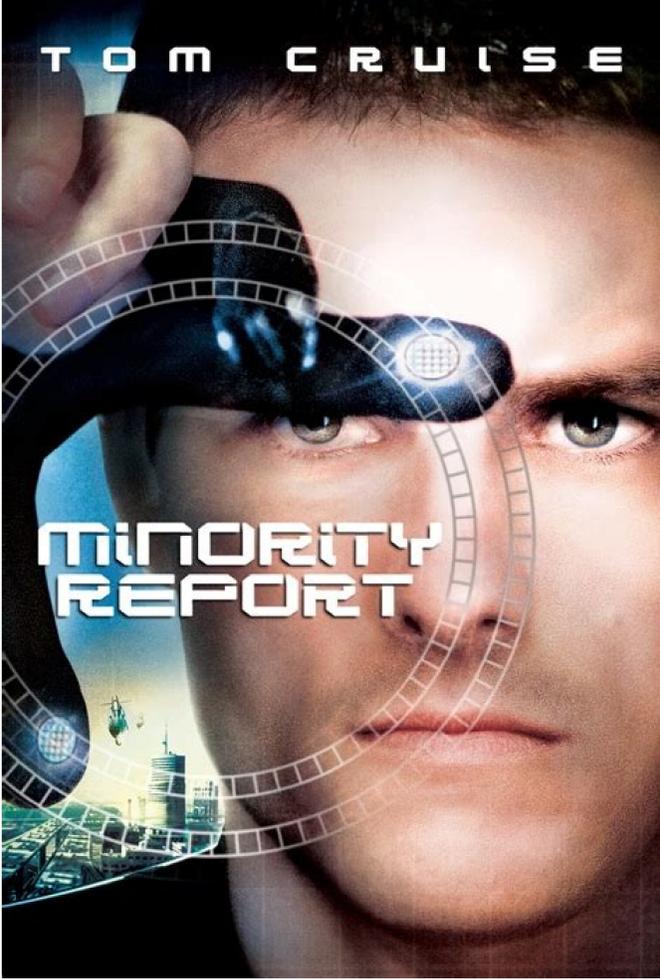


I'm not robot!





Agatha minority report actress. Agatha minority report quotes. Who plays agatha in minority report. Minority report agatha talks about sean. Samantha morton minority report agatha. Minority report cast agatha. Imdb minority report agatha. Minority report movie agatha.

Twenty years after its theatrical release in June 2002, the futuristic thriller *Minority Report* remains a fascinatingly immersive and remarkably prescient blockbuster. The first film to pair Steven Spielberg and Tom Cruise (the director and the star would reteam for 2005's *War of the Worlds*), *Minority Report* connected with audiences in a big way, pulling in nearly \$400 million at the box office, a huge take for a film at that time. But it wasn't just the star power of the Spielberg-Cruise pairing that attracted moviegoers. Adapted from the Philip K. Dick story of the same name, the film parlayed its themes of invasive technology and constant surveillance in the year 2054 into a story that resonated in 2002—and one that still reverberates in 2022 as we continue to grapple with tech's pervasive and too often insidious influence. *Minority Report*'s ambitious vision of the future, using sets designed chiefly by Alex McDowell (*The Crow*, *Watchmen*) in conjunction with director Steven Spielberg and a think-tank of experts, set a striking tone for the film. The future was constructed as a collage of neo-noir and modernist aesthetics: blue-hued streets at night, hauntingly reflective holographic displays, sleek multi-directional cars, and most eerily, constant eye-scanners—reminiscent of our own cell phones and laptops—tracking every person in Washington D.C. The script, adapted by Jon Cohen and rewritten by Scott Frank (*Logan*, *Queen's Gambit*, *Out of Sight*) into more of a character piece, was developed separately from the design of the film's world. The result is a striking cinematic portrayal of the ways that the severe intrusion of privacy have become an irredeemable, inescapable facet of American society. Tom Cruise, (future) crime fighter Cruise stars as John Anderton, a high-ranking official in Washington D.C.'s Precrime Division, an experimental and well-funded policing enterprise looking to expand nationally. Three imprisoned psychics, known and semi-worshipped societally as the Precogs, experience visions of murders before they happen. The program has been so successful that premeditated murder has become a thing of the past in D.C. Now the Precogs only see crimes of passion; visions triggered by the emotional intensity that comes from spontaneous homicide. Those visions are then sifted through by Anderton, whose conductor-like haptic gestures rewind, fast-forward, and shift the visions through opaque glass that reflects the sterile, desaturated faces of himself and his fellow policemen. Our initial exposure to this process is in the opening scene, via three perspectives. First we watch the vision of the lead Precog, Agatha (a poignant, eerie Samantha Morton), of a man murdering his wife and her paramour with scissors. Next Anderton and his team cross-reference Agatha's vision with public records to triangulate the location of the murder. Spielberg then alternates the present scenes of Anderton's search, with scenes in the expected murderer's present, as he gradually picks up on the breadcrumbs that reveal his wife's infidelity. The dramatic, and temporal, irony in these scenes reflects the ways Anderton is initially separate from the world he inhabits. By exposing viewers to this would-be murderer's point of view, the world engages them in the possibility that he's being violated. Agatha's vision is not necessarily set in stone, and the discrepancy between the dramatic point of view of Anderton, and the contradicting point of view of

