDERTON
Sean, wait...

SEAN
(now six years old)
Hold your breath, Dad...

And he's gone. Anderton is left alone in the dark.

INT. LAMAR BURGESS' OFFICE - DAY

As Lara is greet by Burgess in a white T-shirt and slacks, no shoes -- in the middle of getting dressed. He embraces her.

BURGESS
This is all my fault.

LARA
No, it isn't, Lamar. There was
nothing anyone could do.

She sits on the couch, a BOX OF ANDERTON'S BELONGINGS on the coffee table in front of her.

BURGESS
I thought you might want to have
those.

He moves to a mirror, starts to put on his Precrime dress uniform shirt.

BURGESS
I haven't worn this damn thing in
years. I just wanted to make sure
it fits before tonight.

LARA
You look great.

He watches in the mirror as she lifts John's .45 out of the box.

BURGESS
I knew he was having trouble for
some time, and yet I did nothing
about it.

Lara is about to say something when Burgess' Secretary sticks her head in...

SECRETARY
The guy from USA Today is here.

BURGESS
Tell him not now.

SECRETARY
He just wanted a few minutes
before --

BURGESS
Not. Now.

The Secretary exits. Burgess buttons his shirt.

BURGESS
It's insanity around here.

LARA
I thought you were retiring?

BURGESS
I was, but this whole incident with
John made me realize the fragility
of what we've built here. This is
John's legacy as much as mine and I
want to protect that.

He looks at her.

BURGESS
I know how hard this all is for
you, but you can at least find some
comfort in the fact that John
finally found the man who killed
your son.

She looks at him, thinks about what he just said, watching as
he pins his precrime badge to his shirt.

LARA
Who's Anne Lively?

He pokes himself with the pin, winces.

BURGESS
Who?

LARA
Anne Lively. John was talking
about her right before they took
him.

BURGESS
I don't know who that is.

Burgess doesn't say anything. The news keeps getting worse.

LARA
John said something about him being
set up because he "found out about
her."

BURGESS
We know why John was tagged.

LARA
He also said Crow was a fake.

Burgess looks at her.

BURGESS
And Witter? He was shot with
John's gun inside John's apartment.

She looks back at Burgess a moment, then:

LARA
Lamar, do you know the reason why
John came here to work with you?

BURGESS
Sean --

LARA
No. That's what everyone thinks.
(then)
John shot a man dead in Baltimore
six months before.

She lets Burgess react to that, then...

LARA
He was serving a warrant on a
murder suspect when the guy opened
fire from inside. It was a good
shooting. The department gave John
a commendation for it. But John
couldn't let it go. He'd say the
man's name in his sleep. He didn't
eat. It was all he talked about.
It was all he thought about. He
came to work for you because he
thought if he could just stop that
kind of thing from happening...

She takes a breath, tries to control herself.

BURGESS
I understand.

LARA
No. I don't think you do.
(then)
The other day, when he came to the
cottage, he talked about a lot of
things, but Danny Witter, the man
he was supposed to have just
killed? He didn't mention him. He
didn't say his name even once.

Burgess looks at her, then takes her hand and sighs.

BURGESS
 Lara, John was the best cop I ever
 knew, and in some ways, the best
 man. But the scars he carried
 around, well...
 (shakes his head)
 I know that he'd want us to honor
 the good things we remember about
 him.

She keeps looking at him. He smiles.

BURGESS
 But I also know why he married you:
 you're as stubborn as he is.

LARA
 Lamar --

BURGESS
 All right. Tell you what I'll do.
 First thing Monday, I'll look over
 the Witter evidence and I'll have
 Gideon run the Containment files,
 see if anyone drowned a woman named
 -- what did you say her name was?

LARA
 (beat)
 Anne Lively... But I never said she
 drowned.

Burgess looks at her, his expression slowly going icy as his
 Secretary once more reappears.

SECRETARY
 Sir, the press conference is
 starting.

BURGESS
 (looking at Lara)
 I'll be right there.

The Secretary backs out of the room. Burgess moves to Lara.
 She flinches slightly as he reaches past her head, and grabs
 his HAT from the back of the couch.

BURGESS
 We'll talk about this later.
 (kisses her)
 I'll come by the cottage.

He walks out, leaving her there on the couch. She looks
 around the office, then at John's .45 sitting on the table.

INT. DEPARTMENT OF CONTAINMENT - NIGHT

Moving in on Gideon's hands as he plays the ORGAN. Suddenly
 the fingers stop. We REVEAL: Lara standing there, Anderton's
 .45 pressed to Gideon's temple.

LARA
I'd like a word with my husband.

He looks at her.

GIDEON
You're not authorized. How did you
get in here?

She drops THE BLACK ZIPLOC on the table in front of him.
Gideon nods as Anderton's old eyes "swim" past the clear
plastic window.

GIDEON
Okee pokee... off we go...

EXT. WILLARD HOTEL - NIGHT

News crews are out front. A NEWS REPORTER faces a hovering
NEWS BOT...

REPORTER
... today a six year experiment was
deemed a success when all fifty
states overwhelmingly ratified the
National Precrime Amendment...

INT. HOTEL BALLROOM - NIGHT

A gala ball. Lamar Burgess and HIS FAMILY are surrounded by
WASHINGTON DIGNITARIES and WELL-WISHERS, all here to
celebrate the passage of the National Precrime bill.

On a giant screen, victims are expressing their thanks for
the programs existence, including Sarah Marks.

ATTORNEY GENERAL NASH

Speaks to a throng of reporters, not looking too happy about
what he has to say...

NASH
The President feels, and I agree,
that the best way to avoid any
appearance of impropriety, or any
kind of infighting was to create an
entirely new entity...

PULL BACK TO REVEAL: INT. PRECRIME ANALYTICAL ROOM - NIGHT

As the team watches the "festivities" on a monitor. Their
faces are all glum. Evanna looks like she's been crying.

NASH (TV)
 ... and, of course, the only man
 qualified to run such an entity is
 Lamar Burgess...
 (then)
 Now, if you'll excuse me, I'm
 urgently needed... uh, somewhere...
 else.

Fletcher pours some more CHAMPAGNE into a paper cup, drinks
 it down. He's drunk.

FLETCHER
 Why don't I feel like celebrating?

KNOTT
 Cause all of a sudden you got no
 one you can fucking brown nose
 anymore.

Fletcher looks at Knott. Gets to his feet. Unsteady...

FLETCHER
 John Anderton was my friend!

KNOTT
 You "friend's" a murderer and he
 ruined our perfect record. Six
 years, not one damn murder...

Knott grabs the champagne from Fletcher, starts to pour it
 into a cup, but just sucks on the bottle instead.

INT. WILLARD BALLROOM - NIGHT

A VIDEO PRESENTATION of the history of Precrime, and LAMAR
 BURGESS. We hear music, see different shots of Burgess at
 his Rehab-Prison, we hear about its fabulous success rate.
 The video ends to GREAT APPLAUSE.

ANNOUNCER
 Ladies and gentlemen, Lamar
 Burgess, Director of the new,
 national Precrime.

Applause. Then the room falls silent as Burgess' STAFF
 presents him with an IVORY BOX. He opens it, looks at his
 secretary who smiles.

SECRETARY
 Congratulations, sir.

BURGESS
 My God...

He holds up a beautiful ivory-handled ANTIQUE REVOLVER and
 the crowd oohs and ahhs.

BURGESS
 How did you get this?

SECRETARY

I padded your expense account for the last six months.

LAUGHTER. But as he stares at the gun, moved almost to tears, the room grows silent. He looks up.

BURGESS

Revolvers like this one were given to Generals at the end of the Civil War by their troops. The cylinders were loaded with six gold-plated bullets to symbolize the end of the destruction and death that had ripped the country apart for six years.

He opens the gun and shows them the six GOLD BULLETS. We pick out LARA in an evening gown at the back of the room, watching, her eyes fixed on Burgess.

BURGESS

With Precrime going national, maybe we can all look forward to a time when none of us have to discharge another firearm ever again.

Everyone APPLAUDS. Burgess' secretary gets a phone call and ducks her head so that she can hear...

BURGESS

I think people forget that, for all the talk about the Precogs, Precrime is only as good as the men and women who support them...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Anderton's old team watches... silent.

BURGESS (TV)

I'm grateful to you for all that you've done to make this happen. And I assure you that I won't forget you when bonus time comes around!

Knott raises the bottle.

KNOTT

Now that's cool.

INT. WILLARD BALLROOM - NIGHT

As Burgess smiles now...

BURGESS

Now enjoy yourselves. That's an order!

LARA watches as Burgess steps off the stage and his Secretary meets him. He's immediately surrounded by WELL-WISHERS and AUTOGRAPH SEEKERS.

SECRETARY
You have an emergency call on your private line.

BURGESS
Thank you.
(into his phone)
This is Burgess.

ANDERTON (PHONE)
Hello, Lamar.

Burgess goes instantly pale as his wife comes up and kisses him on the cheek.

BURGESS
John --

ANDERTON (PHONE)
I just wanted to congratulate you. You did it. You've created a world without murder. So what if you had to kill someone to do it.

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad gets a phone call...

JAD
A-room. Jad.

INT. BALLROOM - NIGHT

Burgess smiles at his unaware wife, then starts walking to the side doors, trying to get away from the crowd, many of whom now thrust PRECRIME BASEBALL HATS at him to sign. He moves past Lara, on her phone, who turns away...

LARA
(to Jad)
John needs a favor...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad listens a moment, then hits a switch and now we hear the conversation between Burgess and Anderton...

ANDERTON (PHONE)
All these years Agatha's had the truth locked inside of her -- the Minority Report. All these years she's the only one who knew what really happened...

INT. PRECRIME TEMPLE - NIGHT

As Agatha lies there, staring upward.

ANDERTON (V.O.)
 ... until last week when she took
 my hand and showed me the image of
 a drowning woman... an image that
 would eventually lead me back to
 you.

CLOSE ON BURGESS

A forced smile, nodding to this person and that.

BURGESS
 I don't know what you're talking
 about, John.

CLOSE ON THE BACK OF ANDERTON

We don't know where he is yet...

ANDERTON (PHONE)
 I'm talking about Anne Lively. Just
 a junkie who had a kid once and had
 to give her up.

INT. BALLROOM - NIGHT

As Burgess smiles tightly at people, mouths "excuse me" as he
 tries to make for the damn door, but can't seem to get away
 from the crowd of well-wishers including the Attorney General
 who reluctantly shakes his hand...

ANDERTON (PHONE)
 But, surprise, this junkie cleaned
 herself up.

INT. PRECOG TANK - AGATHA - NIGHT

As Agatha opens her eyes. We begin moving into ONE OF
 THEM...

ANDERTON (V.O.)
 And she wanted the kid back.

AND NOW WE SEE IN HER EYE:

The screaming face of Anne Lively.

ANDERTON (V.O.)
 She wanted Agatha...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As Jad sees the image on the screen, starts patching it in.

ANDERTON (V.O.)
But you and Hineman had already
turned the girl into something
else: A Precog.

INT. PRECOG TEMPLE - NIGHT

As Wally looks up at the image on the screen. ANNE LIVELY
DROWNING...

JAD (PHONE)
Wally? You getting this?

WALLY
Uh-huh...

INT. BALLROOM - NIGHT

As Burgess, surrounded by AUTOGRAPH SEEKERS, is forced to
stop and sign their PRECRIME HATS... while Anderton
continues.

ANDERTON (PHONE)
And without her, there was no
Precrime. She's always been the
strongest of the three. And you
know that without Agatha, you had
nothing. Without her, you wouldn't
be where you are now, standing
there signing autographs...

Boom. Burgess stops cold, starts looking around the room.
Knows Anderton is somewhere nearby.

INT. PRECOG TEMPLE - NIGHT

As Wally studies the IMAGE OF ANNE LIVELY DROWNING plays over
and over.

WALLY
It's a single stream, from the
female only, with no time or
incident data.

JAD (PHONE)
Meaning?

WALLY
Meaning whatever this is, it ain't
the future.
(watches the drowning)
It already happened.

INT. HOTEL BALLROOM - NIGHT

As the screen starts to show the SAME VISION and people react. Burgess, at the back of the room sees it, too.

ANDERTON (PHONE)

So now you had to get rid of Anne Lively, you had to find a way to shut her up... which presented a problem. How can you murder her without the precogs seeing it? Simple: you use the system against her.

Burgess quickly goes through a swinging door into...

A CORRIDOR

Where he looks up and down the corridor for Anderton.

ANDERTON (PHONE)

You hired someone to kill her for you, knowing full well the precogs would see that murder.

Burgess turns back, looks through a CIRCLE OF GLASS in the swinging door at...

THE BALLROOM SCREEN - A SERIES OF GRAINY IMAGES

A FIGURE in a black overcoat pulls on a mask...

ANDERTON (PHONE)

You lured Anne Lively out to the lake with the promise of doing the right thing, reuniting her with her daughter...

And now we see Anne Lively standing by the side of A LAKE, her hair whipping in the wind. As THE FIGURE APPROACHES...

ANNE

Mr. Burgess?

INT. PRECOG TEMPLE - NIGHT

As the IMAGE PLAYS OUT IN AGATHA'S EYE...

AGATHA

Run...

INT. HOTEL BALLROOM - ON THE SCREEN - NIGHT

As Anne Lively looks up, sees the source of the wind is THE PRECRIME HOVERSHIP. The figure takes off running...

ANDERTON (PHONE)

You even made the arrest yourself...

And now we see a series of images, Lamar Burgess standing there in a WHITE COAT getting off the hovership as the KILLER IS BROUGHT DOWN, THE MASK RIPPED OFF. We see the RED LINES AROUND THE EYES. We see it's the JOHN DOE from Containment. HIS FACE SHOVED INTO THE MUD...

THE CROWD

Stands there stunned by what they're watching.

INT. HOTEL KITCHEN - NIGHT

As we move through the chaos of fifty SERVERS, COOKS, and DISHWASHERS, we find Anderton for the first time, standing in a corner, in a hooded sweatshirt, his back to us...

ANDERTON
And then, when you were all alone...

INT. THE CORRIDOR - BURGESS - NIGHT

Staring through the glass at the BALLROOM SCREEN as we see the younger Burgess facing Anne Lively beside the lake, as the HOVERSHIP LIFTS OFF IN THE B.G.

ANNE
Where's my daughter?

On screen, the younger Burgess takes off the WHITE OVERCOAT. He pulls his arm from the coat and we see that the inside is BLACK; that the coat is REVERSIBLE.

ANDERTON (PHONE)
You killed her yourself in the same way the Precogs predicted your John Doe would kill her. You made the real murder look like an echo, knowing the tech would ignore it.

INT. PRECOG TEMPLE - NIGHT

As the image plays out in Agatha's eye... Anne Lively backing away...

ANDERTON (V.O.)
You fooled the other two precogs, but not Agatha.

And now inside her eye, we see the image of BURGESS pulling on the same MASK that John Doe wore...

ANDERTON (V.O.)
She was going to see the murder of her own mother no matter what state you did it in, or how you tried to hide it.

INT. PRECOG TEMPLE - NIGHT

As Agatha tries to sit up...

AGATHA
Run!

INT. HOTEL BALLROOM - SCREEN - NIGHT

The crowd is SILENT as they watch A SERIES OF FAST IMAGES:
Anne Lively stumbles. Burgess grabbing her... Anne's face
hitting the water... Burgess shoving her head under and
holding it down...

ON BURGESS

Through the glass window, watching himself murder this woman.

INT. PRECOG TEMPLE - IMAGE IN AGATHA'S EYE

As Anne Lively dies under the water, her arm floating across
her chest, beckoning us to her as she floats away. Agatha
raises her own arm now...

AGATHA
Mama...

INT. CORRIDOR - NIGHT

As Burgess turns away from the window and leans against the
wall. Sweating. Ashen faced.

INT. HOTEL KITCHEN - NIGHT

Anderton turns around, so that we see the two different
colored eyes peering out...

ANDERTON
You still there, Lamar?

INT. CORRIDOR - NIGHT

Burgess looks down for a moment, then holds up his hand. And
we see that he STILL HOLDS THE REVOLVER.

INT. PRECOG TANK - NIGHT

As now ALL THREE PRECOGS float to the surface.

MALE FACE
Murderer.

CUT TO:

A RED BALL

Screaming at us...

INT. PRECRIME ANALYTICAL ROOM - NIGHT

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

WALLY
We got a Red Ball!

INT. PRECOG TANK - NIGHT

As Agatha rises to the surface...

AGATHA
Think about the lives that little
girl saved.

INT. CORRIDOR - NIGHT

As Burgess collects himself, starts walking...

BURGESS
Think about the lives that little
girl saved.

He peers into a room, looking for Anderton.

BURGESS
Think about all the lives she will
save?

INT. HOTEL KITCHEN - NIGHT

As Anderton moves through the steamy room...

BURGESS (PHONE)
That little girl could have saved
Sean --

Anderton slams his hand down on a metal counter.

ANDERTON
DON'T YOU FUCKING SAY HIS NAME!

INT. CORRIDOR - NIGHT

As Burgess hears the sound, starts down the corridor for it.

INT. PRECOG TANK - NIGHT

As one of the males speaks...

MALE PRECOG
You used the memory of my dead
son...

INT. KITCHEN - NIGHT

People in the kitchen are now looking at Anderton. He turns away...

ANDERTON
 You used the memory of my dead son
 to set me up! That was the one
 thing you knew would drive me to
 murder.

INT. CORRIDOR - NIGHT

As up ahead Burgess sees A WAITER EXIT THE KITCHEN.

ANDERTON (PHONE)
 What are you going to do now,
 Lamar?

INT. PRECOG TANK - NIGHT

As the male speaks...

MALE PRECOG
 How are you gonna shut me up?

INT. HOTEL KITCHEN - NIGHT

Anderton starts for the kitchen door...

ANDERTON
 How are you gonna shut me up?

And now, behind him, we see BURGESS COME INTO THE KITCHEN...

BURGESS
 John, people have seen a future
 where they feel safe. If all it
 cost was the death of a former drug
 addict...
 (then)
 Leave it alone, John. Leave it
 alone.

INT. PRECRIME ANALYTICAL ROOM - NIGHT

As THE ANNE LIVELY IMAGES distort into static, we now see an
 image of Lamar Burgess embracing Anderton, THE CITY SKYLINE
 behind them. We see ANDERTON WHISPER IN BURGESS' EAR...
 Burgess looks at him, then...

BURGESS
 Forgive me, John.

And now Burgess SHOOTS ANDERTON AT POINT BLANK RANGE.

FLETCHER
 Oh, God --

ON THE RED BALL (VICTIM)

As it slows and we see the name JOHN ANDERTON...

INT. HOTEL KITCHEN - NIGHT

As the two men move about the giant kitchen, Burgess now stalking Anderton.

BURGESS
People want to believe in the system. That's the beauty of it...

ANDERTON
Beauty? The precogs don't even always agree with each other!

Burgess catches a glimpse of Anderton, moves that way.

BURGESS
The precogs don't have to always work, John, just as long as people believe they do, that's enough.

INT. PRECRIME READY ROOM - NIGHT

As the Team gets ready. A drunk Fletcher tries to put on his uniform.

FLETCHER
Willard Hotel... Two minutes...

Jad rests a hand on his shoulder.

JAD
Fletcher, I think you should stay with me.

Knott looks at Fletcher...

KNOTT
Not to worry, Gordon. I'll save your pal.

INT. HOTEL KITCHEN - NIGHT

As Burgess moves through the huge space looking this way and that for Anderton...

BURGESS
My God, John, a few hundred years ago, they used to bleed the sick. Twenty years ago, you had a tumor, they'd cut it out of you, with a knife, for Christ's sake.

He peers into a walk-in freezer as it's opened...

BURGESS
Since then the focus of medicine has gone from cure to prevention. Well, now law enforcement is going the same way.

As the FREEZER DOOR is closed, he sees A MOVING REFLECTION IN THE STAINLESS STEEL, turns and sees Anderton go through a door at the back.

ANDERTON (PHONE)
Lamar, it's over.

INT. TEMPLE - NIGHT

As the male precog rolls over...

MALE PRECOG
The question you have to ask is...

EXT. HOTEL TERRACE - NIGHT

With nowhere else to go, Anderton stands at the balcony. His hood is off exposing his shaved head.

ANDERTON
What are you gonna do now?

He turns, sees Burgess standing in the doorway, holding the gun on him. Anderton looks off at the SKYLINE. We see a BLINKING RED LIGHT moving towards us over the city...

ANDERTON
No doubt the Precogs have already seen this.

BURGESS
(seeing the red light)
No doubt.

ANDERTON
Then go ahead, pull the trigger.

EXT. WASHINGTON D. C. - NIGHT

As the HOVERSHIP whips past us like a gunshot...

EXT. HOTEL TERRACE - NIGHT

Burgess begins moving towards Anderton.

ANDERTON
What's the matter, Lamar? You see the problem, don't you? If you don't kill me, it means the precogs were wrong and Precrime is over. If you do kill me, you go away, but... it proves the system works. The precogs were right.

Burgess is now right in front of Anderton, the gun inches from Anderton's chest.

ANDERTON
So what do you do?

INT. HOVERSHIP - NIGHT

As EVANNA'S WATCH COUNTS DOWN: SEVEN SECONDS...

EVANNA
We're not gonna make it...

EXT. HOTEL TERRACE - NIGHT

Anderton waits for Burgess to pull the trigger.

ANDERTON
What's it worth? Just one more
murder...

And now THE HOVERSHIP RISES UP OVER THE TERRACE...

ANDERTON
You'll rot in hell with a halo, but
people will still believe in
Precrime.

Burgess looks at the ship...

ANDERTON
All you have to do now is pull the
trigger like they said you would.

Burgess turns back, raises the gun: his hand shakes.

ANDERTON
Except...
(a step closer)
You've seen your own future. Which
means...

A wind blows AS THE HOVERSHIP NOW COMES DOWN ON THE TERRACE,
THE PRECOPS DESCENDING FROM INSIDE.

ANDERTON
You can change it if you want to.

Burgess looks off as the PRECOPS run across the terrace.

ANDERTON
You still have a choice, Lamar...

Suddenly, all at once, THE PRECOPS' WATCHES BEGIN TO BEEP AS
THE TIME RUNS OUT.

Anderton, his eyes on Burgess, raises his hand, and motions
for the Precops to all stop where they are. The SOUND OF THE
SHIP IS LOUD, Anderton speaks into Burgess' ear.

BURGESS
(finally)
Yes, I have a choice... and I've
made it.

He lowers the gun, the precops stand there, waiting for him. Anderton takes Burgess by the arm, but the man is unsteady, and Anderton holds onto him. Burgess looks him in the eye...

BURGESS
Forgive me, John.

We hear A GUNSHOT and everybody freezes. Anderton falls to his knees. Looks up at Burgess. A RED STAIN now spreading around BURGESS' heart...

BURGESS
Forgive me...

And as Anderton and now the rest of the precops all move to a dying Burgess, we HEAR THE SOUND OF RAIN OVER and...

DISSOLVE TO:

EXT. PRECRIME HEADQUARTERS - DAY

It's raining. A CRANE dismantles the statue.

EXT. DOWNTOWN - DAY

As "regular cops" patrol the rainy streets.

INT. PRECRIME TEMPLE - DAY

The tank is empty... the equipment gone.

INT. ANDERTON'S APARTMENT - DAY

Anderton stands alone, watching the rain fall, looking out at the city. A figure walks up to him. But this time it's not digital -- it's Lara. She's flesh and blood. And she's PREGNANT. She stands beside him, watching the rain as we...

DISSOLVE TO:

THE IMAGE OF ANNE LIVELY

On the PLASTIC CARD Anderton had downloaded from Containment. It's cracked, but the image still moves: Anne Lively drowning, her hand beckoning us in death. A FINGER caresses the image as we now PULL BACK TO REVEAL...

AGATHA. Sitting in a rocking chair, bundled up, wind blowing her hair. She stares at the photograph. We hear LAUGHTER O.S. as we continue PULLING BACK TO REVEAL...

A SMALL CABIN. She sits in front of it, rocking back and forth. She looks off as we PULL BACK FARTHER TO REVEAL...

THE OTHER TWO PRECOGS, dressed in warm clothing, working in a crude garden, one of them pulling rocks from the flower bed. We now begin TO CRANE UP so that we see they're...

BY THE SHORE. The ocean, murky and fierce, with HUGE WAVES crashing on the rocky beach. WE CRANE ALL THE WAY UP AND BACK so that now we see that the three of them are...

ON A SMALL ISLAND. In the middle of the North Atlantic somewhere. With no other people... no civilization...

And no murder. And then we...

FADE OUT.