

SEANCE

Written by

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Based on a true story

NOTE: The lyrics in this script are edited and shortened for an easier read. The songs are sometimes longer than indicated in the script. Click on the link to hear the full song, or see a video of the composers performing the songs.

1 EXT. LAKE OF THE ISLES, MINNESOTA - DAY 1

An old man, LUDVIG DAHL, lies DEAD on the shore. He's been dragged halfway up on land with his lower body still submerged in water. Lying between rolling rocks, **his head is moving back and forth** with the waves.

SMASH CUT TO:

2 EXT. FOREST - MINNESOTA OUTSKIRTS - DAY - THAT MOMENT 2

A young woman, INGEBORG KØBER, running barefoot through the forest as fast as she can. She's crying, **gasping**, breathing in full panic. The rough ground is cutting her feet, but she doesn't stop.

ON THE WALKING PATH: A COUPLE OF POSH LADIES - ASTRID STOLT NIELSEN, and DAGNY TURNER, INGEBORG'S MOTHER, walking along the groomed path, suddenly hear screaming.

They turn and see Ingeborg, who comes running into their arms. Barely able to speak.

DAGNY

Ingeborg? What's wrong?

INGEBORG

It's father... he's, he's...

3 EXT. THE LAKE OF THE ISLES - LATER: 3

Back at the water's edge where there's now a TEAM of POLICE holding back bystanders, paving the way for medical personnel with LUDVIG DAHL's body on a stretcher.

Ingeborg **watches, horrified**, crying in her mother's arms.

Astrid notices someone approaching.

A middle aged, well-dressed man, GEORGE APENES, comes up to the three women, **pulls them out of earshot** of the police.

ASTRID STOLT NIELSEN

You heard?

APENES

I came as soon as I could. There's something I have to tell you...

They look at him quizzically.

APENES (CONT'D)

I knew this would happen... The day, the place. And how.

He pulls out an envelope, where the seal has been broken. He pulls out a letter with numbers. A CODE. George looks straight at Ingeborg.

APENES (CONT'D)

You predicted it.

Ingeborg's shock registers and builds, and her SCREAM blends into a TRAIN WHISTLE -

SUPER: MINNEAPOLIS, MINNESOTA 1938

4 EXT. TRAIN TRACKS OPEN LANDSCAPE - DAY 4

A 20th Century Limited train hurtles across bucolic yet haunting scenery. Fog, monochromatic.

EMERGING TEXT ON SCREEN: BASED ON A TRUE STORY

5 FROM OUTSIDE THE TRAIN: WE FOCUS ON ONE PARTICULAR PASSENGER -5

Attorney WILLIAM BARNETT, late thirties. Handsome but aged a decade by grief, staring at... nothing.

Reflections of the landscape blur past his face. Music begins a prelude in the SYNCHRONOUS RHYTHM with the train.

WILLIAM

(to himself)

YOU MAY ROLL YOUR EYES (audio)

You may shake your head and laugh at this. YOU MAY ROLL YOUR EYES (video)

Say you want to have no part in this...

He looks down. In his lap - a legal case file with a photograph of INGEBORG KØBER, late 20s, melancholy hangs over her delicate features.

WILLIAM (CONT'D)

But you have joined us here and watched us trace

A fall from grace...

6 INT. CHAPEL, MINNEAPOLIS - DAY 6

A funeral. SEEN SOLELY FROM THE BACK: INGEBORG KØBER, veiled and dressed in black. We rotate around her as a casket is carried down the aisle. Ingeborg sits between an older woman also dressed in black, DAGNY (her mother, who we saw earlier) and STEFAN DAHL, 40s (Ingeborg's husband), and two UNIFORMED POLICEMEN behind them.

WILLIAM (O.C.)

*You may roll your eyes and simply brand
All that you have seen as sleight of hand.*

7 EXT. MINNEAPOLIS TRAIN STATION - DAY

7

ANDREW BERGESEN, an aspiring lawyer in his mid-20s, eagerly waits by the train tracks. He looks up at the sign.

TRAIN FROM NEW YORK CITY

We can hear the train's WHISTLE in the distance. Andrew perks up, now seeing the single headlight of the train approaching.

A TRAIN CONDUCTOR walks through the carriage announcing-

TRAIN CONDUCTOR

Next stop, Minneapolis!

8 EXT. MINNEAPOLIS RAILWAY STATION - DAY

8

A NEWSPAPER BOY hawks newspapers along the platform.

NEWSPAPER BOY

Extra, Extra! Read all about it! Ludvig Dahl buried today! Accident, or modern witchcraft?

The train releases a ghostly, smoke-filled glow, depositing... WILLIAM. The PAPER BOY passes him.

NEWSPAPER BOY (CONT'D)

Crime of the Century!

WILLIAM

Hey, newsboy.

William gives him a coin, gets a paper in return.

NEWSPAPER BOY

Here for the funeral, sir?

WILLIAM

Not that I know of. Unless it's my own.

Around them, passengers are met by relatives and friends holding newspapers, abuzz with the case, which William overhears.

MAN #1:

No question she did it

WOMAN #1

She's a brazen one, that's for sure.

COMPANY

*Have you heard have you read
what's been written and said -
- about how she drowned her dad*

HANG HER, HANG HER (AUDIO) Orch demo

HANG HER, HANG HER (VIDEO)

WOMAN #2

Wants every penny that he had.

MAN #1

It's a crime. It's a sin.

MAN #2

She had to do 'im in.

WOMAN #3

*Was a victim from day one.
Was a daughter not a son.*

WOMAN #1

- ain't no excuse for what she done.

CROWD IN UNISON

*Køber, Køber, the name has split the town in two
puts fact and fiction in a stew
Køber, Køber, once respected and so fine
Will now send shivers down your spine*

GOSSIP TO GOSSIP

I heard she drowned him.

FRIEND TO FRIEND

No, she broke his neck. Then she drowned him.

ANDREW makes his way through the crowd towards William.

ANDREW

*Mr. Barnett! Sorry, I was waiting for you outside
first class.*

WILLIAM

I prefer second. Nicer crowd.

ANDREW

Welcome to Minneapolis. I'm such a huge admirer.

WILLIAM

Thank you... ?

ANDREW

Ah, sorry... Andrew Bergesen.

WILLIAM

Bergesen? That's ----

ANDREW

*-- only half Norwegian. Or - quarter, I think.
Junior Public Defender. I'm here to assist you on
the Køber case.*

WILLIAM

-- which I have yet to take.

ANDREW

Right. I have to say - a lawyer of your stature in our town: I never thought we'd get a man of your calibre out here.

No answer. WILLIAM looks at the swelling crowd.

WILLIAM

Are all these people here for Ludvig Dahl's funeral?

ANDREW

No, they're here to see his daughter thrown in jail.

WILLIAM

Is that a fact?

ANDREW

Fact is a relative thing, Mr Barnett.

WILLIAM

No. It's not. A fact is a fact. Didn't they teach you that in Law School?

9 EXT. CHURCH OF ST. AGNES - DAY

9

Priests and deacons, gathered on the steps of the funeral chapel, watch as the casket is hoisted onto a black Cadillac LaSalle Hearse, while Ingeborg is stoically standing by.

The priest leans over to one of the deacons.

PRIEST

She's such a fraud. There are no such things as spirits.

Pause. Then -

JUNIOR DEACON

What about the holy spirit?

The priest has no answer...

10 EXT. BROWNSTONE/INT. MINNEAPOLIS PRIVATE CLUB - THAT MOMENT 10

Elegantly dressed men in a private club watch the funeral procession from the Ivy clad windows, cigars and cognac in hand.

MAN WITH CIGAR

No one can talk to the dead.

MAN # 2

Have you tried talking to my wife?

They both laugh.

11 INT. SEWING FACTORY - THAT MOMENT - QUICK CUT 11

A group of seamstresses watch the procession from the windows behind their sewing machines.

12 EXT. MINNEAPOLIS DOWN-TOWN STREET - DAY 12

Two men in overcoats on a bench in the park watch the funeral procession.

MAN ON BENCH

I think she must be real.

MAN ON BENCH # 2

Why?

MAN ON BENCH

She was tested by professors at the university.

MAN ON BENCH # 2

Maybe she fooled them all.

MAN ON BECH

She couldn't possibly be that smart.

William and Andrew walk past the bench and we follow them instead.

WILLIAM

This is a witch hunt.

ANDREW

Yes, it's incredible, considering she's a legitimate medium.

WILLIAM

"Legitimate medium"? That's a contradiction in terms.

ANDREW

She is known for predicting the future -

WILLIAM

- Right - talking to the dead, reading sealed envelopes, yes, yes - it's all in her file.

ANDREW

Her clients were judges, bankers and politicians. They can't all be wrong. Everyone who's anyone has been to see her.

WILLIAM

Everyone with *money*, Andrew. This seance business is an upper-class sport.

The crowd comes to a standstill as the police try to create an opening. William and Andrew jostle to get a better look.

The Cadillac carrying LUDWIG DAHL'S casket slowly makes its way across the town square, Ingeborg and her mother right behind. The crowd respectfully grow silent, all eyes on Ingeborg. William looks at Dagny.

ANDREW

Dagny Dahl. Norwegian immigrant. The family came here at the turn of the century. Behind her is Ingeborg's husband Stefan, and their maid, Elvira.

And behind them, a group of uniformed police men, and some extra friends of the family - all dressed in black.

But William only has eyes for Ingeborg, now trying to hide her face from the angry crowd with her hood. She instinctively looks up, towards William. Their eyes meet and there's a moment.

Andrew notices.

Neither William or Ingeborg register that the whispering crowd has replaced words KØBER with -

CROWD

Hang her, hang her, by the neck until she's dead.

13 EXT. OAKLAND CEMETERY - NIGHT

13

Crosses and crooked headstones, bound by an iron fence. A bell tolls mournfully. A PRIEST with a prayer book awaits.

THE CROWD gathers outside the fence, an open space with gravestones creating a protective no-man's-land between the hordes and Ingeborg.

Ludvig Dahl's coffin is lowered into an open grave as William and Andrew approach the fence.

WILLIAM

I hate graveyards.

Andrew's demeanor shifts to respectful, sympathetic.

ANDREW

May I offer my condolences for your wife?

WILLIAM

You're six months late. But, thank you.

They both look back at Ingeborg.

ANDREW

They say the spirits speak through her.

WILLIAM

(sarcastic)

Poor woman - the noise here must be deafening.

Andrew doesn't catch his sarcasm, and that fascinates William.

WILLIAM (CONT'D)

You really believe this whole seance rubbish?

ANDREW

All I know is she comforts the grieving.

WILLIAM

(increasing anger)

No, she doesn't - she exploits them. This is just anomalistic psychology. I don't believe in life after death.

ANDREW

Which... makes you her perfect lawyer.

WILLIAM

I haven't agreed to take the case yet.

THE PRIEST sprinkles dirt on Ludvig Dahl's coffin.

PRIEST

Ludvig Dahl, you wanted to be laid to rest next to your son. We hope you finally find peace in being rejoined with him. In the name of the Father, the Son and the Holy Ghost -

As Ingeborg is about to lay a white rose on the coffin, THOMAS BONNEVIE, an officious-looking Prosecutor in his late 40s, steps forward.

BONNEVIE

Officers.

Two policemen grab Ingeborg and prevent her from placing the rose, which instead falls to the ground. Ingeborg has no choice, and is stoically coming along.

The crowd starts to go crazy and we can barely hear an officer reading her the rights over all the noise.

POLICE CHIEF

You have the right Arrested for patricide...

William watches Ingeborg get dragged away. Dagny hurries after them.

DAGNY

Leave her alone.

THE POLICEMEN push DAGNY aside and handcuff Ingeborg. William is stunned as -

PRESS PHOTOGRAPHERS furiously take pictures. Flashes continue as Ingeborg is being led out the gate and into a police-car.

Dagny comes over to STEFAN.

DAGNY (CONT'D)

Stefan. Do something!

STEFAN

What? They're the law.

Dagny discovers Andrew --

DAGNY

Andrew! They were supposed to let her turn herself in.

ANDREW

There's nothing we can do, Mrs Dahl. She's under arrest.

Dagny interrupts herself when she discovers William.

DAGNY

Mr. Barnett?

WILLAM

Yes.

DAGNY

Thank God you're here.

She points to Bonnevie.

DAGNY (CONT'D)

This is all his doing!

(to BONNEVIE)

My daughter is innocent! Why can't you just leave her alone?! Stop chasing her like a witch!

ANDREW

(low voice)

Mrs. Dahl. Let's not poke the bear.

But she can't help herself and yells at him from across the grave yard.

DAGNY

(to Bonnevie, re: William))

Do you know who this man is? He's William Barnett! The best barrister in the country! You're in over your head -

WILLIAM

Madam, just to be clear, while I appreciate your requesting me personally, I have not yet agreed to -

DAGNY

(interrupts)

You have to meet her in person. Then you will.

She walks over to a Cadillac Series 75 and jumps in behind the wheel.

DAGNY (CONT'D)

Get in!

14 EXT. GALLOW'S POINT PRISON - MISSISSIPPI RIVER CROSSING - NIGHT⁴

The sound of a strong current from the Mississippi River. On either side of the river are small wooden jetties protruding into the water. Behind these on the other side, towers housing the ominous entrance to Gallow's Point Prison.

Andrew, Dagny and Stefan step out of the car enveloped by the fog and an eerie calm. Stefan quickly crosses to William out of Dagny's earshot.

STEFAN

So you're the city lawyer my mother-in-law is wasting her money on.

WILLIAM

... Excuse me?

STEFAN

I'm Ingeborg's husband. I'll bet you make more per day than I do in a week.

WILLIAM

Depends on what you make in a week.

STEFAN

-- well at the moment I'm unemployed so -

Dagny comes over. Stefan pretends the conversation never happened and extends his hand.

STEFAN (CONT'D)

Stefan Køber.

They look across the river at the prison with the old rotten gallow's outside the prison.

STEFAN

In the old days, they hanged the prisoners right there. Gallow's Point.

ANDREW

And now Ingeborg is out there.

William shoots him a look.

WILLIAM

Must you say every thought that comes into your head?

DAGNY

The convicts tried to escape by swimming across the river. The townspeople would stand here and watch them all drown in the strong current. Their nightly entertainment, Mr. Barnett - an insight into who we are.

Out of the fog comes an open cable ferry, manned by THE FERRYMAN, lit solely by a single lantern.

Dagny gives some food wrapped in a cloth to Andrew.

DAGNY (CONT'D)

Give this to her. She hasn't eaten all day.

William and Andrew move towards the ferry and Stefan follows, but Dagny stops him.

DAGNY (CONT'D)

Not you!

She gets behind the wheel again.

DAGNY (CONT'D)

(pointed)

She needs to talk to her legal counsel. Alone.

Stefan shrugs like a man who doesn't have a dog in this fight. He returns to the car as she yells out the window.

DAGNY (CONT'D)

Thank you, Mr Barnett. And - Please report back to me afterwards.

She closes the car door as William and Andrew step onto the ferry.

WILLIAM

Any other family members I should know about, knave or otherwise?

ANDREW

Ingeborg has a twin brother. Henry. Always out traveling. He's more the black sheep of the family.

WILLIAM

Black sheep because...?

ANDREW

He's doesn't believe in spiritism.

WILLIAM

I like him already.

Andrew hesitantly follows him into the boat, and suddenly stops.

WILLIAM (CONT'D)

What?

ANDREW

I'm a little nervous about boats.

WILLIAM

Then you should take a lot of boat rides. A technique in behavior therapy in which an individual is exposed directly to a maximum-intensity anxiety-producing situation, without any attempt made to lessen or avoid anxiety or fear during the exposure.

ANDREW

Wow. Does that work for you?

WILLIAM

Not at all.

William smiles, and drags him on board, and Andrew enters reluctantly.

The boat pulls away.

15 EXT. GALLOWES CROSSING STREETS/INT. CAR - NIGHT

15

Stefan and Dagny inside the car, are watching the ferry carrying William as it disappears in the fog.

DAGNY

I've arranged for you to go to my cousin in Boston. He's agreed to give me a loan.

STEFAN

I warned you William Barnett was expensive.

DAGNY

He's the best in the country.

STEFAN

So, I take it we are running out of money?

DAGNY

Yes, unless you have some hidden funds?

STEFAN

(too quick)
Sadly, dear mother-in-law, my coffers are dry at the moment.

Angry villagers with torches arrive at the riverbank.

DAGNY

I also need you to talk to the insurance company. Better to see them in person, so leave tonight.

Stefan nods, and Dagny pulls the car away from the arriving hoard.

16 EXT. FERRY STATION - PRISON SIDE - NIGHT

16

The ferry hits the pier on the other side and Andrew quickly disembark, feeling solid ground under his feet.

WILLIAM

What's all this about Ingeborg's premonition? She predicted her father's death?

ANDREW

A year in advance. In a sealed letter. It was opened after he drowned, and there it was. Ludvig Dahl died the exact date she predicted. Prosecution see it as evidence that she killed him.

WILLIAM

Do you have that letter?

ANDREW

I thought you didn't believe in any of that "rubbish".

WILLIAM

I believe in being thorough.

ANDREW

No-one has seen that letter since the day it was opened. We think Dagny's best friend, Astrid Nielsen took it, but we can't reach her.

17 INT. INGEBORG'S PRISON CELL - CORRIDOR - NIGHT

17

A GUARD, jostling keys, opens the door for WILLIAM.

ANDREW

On second thought, you should probably be alone with her.

WILLIAM

Why?

ANDREW

(grasping)

Lawyer-client confidentiality?

He gives William the wrapped food, who refuses it.

WILLIAM

She should see a familiar face. And she's not my client yet.

They enter.

18 INT. PRISON CELL - NIGHT

18

Ingeborg is by the window looking out. She doesn't turn.

ANDREW

Mrs. Køber?

No answer. Andrew walks over and puts the food on the table next to her.

ANDREW (CONT'D)

I had no idea they were going to arrest you at your father's funeral. The deal was you would turn yourself in tomorrow, but Mr Bonnevie clearly has pulled some -

INGEBORG

(soft)

It's not your fault.

Silence. The two men stand in the corner looking at her.

ANDREW

Mrs Køber. Let me introduce you -

William steps forward.

WILLIAM

My name is -

She lifts her without looking.

INGEBORG

I know your name.

WILLIAM

(sotto)

Of course. You're psychic.

INGEBORG

No, my mother told me you would be coming.

ANDREW

(proud)

He's one of the most highly regarded lawyers in New York City...

INGEBORG

I don't need you. I'm innocent.

WILLIAM

Unfortunately, that's up to a jury to decide.

INGEBORG

They'll agree with me.

WILLIAM

I don't think you appreciate the full weight of what you're facing. Or the consequences.

INGEBORG

Mr. Bergesen is quite capable of handling this case.

ANDREW

Well...

WILLIAM

Your mother seems to think otherwise.

INGEBORG

Mother and I don't always agree.

The room goes silent as she stares back at the --

A18 POV: HOARDS OF PEOPLE ACROSS THE RIVER, HOLDING TORCHES. DOZENS OF FLAMES DANCING IN THE DARK.

18 CONT. PRISON CELL - NIGHT

18 CONT

Ingeborg looks out the window.

USED TO BE THE ORACLE (AUDIO FROM LIVE PERFORMANCE)(slight change in lyrics)

INGEBORG

*I used to be the oracle of this place.
My name was spoken far beyond the city gates.
Washington, London, Stockholm. Everyone came to me.
What's their part in my fall from grace?
What made their love curdle into bitter hate?
Like rats they flee the sinking ship.
Leaving the shame to me, shame to me, shame to me.
How we plot and how we skeem to lift the dream.
Wishing we could somehow hew it out of sterner stuff,
When all we do, is not enough.*

She stops. Then -

INGEBORG (CONT'D)

How quickly the tide turns. Suddenly I'm the scapegoat because I'm out of fashion? All it takes is one or two skeptics, and the rest will follow.

The crowd across the river can be heard shouting: "HANG HER, HANG HER".

WILLIAM

You hear them? I think you need all the help you can get.

INGEBORG

Maybe you're the one in need of help.

WILLIAM

Excuse me?

She goes silent again.

Ingeborg closes her eyes and takes a deep breath. She starts breathing unevenly and you can see her eyes' rapid movements under her eyelids. William looks quizzically over to Andrew.

Then Ingeborg starts writing something on a piece of paper. Very precise and fast. The subtle noise of the pencil racing over the paper fills the room.

Ingeborg is finished - and "wakes up". Then she looks at it as if to see what she wrote without her knowing it.

INGEBORG

Elizabeth?

William is stunned, but tries his best to contain it.

WILLIAM

Andrew. Could you give us a minute?

Andrew heads out the door.

WILLIAM (CONT'D)

Don't try that spiritual nonsense on me. You don't have to be a clairvoyant to know my wife's name.

No answer. He pulls out his own notebook.

WILLIAM (CONT'D)

There's some things I need to know before I can take this case. I was told you initiated the investigation yourself?

INGEBORG

I was sick of all the speculation. Wanted to clear thi-

She stops mid sentence and closes her eyes again. As if something's interfering with her conscious. Something sporadically bothering her. She writes something on a piece of paper again. This time she doesn't look at it. **(REMEMBER THIS PIECE OF PAPER)**

William is patiently waiting for this theatrical performance to end.

Then she turns and looks at him. For the first time.

INGEBORG (CONT'D)

She has things she would like to say to you.

- and hands him the paper.

INGEBORG (CONT'D)

Here.

William takes the paper and curls it demonstratively up -

WILLIAM

No, thank you.

He stuffs it into his pocket without ever looking at it.

WILLIAM (CONT'D)

Guard!

The door opens and William exits. Andrew who was waiting right outside the door follows. The door slams behind them leaving Ingeborg staring out the window.

19 EXT. THE RIVER PORT BY THE PRISON - NIGHT

19

William, clearly agitated hurrying towards the ferry jetty.

ANDREW

And?

WILLIAM

Your client is a delusional game-player. She acts more like a spoiled child than a woman potentially looking at death row.

By the port there's no ferry. William checks his watch.

WILLIAM (CONT'D)

Where's the ferry? The last train leaves at midnight.

ANDREW

Mr Barnett... Please.

William can see the ferry on the other side. He waves his arms and shouts across.

WILLIAM

Hey!!!

The ferry starts moving.

WILLIAM (CONT'D)

Finally.

ANDREW

Mr Barnett...

William ignores him.

ANDREW (CONT'D)

Her heart is in the right place.

Finally the ferry arrives, and the jetty is squeaking from the weight - revealing Dagny, sitting under the grim light of the ships lantern.

WILLIAM

Mrs. Dahl?

William and Andrew board the ferry.

DAGNY

How was your conversation with Ingeborg?

He notices the ferry is not moving.

WILLIAM

Why aren't we moving?

DAGNY

Will you take the case?

William addresses the ferry man.

WILLIAM

Sir. Take us across. Now.

The Ferryman looks at Dagny for an approval. Dagny remains stoic.

DAGNY

Will you take the case, Mr Barnett?

WILLIAM

The last train is about to -

TOOOOOT - a distant train flute.

WILLIAM (CONT'D)

-- leave. Great.

Dagny looks at the ferryman, signaling him to start the boat.

William realizes the plan.

WILLIAM (CONT'D)

Wait... You were trying to corner me into this?

DAGNY

We're desperate, Mr. Barnett. I have no one else to turn to.

WILLIAM

I can't.

DAGNY

Why not?

Andrew interjects.

ANDREW

Ingeborg contacted his wife.

WILLIAM

(dry)
My *dead* wife.

Dagny shakes her head and sighs. Disappointed in Ingeborg.

DAGNY

It can be quite jarring when that happens.

WILLIAM

Don't worry. I've been to the circus many times, Mrs Dahl. It takes more than that to shock me. But I can't defend someone who digs into *my* past when it's her past that is going to make or break this case.

ANDREW

She only wanted to help you.

DAGNY

You're known for your sense of justice, your ability to stay focused on facts - and for never losing - your head.

Only fog can be seen all around as they're moving slowly across the eerie, river with the strong current.

DAGNY (CONT'D)

The fact that you're *not* besotted with spiritism makes you a worthy opponent to Bonnevie. Ingeborg needs someone who can differentiate between what's real... and what's not.

WILLIAM

I can't do it.

ANDREW

Then - I have to defend her.

DAGNY

I lost my oldest son, I lost my husband. Don't let me lose my daughter too.

Silence. Only the humming from the ferry. They all sing to themselves, unaware of the other's words.

WILLIAM

MADNESS IN OUR MIDST (audio)

*What manner of madness is this?
I can sense there is something amiss
But all that is blatantly real
Is their wish to establish a deal
- it almost worked*

DAGNY

*I was desperate... our chances were slim
I knew that our hopes lay with him
when your daughter's life is at stake*

*there are no measures a mother won't take...
- please let it work*

ANDREW

*I've bitten so much I can't chew
without him there is naught I can do
my goals have been set far too high
my ambition has forced me to lie...
- it has to work*

WILLIAM/DAGNY/ANDREW

*We live our lives and dream our dreams
but nothing is quite what it seems
we make our moves and lay our plans
as if everything lies in our hands...
- and hope it works*

They land on the other side. William steps off without a word.

ANDREW

What do you think?

DAGNY

I think we lost him.

20 INT. NEW YORK CITY HOSPITAL - PATIENT ROOM - NIGHT

20

Flashes of a small glass bottle with liquid. The tip is broken off. A close up of a needle sucking up the liquid into a syringe.

A woman injects into her arm. Then her head falls back. Happy.

The woman is ELISABETH, late 20s, last vestiges of beauty that her illness has allowed her. She looks over at William sitting in a dark corner.

ELISABETH

I am so proud of you, William. You're my Clarence Darrow.

She starts coughing and convulsing.

WILLIAM

Elisabeth..? Nurse!

She gasps for air and WILLIAM panics. Suddenly TWO NURSES and A DOCTOR rush into the room and we've seamlessly transitioned into a HOSPITAL. They surround ELISABETH, who moans in pain as the horrifying seizure continues.

The nurse pushes William out of the room. He can now only see glimpses of his wife dying through a small window.

WILLIAM (CONT'D)

Help her! Please.

One of the NURSES pulls a curtain over the window.

WILLIAM (CONT'D)

Elisabeth, please. No!

He KNOCKS on the door, and his plaintive SCREAMS are overlapped by the sound of REAL KNOCKING.

21 INT. WILLIAM'S HOTEL ROOM/HALLWAY -MINNEAPOLIS - MORNING 21

William JOLTS up in this simple hotel room, abruptly waking up from his nightmare. He has slept fully clothed.

The knocking continues. In the corridor outside is a uniformed HOTEL FRONT DESK WOMAN.

FRONT DESK WOMAN

Mr. Barnett? You asked me to wake you at seven - it's now eight - I tried calling you - is your phone off the hook?

William looks over: it is. He bolts out of the room.

22 INT. RICE COUNTY COURTHOUSE - MINNEAPOLIS - DAY 22

An impressive courtroom. Daylight streams through large windows. A mixed crowd of frenzied naysayers, a jury, supporters and press are in the pews of the spectator gallery.

They are all trying to get a glimpse of Ingeborg, now being led handcuffed to the defense table by TWO POLICEMEN, like a true criminal.

She takes a seat next to a clearly nervous Andrew.

ANDREW

Don't worry, Mrs Køber. We'll get you out on bail.

Dagny and Elvira are sitting right behind the bar, in the front row. Dagny leans forward and whispers to Ingeborg -

DAGNY

Why did you HAVE to bring up his wife?
I worked so hard to get him here.

ANDREW

Mrs. Dahl. Please.

DAGNY

You're always your own worst enemy.

Dagny sits back as the judge enters.

CLERK OF THE COURT

All rise...

All eyes turn to: a thin, stern-looking man, JUDGE SCHARFENBERG, 60s, who takes his seat at the judge's bench. He bangs his gavel.

JUDGE SCHARFENBERG

Calling the case of the United States versus Ingeborg Køber, who is accused of ending her father's life on 8th August last. The defendant has asked for a pre-trial release.

BONNEVIE

Objection.

JUDGE SCHARFENBERG

Mr. Bonnevie, I doubt that Mrs Køber is neither a flight risk or a risk to the general public. She will be under house arrest in her own home.

BANG.

BONNEVIE gets up, straightens his tie, clears his throat.

BONNEVIE

Your honor.

*Despite her air of innocence,
Mrs Køber is a threat.
Who no-one heeds when wide awake,
but in a trance can get -
Disciples gathered at her feet,
to heed her every word.
The spell she casts is so complete,
they swallow the absurd.
This modern form of witchcraft,
with it's prophecies of death.
Denotes a trend we must oppose...
Denounce with every breath.
I aim to prove to those of you,
who doubt her malintent,
just what such prophecies can do,
when crowned "divine consent".
When putting bits of "God's design",
in envelopes she seals.
Suicide is close behind,
with murder at it's heels.
The duty of this court is now,
to null her comic claims.
To stop this nonsense dead...
and vow to end her vile and dangerous
games.*

BONNEVIE'S HATRED

He takes a seat.

JUDGE SCHARFENBERG

Noted. I forbid Mrs Køber to perform any spiritual seances between now and the trial. Mrs Køber also needs to undergo a psychological test at the Fergus Falls State Hospital. The bail is set for \$15,000.

BANG.

Dagny's heart sinks. That's a lot of money.

JUDGE SCHARFENBERG (CONT'D)

The court has been given mixed messages on who was going to act in her defense? Counsellor?

ANDREW clears his throat and stands up - slowly.

ANDREW

Well, your honor. I, uh --

He's interrupted when the main doors open and -

WILLIAM

Wait!

William hurries down the centre aisle, through the bar and shoves a relieved ANDREW back in his seat.

WILLIAM (CONT'D)

Your honor, my name is William Barnett, from Cadwalader, Wickersham & Taft, and I will be defending Ingeborg Køber.

ANDREW

(under his breath)

Thank God.

Dagny gets tears in her eyes. Ingeborg does not know what to think, and Andrew is ecstatic but hides it well.

23 EXT. RICE COUNTY COURT-HOUSE - DAY

23

William and Andrew come walking down the steps as Bonnevie and his entourage approach them.

BONNEVIE

So, the genius lawyer deigns to alight on our humble town. And so soon after losing your wife. My condolences.

WILLIAM

And here I thought I wouldn't be welcome.

BONNEVIE

Interesting to see the counsel Dahl money can buy these days.

No answer.

BONNEVIE (CONT'D)

Or did your boss force to take this case? "Get back in the saddle" so to speak, before another client debacle?

Andrew reacts to this. He didn't know about that.

WILLIAM

(ignoring his comment)

You couldn't give her the time to lay a rose on her father's coffin? Are you trying to make a point, Mr. Bonnevie?

BONNEVIE

Minneapolis wants blood and I'm giving it to them.

WILLIAM

Even if that blood is tainted with illegalities?

BONNEVIE

We have probable cause that's irrefutable. Ingeborg Køber was the only one there when he died. This was no accident.

WILLIAM

And what's her motive?

BONNEVIE

I'll get to the bottom of that.

WILLIAM

Unless you have more than that, Mr. Bonnevie, I'll be walking my Highland Terrier in Central Park by Wednesday.

BONNEVIE

You're forgetting she predicted his death.

WILLIAM

Oh, yes.

(pretending to be spooked)

"The premonition".

BONNEVIE

A sealed letter with the exact date, written a year in advance. That's pretty damning evidence.

WILLIAM

(sarcastically)

I read about that in a gossip column. A letter written by a "spirit". Why would she predict her father's death then kill him? Makes no sense.

BONNEVIE

To bolster her credentials as a medium.

WILLIAM

Seems rather a risky way to draw extra attention, don't you think?

BONNEVIE

On the contrary - Ingeborg Køber believes the letter exonerates her. You see "the believers" think it was "meant to be" - it was pre-ordained, so no one's to blame.

(beat)

But Ingeborg Køber forgot that not all of us are believers.

WILLIAM

Still - no proof either way.

He starts descending the stairs, then stops.

WILLIAM (CONT'D)

And what if she really can talk to the dead?

THOMAS BONNEVIE

You're saying, if she's a real medium, she's innocent - and if she's a fraud, she's guilty?

WILLIAM

No, I'm saying - without proof you cannot put anyone away for murder.

William and Andrew leave.

24 INT. FERGUS FALLS MENTAL HOSPITAL - DAY

24

It's a cold room. White tiles, very clinical. Two male professors are sitting opposite Ingeborg by a stainless steel table. Notes and clipboards and a few medical instruments. A policeman watching them from the corner.

INGEBORG

Do you really think I killed my father?

TESTER # 1

Everything you're experiencing - the trances, the visions, the spirits - could be a result of a mental disorder.

INGEBORG

Are you saying - I'm... crazy?

TESTER # 1

We think you could suffer from schizophrenia.

INGEBORG

What..?

TESTER # 2

It explains why you don't remember anything. You could be moving furniture, conjure up roses, suddenly wake up in a different place - all because of -

INGEBORG

- schizophrenia..?

Pause.

INGEBORG (CONT'D)

So you're suggesting I don't remember killing my own father?

The silence from the professors says everything.

25 EXT. LAKE OF THE ISLES, MINNEAPOLIS - DAY

25

Row boats glide through the fog across the eerily calm water. The rhythmic splashing of the oars is the only sound.

Ingeborg, in a fur coat, with William and Andrew in one boat, Andrew holding on for dear life, looking terrified at the water around him.

TWO POLICEMEN are rowing. Trailing behind them in other boats are the JURY, BONNEVIE and THE JUDGE with more policemen. Everyone en route to where Ludvig Dahl died.

INGEBORG

Why did you agree to take my case?

WILLIAM

I believe everyone has the right to a fair trial.

INGEBORG

So this has nothing to do with your nightmares?

William looks at her. How does she know?

WILLIAM

I don't have nightmares. And not another word about my wife, is that understood?

Silence.

WILLIAM (CONT'D)

Where's Stefan, by the way?

INGEBORG

My husband's whereabouts are completely irrelevant to me. I think I prefer talking to the dead more than talking to him.

William looks to TWO POLICEMAN, within listening distance.

WILLIAM

Careful, Mrs Køber: we need to portray you as a woman with a heart.

INGEBORG

I had a heart. Once. Until my husband started sleeping with our clients and turned it to stone.

ANDREW

Should I be hearing this?

INGEBORG

Stephan has a love-hate relationship with my work. He loves the money, hates the spiritism.

William does not answer.

INGEBORG (CONT'D)

I sense a lack of empathy, Mr. Barnett. Or is it that I don't conform to what a proper obedient wife should do?

WILLIAM

(bristling)

I'm just trying to build a defense for a woman who by all appearances has everything.

INGEBORG

Ah yes, a woman oblivious to the real world, a total narcissist, never thinking about people so hungry they don't have the energy to worry about infidelity...

William lets this sink in for a moment, then:

WILLIAM

You shouldn't wear that fur coat in front of a jury.

INGEBORG

Said the man wearing a Dupioni silk tie.

WILLIAM

Everything I wear has been paid for with
my own sweat.

INGEBORG

Point taken. And by the way, Mr. Barnett - where
is *your* heart?

WILLIAM

I'm a lawyer; I don't have one.

They reach the shore.

The JURY MEMBERS disembark and Bonnevie makes a bee-line
for them, even stopping to help an ELDERLY JUROR onto shore.

BONNEVIE

Here you go, Madam.

WILLIAM

Manipulating the jury already, Mr. Bonnevie?

He ignores him, turns to the jury.

BONNEVIE

Ladies and gentlemen, we are at the precise scene
of the crime -

WILLIAM

(corrects him)

- of the accident -

BONNEVIE

- where, let the record show, Ludvig Dahl's
lifeless body was discovered.

JUDGE SCHARFENBERG

The defendant will now take us through
the events of the 8th August.

Ingeborg disembarks and walks to the shoreline. DURING HER
NARRATION WE SEE SHORT GLIMPSES OF FLASHBACKS.

INGEBORG (CONT'D)

We were out walking. He loved to swim. I tried
to talk him out of it - the water was cold that
day. But he insisted, and, I watched from here.
Then... he started to go under ... he panicked,
I panicked, I waded out and tried to save him
but he was too far away - then finally a wave
washed him to me, and I dragged him ashore.

BONNEVIE

And that's where you struck him in the neck with a rock?

WILLIAM

Objection! Your honor. That's a leading question!

BONNEVIE

Have you seen the X-ray of his cervical spine?

William is taken off guard. He looks at Andrew. "You know about this?". Bonnevie notices William's confusion.

BONNEVIE (CONT'D)

Better do your homework, city boy.

INGEBORG

The waves must have rolled his head over the rocks while I ran for help.

BONNEVIE

Oh, come on! His injury was far too severe!

INGEBORG

I think I might have dropped him...

BONNEVIE

Changing the story now, are we?

WILLIAM

That's enough. Your honor, she's here for the jury's benefit, and he's way out of order!

BONNEVIE

Witnesses say your dress was completely wet when you came for help. You swam out to hold him under the water, didn't you?

INGEBORG

No, I can't swim. I wanted to save him.

BONNEVIE

So why was your dress wet?

INGEBORG

I fell, into the water.

BONNEVIE

Where? Show us!

WILLIAM

You don't have to do this --

BONNEVIE

Get in!

JUDGE SCHARFENBERG

Mr. Bonnevie! That's enough!

The song has a longer intro, but cut here for an easier read.

INGEBORG

You don't understand - I'm terrified
of water. As much as I loved my father,
I couldn't save him.
*I've searched my heart and racked my brain,
re-lived that day, the fear, the panic and the pain.
Yet as my feeble role comes haunting me,
You stand there taunting me, haunting me.
I see the doubt written in each face, but
for a moment just try standing in my place,
and share a daughter's loss then you may
choose,
how much more she should lose.
How you plot and how you strive,
to keep dark thoughts alive
hoping you will somehow find a way to tie the noose.
Whilst hearts and minds say set her loose.*

SCENE OF THE CRIME 2nd Half
(simple, low tech, demo with
the lyrics presented here)

SCENE OF THE CRIME (audio)
Live from performance with
first half of song (not in the
script)

SCENE OF THE CRIME (video)

Bonnevie's had enough and signals the policemen to push her towards the water.

BONNEVIE

Officers!

JUDGE SCHARFENBERG

No, don't!

The POLICEMEN stop in their tracks, infuriating BONNEVIE, who takes action into his own hands.

BONNEVIE

We have to see if she can swim!

Ingeborg recoils, terrified, and William rushes over.

WILLIAM/JUDGE SCHARFENBERG

Mr. Bonnevie!!

William grabs Bonnevie, frees Ingeborg from his grip, and end up face to face in a strong arm-lock with Bonnevie. The two men stare each other down.

BONNEVIE

(fuming, under his breath)
Take - your - hands - off - me.

Eventually William let's him go. Bonnevie leaves. William puts his jacket around Ingeborg as Bonnevie steps back into the boat.

WILLIAM

I'm so sorry.

26 INT. THE POLICE INSPECTOR'S OFFICE - NIGHT

26

William and Andrew face POLICE INSPECTOR JOHANSEN, 50s. The elevator doesn't go all the way to the top with him. The night shift is starting and right now there are hardly anyone in the station. Inspector Johansen is about to leave and puts on his overcoat.

WILLIAM

Inspector Johansen, sorry to bother you so late, but I need the X-ray of Ludvig Dahl's neck.

INSPECTOR JOHANSEN

You got a court order?

WILLIAM

No. It's evidence. I'm her lawyer.

The Police Inspector looks at a logbook.

INSPECTOR JOHANSEN

It says here that the defense has already seen that report.

William looks at Andrew.

ANDREW

I did, but -

WILLIAM

I'm the *new* defense lawyer.

INSPECTOR JOHANSEN

It's against protocol to release evidence after both counsels have inspected them. I'm sorry.

WILLIAM

Surely there must be something you can do?

The inspector lowers his voice.

INSPECTOR JOHANSEN

Listen, it breaks my heart to see Mrs Køber treated like this. Her father was a friend, and the family has done great things for this community.

(MORE)

INSPECTOR JOHANSEN (CONT'D)

But these days showing favoritism for the
Køber/Dahl family can damage my credibility. I'm
a man of the law.

William leans in.

WILLIAM

I see you're a reasonable, rational man. You
don't really believe in any of this seance
nonsense - do you?

INSPECTOR JOHANSEN

What do you mean?

WILLIAM

All this - this - watchamacallit - pantomime?

But William gets a completely different answer than he was
expecting.

INSPECTOR JOHANSEN

She's been helping the police solve impossible
cases for years. No one admits to getting her
help, but they all do.

He puts his hand on WILLIAM's shoulder. The Inspector speaks
conspiratorially and his speech seamlessly turns into an anthem
for all the remaining believers.

INSPECTOR JOHANSEN (CONT'D)

NEW ERA (audio)

*See how old forces no longer have power.
Are helpless to hinder the violent flow -*

A26 DAHL MANSION - INGEBORG SITS IN HER BEDROOM.

A26

Ingeborg and the Police Chief sing a duet, from separate places.

INGEBORG

*Faced with the "new",
they now cower in fear,
and tremble as floodwaters grow.*

The scene develops into various vantage points - divided into
different scenes with different people singing the same song, in
harmony, from various locations, hiding from the hoards of angry
non-believers.

MORE PEOPLE AND INGEBORG

*See how old shackles now drop to the ground,
and burdens once carried lie scattered around.
How captors become our captives,
and we the lost souls are now found.
See a new era is dawning.*

C26 FOUR PEOPLE GATHER IN SECRET IN A SMALL ROOM.

C26

They check the outside before they lock the door.

MORE PEOPLE

*The scriptures we swore by the seeds we have sown
Were always in keeping with what is now known.*

A small group joins hands around a Ouija Board.

PEOPLE

*And armed with the truth we shall journey
forth into the world we now own.
See a new era is dawning.*

ALL

*SEE A NEW ERA. SEE A NEW ERA.
SEE A NEW ERA IS DAWNING.*

BACK TO - William. Stunned. The Police inspector is just as crazy as the rest.

WILLIAM

I see. Thank you for your time.

William notices a picture of a young boy.

WILLIAM (CONT'D)

Your son?

INSPECTOR JOHANSEN

Yes.

William thinks a split second, then:

WILLIAM

My condolences for your loss.

Andrew reacts -- didn't expect that. Neither did Johansen.

INSPECTOR JOHANSEN

Thank you.

WILLIAM

I recently lost my wife, so I know how it feels,
though I'm sure losing a child is much worse.

Andrew is studying William wondering where he's going with this.

WILLIAM (CONT'D)

The hardest part was all the things I still
wanted to say to her.

This gets to the inspector.

INSPECTOR JOHANSEN

My son was unconscious, and my wife sat by his hospital bed for three days and three nights. Finally, she couldn't stay awake anymore. My son died while she was sleeping....she never got to say goodbye. It's slowly killing her.

Silence. Then -

WILLIAM

I can arrange a seance with Mrs Køber.

The police inspector looks at him.

INSPECTOR JOHANSEN

I hear the judge forbade her to do seances.

WILLIAM

Who needs to know?

The inspector looks at him. So does Andrew - pretending not to be surprised.

WILLIAM (CONT'D)

We'll be in touch.

27 EXT. POLICE STATION - NIGHT

27

Andrew is still in shock, looks at William.

ANDREW

That was very impressive.

WILLIAM

Thank you.

ANDREW

How did you know?

WILLIAM

I didn't. I just saw the picture on his desk and took a shot. Just like any "spiritual medium" would do.

28 INT. THE DAHL MANSION - MINNEAPOLIS - NIGHT

28

Ingeborg enters the living room where Elvira is lighting candles. Dagny is setting up the Ouija board on the dining room table. (*Dagny speaks NORWEGIAN to Ingeborg who answers in ENGLISH*)

INGEBORG

A seance?

DAGNY

Yes.

INGEBORG

Please, mother. I'm so tired.

No answer. Ingeborg walks to the window and sees INSPECTOR JOHANSEN, now in civilian attire, and his mourning WIFE, wait by the gate.

INGEBORG (CONT'D)

The Police Inspector? Did they not hear what the judge said?

DAGNY

It's for the inspector's wife. I'm sure it's legal then. William needs something from him.

INGEBORG

(exhausted)

It's always about what everyone else needs.

29 EXT. THE DAHL MANSION - MINNEAPOLIS - NIGHT

29

It's a foggy night by the Dahl mansion - one of the impressive houses on Summit Avenue, Minneapolis. Clearly monied.

Andrew and William approach the older couple waiting by the gate.

MRS. JOHANSEN

Thank you for setting this up, Mr Barnett.

Andrew starts leading Mrs Johansen up the steps. The Inspector gives William an envelope.

INSPECTOR JOHANSEN

I must have it back tomorrow.

WILLIAM

Thank you.

William opens it and sees an x-ray.

INSPECTOR JOHANSEN

I'm very grateful. Her grief is like a bottomless pit. Everyday I am afraid she will do something to herself.

WILLIAM

Hopefully this will put an end to that.

The chief is about to enter the gate when William stops him.

WILLIAM (CONT'D)

May I ask: Did you ever tell Mrs. Køber the name of your child?

INSPECTOR JOHANSEN

No.

WILLIAM

Did you ever tell her that your wife stayed by his bedside for three days before he passed?

INSPECTOR JOHANSEN

No. I've never met Ingeborg Køber before.

They are greeted by Ingeborg.

POLICE CHIEF

Mrs. Køber, it's an honor.

INGEBORG

(sarcastic)

How ironic. My short lived freedom is spent serving those who are trying to take it away.

30 INT. DAHL MANSION - DINING ROOM - NIGHT

30

All in attendance sit around the table in this opulent room.

William and Andrew sit by the wall.

INGEBORG

Mr. Barnett, why don't you join us? I promise I won't turn you into a dancing penguin.

WILLIAM

No thanks. I'm fine over here.

DAGNY

Everyone join hands.

Ingeborg closes her eyes.

DAGNY (CONT'D)

Our dear Inspector Johansen and his wife recently lost their only child. We are here to allow Mrs. Johansen a final goodbye.

(mantra)

We surrender our hearts and souls to any of the spirit world who wish to make contact with us.

William watches, fascinated. Andrew gives him a nudge as if to say "isn't it great?". Ingeborg's head falls forward. She takes the Ouija moveable pointer in her hand, and falls into a trance.

DAGNY (CONT'D)

We will now test the medium's readiness.

Elvira opens a stainless steel box from which Dagny pulls a long needle. She hands it to Mrs. Johansen, signals for her to prick Ingeborg with it.

William looks with disgust as Mrs. Johansen sticks Ingeborg in her arm - shallow at first.

DAGNY (CONT'D)

Deeper, please.

She does; Ingeborg doesn't flinch. William watches with disdain. Andrew leans over.

ANDREW

(whispers)

Don't worry. She can't feel a thing.

DAGNY

She's in a trance - the portal is now open.

Mrs. Johansen pulls the needle, releasing a drop of blood. Elvira quickly wipes it off with a napkin, as Dagny takes the needle, washes it with alcohol then puts it back in the steel box. It's all very routine and clinical.

We stay close on William's shocked face.

WILLIAM

(to himself)

*What manner of madness is this?
That can coax them to span the abyss?*

MADNESS IN OUR MIDST (audio) this version is with William solo, though there's no recording. But it's the same melody

SUDDENLY a SOUND. Something was moved in the room. Everyone - including William (and the audience) - jumps.

Then -

DAGNY

Is there anyone there?

Ingeborg takes a deep breath and it looks like the thin smoke from the candle nearby changes direction. Some smoke enters her nostrils.

Then -

Ingeborg's hand holding the pointer begins to move over the Ouija board. To the square with the word -

WILLIAM

*Which lies between heaven and earth.
Granting parlor tricks more than they're worth.*

MRS. JOHANSEN

"Yes"! It's pointing to "yes".

She looks to her husband, then.

MRS. JOHANSEN (CONT'D)

Who? Who is it?

The window is blown shut! BANG! Everyone jumps and the lights are flickering.

Ingeborg's hand is moving, spelling out the letters.

MRS. JOHANSEN (CONT'D)

J-O-E... Joe. It's him!

William is impressed. No-one hears him sing.

WILLIAM

*Delusion has taken control
of their minds but has let them feel whole.
For a moment... that frontiers are crossed
and they meet with the loved ones they've lost.*

Elvira opens a thick journal to a blank page, and starts writing down every word that's being said. William notices.

Ingeborg begins speaking with a young child's voice.

INGEBORG AS JOE

Mother? Are you there?

MRS. JOHANSEN

Yes, yes, Joe - I'm here!

INGEBORG AS JOE

I saw you by my bed.

MRS. JOHANSEN

I fell asleep - I never got to say goodbye - I'm so sorry, my darling. I should never have fallen asleep.

INGEBORG AS JOE

It's alright, Mother. Three days and nights is a long time for anyone to stay awake.

William reacts again. Wow. She knew.

INGEBORG AS JOE (CONT'D)

I wanted to go while you were sleeping -
I don't like to see you sad.

Mrs. Johnson takes a long-awaited sigh of relief and starts crying.

WILLIAM

*How can they leave all sense behind
and let their grieving take hold of their mind
what is it they all left unsaid
What nonsense have they all been fed
that drives them to trouble the dead*

INGEBORG AS JOE

I'm happy here, and I have other children to play with. You can rest now, Mother. I'm fine. I love you and it's ok you never got to say goodbye.

Mrs Johnson is all in tears as the room goes quiet. The spirit is gone.

DAGNY

(rote)

We thank the spirit world for making contact with us. Now in order to verify the authenticity of our spirit, can you tell us something about anyone in this room?

Pause - then -

Suddenly, Ingeborg turns her head, almost in an impossible, contorted position and she looks straight at ... William.

Now the sound of her voice has completely changed into that of Elisabeth, Williams's wife.

INGEBORG AS ELISABETH

Hello, William. I'm so proud of you. You're my own Clarence Darrow.

William is shocked to his very core. Everyone looks at him as he suddenly bolts up and grabs hold of a wall to catch his breath.

Then it all goes quiet.

William looks back at the group who are now frozen in their places. Frozen in time. Even the wine that Elvira is pouring into the Police inspector's glass is frozen in time.

William walks in between them and studies one after the other while finishing the second more dramatic part of the song.

WILLIAM

*And what solace can lie in their choice
to heed a ventriloquist voice?
Which does nothing more than deprave
the silence that comes with the grave?
Put an end to this macabre display
clear clouds of smoke and mirrors away
And don't applaud their theatre piece
This morbid game must now cease
so the dead and the living find peace.*

Things go back to normal, everyone starts moving again, the wine keeps floating into the Inspector's glass as William leaves the room. The others' gaze follows him out, except for Ingeborg who is still in a trance.

31 INT. DAHL MANSION - HALLWAY - NIGHT

31

The guests are leaving and Elvira is helping Mrs. Johansen with her coat. William is wandering around the living room looking at the floor, behind chairs etc. Ingeborg keeps an eye on him from the Hall.

MR. AND MRS. INSPECTOR

Thank you.

DAGNY

You have my daughter to thank.

Dagny walks them to the door.

POLICE CHIEF INSPECTOR

(across the room to William)

I need that envelope back tomorrow.

Dagny closes the door behind them.

DAGNY

I'm going to bed.

She leaves. Andrew in the doorway notices William.

ANDREW

Coming?

WILLIAM

Give me a minute.

Andrew leaves.

ANDREW

Good evening, Mrs Køber.

She gives him a friendly nod and closes the door behind him. Then she looks at William.

INGEBORG

Looking for strings and mirrors? Pulleys? Smoke machines?

Touché.

INGEBORG (CONT'D)

Our loved ones are with us, Mr. Barnett. Some people choose to see them, some don't.

William starts putting his jacket on. She helps him.

INGEBORG (CONT'D)

Elisabeth had cancer?

WILLIAM

Yes.

INGEBORG

Though that's not the whole story.

Silence. She's right.

INGEBORG (CONT'D)

She says you're suffering.

WILLIAM

Why are you doing this?

INGEBORG

If you don't believe me when I say I can speak to your wife, how will you believe me when I say I did not kill my father?

WILLIAM

What I believe is not important, it's what the jury believes that matters.

INGEBORG

These days I think it will be hard to find a jury that hasn't already made up their minds about me.

WILLIAM

Exactly. That's why the less you talk about dead people the better. Good night.

He leaves.

32 INT. ANDREW'S OFFICE - NIGHT

32

A torchlight shines through an classic office door, with frosted glass illuminating the words 'Andrew Bergesen'.

William slams the X-Ray against the glass pane. He hands Andrew the torch.

WILLIAM

Shine the light towards me.

Andrew stands on the other side of the frosted glass and the glass now serves as a light box. He points at a black spot in the neck.

WILLIAM (CONT'D)

There's the blood clot in the fracture. According to the report "No more than an injury from rolling over the rocks."

ANDREW

So, this exonerates her?

WILLIAM

Yes, and no. The injury *could've* come from rolling on the rocks. But it could also have come from - someone.

ANDREW

But no proof either way?

WILLIAM

The force doesn't matter. What matter is *when* the broken neck occurred. Before or after he was dead.

ANDREW

(it dawns on him)

If it occurred *after* - he drowned first and it happened when she pulled him in. Accident. If it was first - she killed him.

WILLIAM

Well done, Sherlock. And that's impossible to prove. That's why Bonnevie's gambling on diverting the attention to something that's not relevant at all - the force of the injury.

He takes a seat.

ANDREW

"Innocent until proven guilty." Not a strong case.

WILLIAM

I agree.

ANDREW

So let's use that. "Reasonable doubt."

WILLIAM

(already thought about it)
That's leaving the decision to the jury. Too risky. We need something that leaves them no choice.

ANDREW

They also don't have a motive.

Both men are silent - then.

ANDREW (CONT'D)

Ingeborg called you Clarence Darrow?

WILLIAM

Darrow was a famous lawyer who took on underdog cases pro bono.

ANDREW

I know who he is... but why did she mention him?

WILLIAM

My wife used to call me that.

ANDREW

So that was your wife talking?

WILLIAM

No. That was Ingeborg Køber talking, idiot.

ANDREW

How would she know?

WILLIAM

The Dahl family must know someone who knew my wife.

ANDREW

(doesn't buy it)
Who also knew your private, between-you-and-her, don't-tell-anyone nickname?

William has no answer to that.

WILLIAM

(sarcastic)
Remind me to ask Ingeborg about that.

ANDREW

There is another possibility.

WILLIAM

Don't say it.

William grabs the torch, shines it straight in Andrew's face.

WILLIAM (CONT'D)

What you saw tonight was theatre. Everyone in the room believed it because they *wanted* to believe it. There *is* no life after death.

ANDREW

How can you be so certain, sir?

William flicks the light switch. It's more comfortable out of the dark.

WILLIAM

When you die, you're gone forever. There is no coming back. You become... dirt.

ANDREW

That's depressing.

A FACT IS A FACT (audio)

A FACT IS A FACT (video)

WILLIAM

*I only believe what I can see by the light of day
don't give that much for things I can't touch
or measure or weigh
let it be clear I am not here to play with minds
a spade's a spade
not what's behind*

ANDREW

But sir, if you can just open your mind,
for a moment -

WILLIAM

*(interrupts)
The apple was dropped
and never once stopped,
'til it reached the ground.*

ANDREW

Yes, but..

WILLIAM

*And Newton just knew from that day on.
That's what things do.*

ANDREW

Of course you're right, Sir. Things do
fall down-

WILLIAM

*He stated a fact,
not just a wish to share his view.*

ANDREW

But sir...

WILLIAM

*Things don't fall up
But always down.
A fact is a fact
and my work is an act
of faith in the simple truth*

ANDREW

Yes, on that we can agree...

WILLIAM

*A truth is a truth
and my aim as a sleuth
is to track down reality
this is how it has to be*

ANDREW

Are you certain, sir? Can you not consider that another world may exist beyond ours? And that Ingeborg can see it?

WILLIAM

*A fact is a fact
And my work is an act
of faith in the simple truth.
On that we can agree.
A truth is a truth
And my aim as a sleuth
Is to track down reality
This is how it has to be..*

CRASH!

A brick comes flying through the window shattering the glass. ON the brick - a note. William reads it.

WILLIAM (CONT'D)

"You're doing Satan's bidding".

He gets to his feet and rushes out the door. Andrew follows.

33 EXT. MINNEAPOLIS STREETS - NIGHT

33

William hurries down the alley and sees a dark figure turning a corner.

He runs after, and rounds another corner, but the figure is gone.

WILLIAM
(out of breath)

Damn.

34 EXT. VICTORIA CAFE, SPEAKEASY - NIGHT 34

The wet cobblestones are lit by the gaslights, and the speakeasy has warm light and music coming from the inside.

35 INT. VICTORIA CAFE, SPEAKEASY - NIGHT 35

An old-fashioned variety number with a large woman dressed as a gypsy fortune teller, dancing with a crystal ball, in front of a decorated gypsy wagon.

William is drinking heavily, watching the show, but also looking around to see if he can figure out who threw the brick. At this point everyone looks suspicious. Some return his look. They all know who he is.

GYPSY WOMAN ACTRESS

SPIRITUALIST STORE (audio)

*We have steaming pots of witches' brew
all seasoned welcome spiritu
in this store it is Halloween the whole year
through
and with our planchettes and ouija boards
we cater to their growing hoards ...*

The song continues in the back-ground. A woman comes up to William. It's Elvira.

ELVIRA (O.C.)

Mr Barnett?

WILLIAM

Yes?

ELVIRA

I'm Elvira. The maid. From the Dahl family?

WILLIAM

Oh, yes. Thanks for meeting me. Do you have it?

ELVIRA

Yes.

She pulls out something wrapped in a towel and hands it to William. Under the towel is the OUIJA board from the seance.

WILLIAM

Is this the one she always uses?

ELVIRA

Yes.

Elvira watches the stage where a new chapter in the show appears. This one is directly mocking the Køber family.

ACTOR INGEBORG

I am Ingeborg Køber, I'm clairvoyant,
and I can predict future events!

ACTOR LUDVIG

You didn't see this court case coming...

The audience roars.

ACTOR INGEBORG

... my gift grants me knowledge and wisdom...

ACTOR LUDVIG

How wise was it to go swimming with an old man
with a death wish?

ACTOR INGEBORG

How on earth could I have known?

ACTOR LUDVIG

A clairvoyant whose only defense is
UNFORESEEN CIRCUMSTANCES!

ALL

Hahaha!

ELVIRA

You have no idea how close to the truth they are.
The family looked so perfect from the outside.

WILLIAM

The curse of wealth.

William orders another drink.

ON stage - A CHORUS of three singers dressed like skeletons with top hats, are drinking tea.

FEMALE SINGER (CONT'D)

AFTERLIFE TEA (audio)

*How wonderful life after death can be,
just sipping your afterlife tea.
Taking a sup from your favorite cup
To eternity
How wonderful life after death can be.
It's close to ecstasy.
Welcome to the Køber Family!*

ELVIRA

Sorry to burden you with meeting me here, but
this would get me fired. I wanted to give you
this.

She hands him a book.

WILLIAM

What's this?

ELVIRA

Transcripts, sir. Mr. Dahl was obsessed with keeping records. Every word uttered from every seance - for ten years. And there's lots more where that came from. Hundreds of books.

WILLIAM

Really...?

He starts reading. Wall to wall handwriting.

ELVIRA

It's all in there - who cheated on their taxes, who slept with who, who caused another's demise... The Dahl family knew everything about everybody.

WILLIAM

I can see why the big wigs are laying low. They're all in here. Vanderbilts, Mannings..

William is turning page after page. Filled to the rim with neat handwriting.

ELVIRA

Mr Bonnevie has been trying to subpoena the missus to release those transcripts. My guess is he wants to read about his daughter's seance.

WILLIAM

Bonnevie has a daughter?

ELVIRA

Yes, Anna. She suffered from depression, and one day she came to see Ingeborg who was known to speak of bright futures, hoping it would cheer her up. But instead Anna hung herself.

WILLIAM

Good God.

ELVIRA

Bonnevie found her just in time, but the lack of oxygen damaged her permanently.

A35 FLASHES OF IMAGES: BONNEVIE WALKS DOWN A CORRIDOR IN A MENTAL HOSPITAL. A DOOR OPENS AND REVEALS A YOUNG GIRL, EARLY 20'S SITTING STILL IN FRONT OF A WINDOW. A35

35 ~~CONT~~ INT. SPEAKEASY - NIGHT

35 CONT

ELVIRA

Every day he goes to see her hoping for a sign of life.

WILLIAM

That explains a lot.

William realizes the origin of Bonnevie's hatred, and looks back into the book with renewed interest.

WILLIAM (CONT'D)

What about the night Ingeborg predicted her father's death. Can I read about that in here?

ELVIRA

No.

WILLIAM

Why?

ELVIRA

Don't know. I was busy taking down the message from the dead. Ingeborg fell spontaneously in a trance and was just quickly spelling it out.

36 INT. DAHL MANSION - DINING ROOM - NIGHT - QUICK CUT

36

FLASHBACK - Under the light of one candle, an eerie mood, Elvira is writing down (on the card we saw Apenes produce in the opening scene) Ingeborg's message. Ingeborg in a trance is whispering a series of **numbers**.

35 ~~CONT~~ BACK TO SCENE

35 CONT

WILLIAM

Numbers?

ELVIRA

It was code.

37 INT. DAHL HOUSE - LIVING ROOM - NIGHT - FLASHBACK -

37

Elvira melts the red wax over a candle.

ELVIRA (V.O.)

I had to write them down quickly on a note not to miss it. Then I prepared the wax as was my job.

WILLIAM (V.O.)

Who sealed it?

ELVIRA (V.O.)

Mr. Dahl. He insisted it was his responsibility to seal messages from the dead.

35 CROSS CUT - SPEAKEASY - THAT MOMENT

35 CONT

Ludvig puts the letter in the envelope, melts the wax on the letter and seals it with his thumb.

WILLIAM

Wait. Did *he* read the note before putting it into the envelope?

ELVIRA

I guess he glanced at it.

WILLIAM

So he knew the code?

ELVIRA

I have no idea.

WILLIAM

But there is a chance Mr Dahl could've **read his own death sentence** that night?

ELVIRA

I'm just the maid, sir.

WILLIAM

Let's say Mr. Dahl was able to read that code - did he seem at all disturbed by the premonition?

ELVIRA

One thing you must know, Mr Barnett. All Mr Dahl wanted was to be with his dead son Ragnar.

WILLIAM

You mean communicate with him?

ELVIRA

No, *be* with him.

This connects with William. A lightbulb moment.

38 INT. DAHL MANSION - LIVING ROOM - NIGHT

38

William and Dagny argue in the living room. Dagny is very upset.

DAGNY

Suicide? It cannot be suicide!

WILLIAM

Why? It's a very credible theory. All these endless notes from the seances show he was just longing to be with Ragnar. Your husband was not afraid to die, Mrs Dahl. To him death was merely a transition into a better life. If we go for suicide I think I can get Ingeborg off the hook.

DAGNY

It just can't be suicide! It must be something else.

WILLIAM

Surely you can't mean **murder**?

DA

Of course not. It **must** be an accident!

WILLIAM

(angry)

Why?!

Stefan enters the room. Back from his travels. He blurts it out.

STEFAN

Because his life-insurance doesn't cover suicide.

WILLIAM

Excuse me? What "life-insurance"?

Suddenly there's a knock on the entrance door. William is confused.

KNOCK. KNOCK.

Ingeborg enters from the kitchen.

INGEBORG

The police is outside. Why?

KNOCK. KNOCK. KNOCK.

WILLIAM

You never told me about a life insurance, Mrs Dahl!

STEFAN

A substantial amount. Pretty much exactly what we owe.

DAGNY

Be quiet, Stefan!

INGEBORG

What are you talking about?

DAGNY

Ingeborg. GET OUT! You CANNOT hear this!

Ingeborg grows worried.

INGEBORG

What are you saying, Mother?

Stephan gives William a piece of paper.

STEFAN

Read the bottom part.

WILLIAM

"The insurance is valid until the client reaches the age of 70. After that the policy is void."

William looks at him. Shocked.

WILLIAM (CONT'D)

Ludvig Dahl died three weeks before he turned 70.

Silence.

KNOCK, KNOCK, KNOCK - The knocking grows unbearably loud as we focus on Ingeborg's face. Then on William. Did she know?

The last KNOCK is overlapped with the SLAMMING of the prison door to Ingeborg's cell - and suddenly we're in -

39 INT. GALLOW'S CROSSING - INGEBORG'S PRISON CELL - NIGHT 39

Ingeborg paces as William stands in a corner.

INGEBORG

I swear I didn't know about the life insurance.

WILLIAM

I believe you.

INGEBORG

Makes no difference anyway. I'm already convicted.

WILLIAM

People and the media might have already made up their minds, but the burden of proof lies with the prosecution. They have nothing but circumstantial evidence.

INGEBORG

I appreciate your optimism.

A long silence.

She changes the subject.

INGEBORG (CONT'D)

You loved her very much, didn't you?

WILLIAM

She was everything to me.

INGEBORG

Must be nice. To be loved.

Pause.

INGEBORG (CONT'D)

She's a very lucky woman.

WILLIAM

Stop talking about her as if she's still around.

William checks his notes.

WILLIAM (CONT'D)

Bonnevie is going to bring in the big guns, and we need to be smart. Let's go over the events one more time. I'd like to discuss the relationship between you and your father. Juries are very susceptible to public opinion. We need to create empathy for you. Tell me how your father treated you.

But Ingeborg's mind is somewhere else.

INGEBORG

Were you ever unfaithful to your wife, Mr. Barnett?

WILLIAM

I made a vow. "Till death do us part".

INGEBORG

"Death *did* do you part." She's dead, and since you don't believe in life after death, you're relieved of your vow. You're free. To be with whoever you want.

WILLIAM

(fumfering)

Can we get back to...

He looks down at the notes.

INGEBORG

Did you trust her? Your wife?

WILLIAM

That's immaterial.

INGEBORG

Your trust of women is extremely material,
in your defending me.

WILLIAM

Yes, I trusted her.

INGEBORG

Do you think women in general are a trustworthy
sort?

The electric charge between them is palpable.

INGEBORG (CONT'D)

Did she trust you?

No answer.

INGEBORG (CONT'D)

I know your wife was very ill, and that she was
bedridden for years. Intimacy was rare, so
eventually, even for just one evening, you found
comfort in someone else who was there for you.

She's right. He breaks down.

WILLIAM

Oh, God...

INGEBORG

Then Elisabeth died.

He hides his face in his hands.

INGEBORG (CONT'D)

And now the guilt is tearing you apart.

She looks at him with empathy.

INGEBORG (CONT'D)

It may be a well-kept secret, but you've been
losing case after case ever since.

WILLIAM

(almost in tears)

You're the one on trial. Not me.

She looks at the Ouija board he brought.

INGEBORG

Then why did you bring this?

WILLIAM

I don't know...

INGEBORG

If I didn't know better, William, I'd suspect an agnostic like you was starting to believe?

No answer.

INGEBORG (CONT'D)

Maybe I need to solve *your* case, before you can solve mine.

She grabs the Ouija board and starts setting it up.

William clearly nervous, but feels this is what he wants. He takes his jacket off and hangs it over the chair. On the lapel is a pin with the Lady Justice.

INGEBORG (CONT'D)

Sit.

WILLIAM

Just - never lie to me.

INGEBORG

I would never lie to you.

He takes a seat.

INGEBORG (CONT'D)

Would you like to sit closer, to ensure there's no sleight of hand?

WILLIAM

No, I'd like to open the window. It's a bit stuffy in here.

He walks across the room and opens the window. When he turns back he sees she's holding the needle-end of his pin with the symbol of Justice he was wearing on his lapel.

INGEBORG

You need to make sure the portal is open.

He walks over and grabs the pin/needle.

WILLIAM

Surely this can't be necessary.

He puts the needle away, but she grabs it and holds it in front of him again.

INGEBORG

How else will you know I'm real?

He grabs it reluctantly.

INGEBORG (CONT'D)

Wait until my head falls to my chest or it will hurt.

He looks at her. Her eyes start rolling back into her head and suddenly - Ingeborg's head falls to her chest and she starts breathing slowly.

William holds up the needle. Then he carefully puts the sharp end towards her skin, and just pokes her quickly and carefully.

No reaction.

Done. He puts the needle away wanting nothing more to do with it.

Then he grabs a pen and a piece of paper.

She lifts her head, her hand starts moving the pointer over the letters on the Ouija board, as if controlled by an invisible force.

William writes down every letter she stops. With her eyes closed, and without William hearing it - she starts singing...

INGEBORG (CONT'D)

*Behind all the questions he asks
I sense there's a longing he masks
but he has to be cruel to be kind
in his search for the "me" he must find*

HE SEES ME (audio w demo orch)

HE SEES ME (video)

Her hand stops at a letter. R. William writes it down. Now he sings without she hearing him.

WILLIAM

*Behind all the answers she gives
I sense there's a woman who lives*

Her hand moves on more and more letters with increasing speed as William quickly writes each letter down. Both singing without the other one hearing it.

WILLIAM AND INGEBORG

*Out her/his days in a world others shape
and that in me she/he can see her/his
escape.*

(MORE)

WILLIAM AND INGEBORG (CONT'D)

*He/She sees me, he/she sees me
and I feel alive
he/she sees me
he/she sees just as a woman /man
I need him/her to see me
the way that I am...
oh please let it last for a little while*

Then the pointer falls out of her hand as if she's fallen asleep.
The music pauses.

He reads the note in his hand:

"IN YOUR POCKET"

WILLIAM

(sotto)

What?

Then he remembers. The note she gave him first time they met.

He reaches into his pocket, and slowly pulls the note. He opens it with a beating heart, holding his breath as he reads -

"U O Y E V I G R O F I "

It makes no sense to him. He walks over to the window for better light. Suddenly the window closes by itself, BANG! and there he sees it...

The reflection of the glass reveals the message from Elisabeth, that Ingeborg wrote down many days ago - in mirrored writing:

"I F O R G I V E Y O U "

His eyes swell up. He can't hold back anymore.

A hand comes on his shoulder. He turns and sees -

ELISABETH. Or is it Ingeborg? He can't tell.

Whoever it is, holds him and lets him find safety in her arms.

WILLIAM AND INGEBORG

*He/She sees me, he/she sees me
and I feel alive
he/she sees me
he/she sees just as a woman /man
I need him/her to see me
the way that I am...*

William completely breaks down.

WILLIAM AND INGEBORG (CONT'D)
Oh, please let it last for a little while.

FADE OUT.

40 EXT. STREET OUTSIDE COURT HOUSE - DAY 40

A NEWSPAPER BOY outside the courthouse.

NEWSPAPER BOY
 Extra! Extra! Køber Trial starts today!

41 EXT. MINNEAPOLIS COURT HOUSE - DAY 41

It's complete chaos. High energy. The press and the onlookers are whisper-singing the tune and lyrics from the opening number "KØBER, KØBER".

42 INT. COURTROOM - DAY 42

The courtroom is packed. People are standing on the gallery, everyone trying to look past the other. Police, journalists, towns people, young and old. EVERYONE wants to witness this historical court case.

William looks around. He's nervous. Then he sees a HOODED FIGURE in the back of the courtroom. But he can't make out who it is. He's interrupted by -

Bonnevie who enters the floor.

BONNEVIE
 Your honor, members of the jury, thank you for allowing us this brief demonstration. I would've preferred to drag you all to the medical examiner for this presentation, but I guess we can demonstrate the same point here. Allow me to introduce my next witness.

PROFESSOR PETER HOLST, an imperious looking man in a white lab coat is followed by a group of HELPERS, rolling 3-4 stainless-steel hospital trolleys. On every one of these, covered by a sheet is a - CORPSE.

BONNEVIE (CONT'D)
 Dr. Holst. You're a coroner and a surgeon?

PETER F. HOLST
 Yes.

WILLIAM

Objection! A coroner's report has already been filed.

BONNEVIE

Yes - filed by a coroner who was also one of Ingeborg Køber's clients.

JUDGE SCHARFENBERG

And thus susceptible to bias, Mr Barnett. You may proceed, Mr Bonnevie.

BONNEVIE

Thank you, your honor. Professor Holst: will you prove to the court that the injury on Mr Køber's body was so severe it could only be caused by brute force?

PROFESSOR HOLST

Yes.

WILLIAM

Objection. This is irrelevant.

JUDGE SCHARFENBERG

Overruled.

ANOTHER NURSE rolls in an illuminated X-Ray "wall". PROFESSOR HOLST gets up, snaps onto it X-rays of Dahls neck. The ones we saw earlier.

PROFESSOR HOLST

Now, we have the so-called Greenstick fracture, and then there is the Transverse and the Oblique fracture, just to mention a few, as you well appreciate, ladies and gentlemen, fractures may occur in any bone of the human body. But today we shall focus our attention on the various types of fractures that may occur in the CERVICAL region of the spine - to you: a broken neck.

Bonnevie interjects.

BONNEVIE

Dr Holst and his team performed experiments on 26 corpses. They massaged them first, making them soft enough to simulate a freshly deceased person, and they found there was only one way they could achieve the identical injury Mr Dahl had in his neck. Show us.

Dr Holst grabs a table and rolls it in front of the jury. Pulls the sheet back, and reveals an old, dead person, with sunken eyes and pale skin. The jury is in shock. (THIS ACTUALLY HAPPENED)

HOLST

Let me demonstrate.

William can't believe his eyes.

WILLIAM

Your honor!

JUDGE SCHARFENBERG

Quiet. I want to see this.

Holst pulls the corpse to the edge and starts bending the head backwards - further and further. Music starts and a morbid, hard-core beat. The PROFESSOR keeps bending and bending -

PROFESSOR HOLST

*You see before you rows of heads on shoulders
don't dwell on how they met their fate.*

This song has not
been demoed yet

The JURY can hardly look.

PROFESSOR HOLST (CONT'D)

*Nothing I do will make them any colder
or alter their postmortem state*

- then - CRACK! A loud bone chilling sound fills the room and Holst stops.

William quickly gets to his feet.

WILLIAM

That could have happened when she dragged him on shore -

Bonnevie pulls a table with a corpse. He yanks off the sheet and grabs the corpse which he bends over the edge of the table. Faster than Holst did.

BONNEVIE

So you're saying when you pull someone -

He bends the head fast backwards until it CRACKS!

BONNEVIE (CONT'D)

- this happens? I must say that's a very funny way of pulling someone on shore.

He grabs another table about to demonstrate again -

BONNEVIE (CONT'D)

Let me show you again -

But the judge stops him.

JUDGE SCHARFENBERG

Thank you, Bonnevie. We get it.

The jury is shocked. William is worried.

43 INT. COURT ROOM - LATER

43

Elvira is in the witness stand. Bonnevie approaches her.

BONNEVIE

The premonition letter - this "code" - it was Ingeborg who was spelling it out, right?

ELVIRA

No, it was a spirit.

BONNEVIE

Sorry. "A spirit... ", but the words came out of Ingeborg's mouth?

ELVIRA

Mr Bonnevie, you need to understand. Ingeborg wasn't conscious. You can stick a needle into her, she won't flinch. It was the spirits who talked -

BONNEVIE

(interrupts, trying again)
- through Ingeborg...

ELVIRA

(insisting)
It was someone I knew very well. I heard her voice clearly.

BONNEVIE

Ingeborg Køber is also a very good actress. People say she can change her voice rather convincingly. Tell me about the tests her father performed on her.

ELVIRA

Mostly it was people giving her sealed envelopes for her to "read".

BONNEVIE

And?

ELVIRA

She was right every time.

William looks around the court-room and sees the HOODED FIGURE again in the back.

BONNEVIE

And that's how they attracted more and more clients. So business was good?

ELVIRA

I guess there were small donations, but mostly it was free.

BONNEVIE

Really? Then where did the money come from?

ELVIRA

I don't know, sir.

BONNEVIE

How do you know the seals were never broken?

ELVIRA

It was my job to fetch them after Ingeborg "read" them.

BONNEVIE

You mean, she read them without opening them?

ELVIRA

Of course, sir. That was the whole point.

BONNEVIE

And when did she "read" them?

ELVIRA

She liked doing it in the evening, when she was alone in her room. Before going to bed.

BONNEVIE

And the letters were never tampered with?

ELVIRA

Never. The seals were always intact.

Bonnevie reads from a notebook.

BONNEVIE

You said during questioning that Ingeborg was worried that her father was so grief stricken from the loss of his son he could hurt himself.

ELVIRA

Yes, she was afraid he was going to cut his wrists. So she took all his razor blades and hid them in her room.

BONNEVIE

Really? Ingeborg kept razor blades in her room?

William reacts. This is news to him.

ELVIRA

She told me she used them to alter her dresses, but I knew better. She was so smart. She was just trying to save her father.

BONNEVIE

Or -

Bonnevie looks at the jury.

BONNEVIE (CONT'D)

She was opening sealed letters...

A GASP goes through the court room - and William.

BONNEVIE (CONT'D)

This explains how the premonition was so precise. With razorblades you can break a seal and open a letter without any traces. But remember those blades are sharp on both sides, so if you're in a rush, you end up with cuts on your fingertips.

He walks over to Ingeborg and grabs her hand.

WILLIAM

Objection!

But Bonnevie is too strong, he forces Ingeborg's hand up and shows the jury.

BONNEVIE

See all these scars?

IN A CLOSEUP we see dozens small, but straight scars going across her fingertips. People start chatting and whispering.

JUDGE SCHARFENBERG

Silence!

BONNEVIE

The prosecution calls Astrid Stolt Nielsen!

WILLIAM reacts. Who?

WILLIAM

Wait? What? We've had no access to this witness.

BONNEVIE

Mrs Nielsen only just become available, your honor.

JUDGE SCHARFENBERG

Send her in.

The doors open and in walks the proud, elderly lady ASTRID STOLT NILSEN, who we recognize from the opening scene. She holds the envelope.

ASTRID takes the stand and raises her right hand as the BAILIFF holds the bible; she puts her left hand on it.

BAILIFF

Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth, so help you God?

ASTRID STOLT NIELSEN

Of course.

JUDGE SCHARFENBERG

A simple "I do", please.

ASTRID STOLT NIELSEN

Of course I do.

BONNEVIE

Do you have something for me, Mrs Nielsen?

She gives him the envelope.

WILLIAM

Objection. We've had no chance to examine that evidence.

JUDGE SCHARFENBERG

Overruled.

BONNEVIE

(holds the envelope with the seal)
Ladies and Gentlemen, members of the jury.
I submit Exhibit G. The premonition!

He gives it to the JUDGE who takes a look at it, and gives it back to Bonnevie.

BONNEVIE (CONT'D)

Mrs. Nielsen - you always had this letter in your possession since it was opened?

ASTRID STOLT NIELSEN

Yes. I kept it for safekeeping. I was afraid it would hurt the family.

BONNEVIE

And why did you decide to come forward with it now?

ASTRID STOLT NIELSEN

I just want things to be right. I can't cover for the Dahl family anymore.

Bonnevie brings out a 30's version of a projector and points it at the white wall.

BONNEVIE

Remember Ingeborg believes the premonition exonerates her, so it had to be perfect. Therefore after she killed her father, she quickly needed to put the correct date into the letter, by carefully removing the original seal with razorblades, replaces the old letter with one that has the correct date: Sunday. August 8th. Then she reseals it.

WILLIAM

This is rubbish! That's Ludvig Køber's fingerprint on the seal!

BONNEVIE

I'm afraid, Mr Barnett...

BONNEVIE slips the letter into the slot in the projector. A large projection of the fingerprint comes up on the wall. He overlaps another print on a glass imprint over the envelope and aligns the two prints. They match perfectly.

BONNEVIE (CONT'D)

... it's Ingeborg's.

A large GASP through the crowd. People start talking. WILLIAM looks over at Ingeborg. She avoids his eyes.

BONNEVIE (CONT'D)

Your honor. She lied about the neck. She lied about the insurance policy.

William does not object. He's never been more insecure.

BONNEVIE (CONT'D)

- and she lied about the fingerprint.
(to the jury)

There's one more lie we need to debunk. Will you allow me now, your honor?

JUDGE SCHARFENBERG

Yes. You may proceed.

Bonnevie gives the signal to two officers, who then grab Ingeborg.

BONNEVIE

One final test, madame.

44 EXT. PUBLIC INDOOR SWIMMING POOL - MORNING 44

Outside the building people are lined up. Police are holding the people and the press back.

William and Andrew arrive.

WILLIAM

Let me through. I'm her lawyer.

They rush inside.

45 INT. THE PUBLIC SWIMMING POOL - MORNING 45

INGEBORG is in a robe. She shivers from the cold. POLICEWOMAN #1 un-cuffs her and leads her to the edge of the water.

Everyone is mostly lit from the glowing turquoise light from within the pool. A delegation of men, in hats and overcoats stand and watch, including the Jury, Judge Scharfenberg and Bonnevie.

The door flies open and William and Andrew rush inside.

WILLIAM

What's going on?

The Policewoman takes the robe off Ingeborg.

BONNEVIE

Throw her in!

WILLIAM

Stop! This is insane. She can't swim!

William tries to grab her but the police stop him. Ingeborg tries to resist as well, but there's nothing she can do. She looks at William.

Bonnevie shoves her into the water.

WILLIAM (CONT'D)

No!

William charges after her, but the Policemen hold him back.

WILLIAM (CONT'D)

Ingeborg!

She's under water. The splash turns into waves which slowly die out. William goes for Bonnevie but police officers restrain him.

WILLIAM (CONT'D)

What the hell have you done?!!

Silence. The whole room is quiet. William goes to the edge.

UNDER WATER - Ingeborg is floating, still. Contemplating her fate. A hopeless dilemma.

She looks up. Through the distorted water she can see the contours of William staring down at her.

Her eyes are staring into the water. At nothing. We can only guess what's going through her head.

Then she starts convulsing, tries to fight it, but eventually has to give up and starts floating upwards. When she reaches the surface, with a big GHAASP, she - swims.

Beautiful, graceful, perfect strokes.

William is staring at her. Shocked. She lied all along.

Bonnevie is satisfied.

Ingeborg swims away from William towards the stairs.

WILLIAM (CONT'D)

*I can't recall what caused my fall,
led me on to here and now.*

SAFE ONTO THE SHORE (audio)

SAFE ONTO THE SHORE (video)

lyrics have been edited and are updated

Ingeborg sings while tears stream down her already wet face.

INGEBORG

*Must I now drown,
let go,
drift down.
Take my final bow?*

She ascends the steps, right into the arms of the two policewomen. One puts on the robe. The other handcuffs her. She sees William leave the building. Powerless to go after him.

WILLIAM AND INGEBORG

*Though my feet are planted here on solid ground.
My body lives
and yet the heart of me has drowned
Has drowned.*

46 EXT. PUBLIC SWIMMING POOL - NIGHT

46

Distraught, William exits and stumbles out of the building with Andrew shortly behind.

ANDREW

You're just going to leave her hanging?

He realizes.

ANDREW (CONT'D)

Sorry. Bad choice of words.

WILLIAM

It's your case now. I'm just going to make things worse.

ANDREW

For her, or for you?

No answer.

ANDREW (CONT'D)

Tomorrow is closing arguments!

WILLIAM

Ask for an extension.

ANDREW

I can't take over. You know I can't.

WILLIAM

Go for a plea bargain. She'll get fifteen years at most, maybe out after ten.

He watches William leave.

ANDREW

Didn't your wife call you Clarence Darrow? The lawyer who helped those in need?

William has no answer. He just keeps walking.

ANDREW (CONT'D)

With all due respect, sir. I think you're a bloody coward!

WILLIAM AND INGEBORG

*Raging waters, swirling torture,
must I live this, or is there more?*

William, crushed, walks down the cobbled street as Ingeborg exits the building flanked by her guards. Lightbulbs flashing. Press and folks shouting at her, but we can't hear them.

WILLIAM/INGEBORG

*Take me, sling me,
break me
but bring me
safe onto the shore.
Safe onto the shore.*

47 EXT. MINNEAPOLIS TRAIN STATION - NIGHT

47

We're back where we started. William is alone on the platform.

A shadow appears behind him. It's the HOODED FIGURE from the courtroom.

HENRY

Mr. Barnett?

William turns. The man lowers his hood and reveals himself as -

HENRY (CONT'D)

Henry Dahl. Ingeborg's twin brother.

Henry is slightly effeminate in his appearance.

WILLIAM

Ah, yes. I've seen you in the back of the courtroom. The black sheep of the family.

HENRY

That rumor's reached all the way to you is - disheartening...

WILLIAM

Back from traveling?

HENRY

I returned the day they arrested Ingeborg.

WILLIAM

I'm sorry -- I'm no longer on the case.

Henry takes a step closer.

HENRY

My father used to be an agnostic, like you, but grief completely changed him.

WILLIAM

Grief changes everyone.

HENRY

I know how it is to be different. Women who break with the norm, who can't be "controlled", always lose in the end. Now they guzzle in her downfall as if they're saying "that's what happens when you don't follow the rules".

Henry starts telling the story without William really asking for it.

HENRY (CONT'D)

My brother Ragnar was the apple in my father's eyes...

48 INT. DAHL MANSION - LIVING ROOM - NIGHT - BEGIN FLASHBACK 48

- The sound of knocking. LUDVIG, DAGNY and Ingeborg open the front door revealing a uniformed POLICEMAN. We can't hear anything, but we realize the policeman imparts some bad news. Ludvig crumples in grief.

HENRY (V.O.)(CONT'D)

One day he'd been sailing, the weather turned bad, the boat capsized and in a flash - he was gone. They never recovered his body.

The family reacts.

HENRY (V.O.)(CONT'D) (CONT'D)

I found my father's grief to be pathetic. He'd never really shown much emotion for anything, any of us, and then this... outpouring.

Ludvig Dahl is on his knees, tears flowing down his face.

HENRY (V.O.)

Our grief was irrelevant - he cornered it all. Ingeborg and I lost a brother, and my mother lost her son, but it was all about my father - there was no space left for our emotions.

Ludvig rocks back and forth with the grief of the ages.

END FLASHBACK/BACK TO SCENE

47 ~~CONT~~. MINNEAPOLIS TRAIN STATION - NIGHT

47 CONT

HENRY

I couldn't stand seeing him like that. Not because I felt sorry for him, but because I hated him.

Henry pauses.

HENRY (CONT'D)

I was never the son he wanted. I was "artistic", he said.

(he sneers at the euphemism)

Artistic.

We understand he means "gay".

HENRY (CONT'D)

Shortly after Ragnar died - Ingeborg discovered her "gift".

WILLIAM

How convenient.

HENRY

She could communicate with Ragnar, his favorite son - and that's when my father really saw Ingeborg for the first time.

QUICK SHOTS:

Ingeborg in various past seances. We float seamlessly between these flashback/quick cuts, the train station and Ingeborg's prison cell where she's singing.

INGEBORG

*Oh, how I strove to fill the empty space.
My brother left and how I hoped to find a place.*

*In my father's heart, if I were there,
he would then learn to care.*

WHEN ALL WE DO IS NOT ENOUGH (video) This is same melody as Scene of the crime

HENRY

She was always the invisible child, living in the shadows of her brothers, then suddenly, this... ability came to her...

INGEBORG

*My gift made mine a simple choice.
The deceased through me would simply find their voice.
I would heal his grief, then he would see -
how much he needed me.*

WILLIAM

She just wanted to be seen.

HENRY

Well, she got more than she bargained for.

49 INT. INGEBORG'S BEDROOM - NIGHT

49

A simple bedroom. Ingeborg, in a nightgown, sleeps soundly on a single bed. Her father enters without knocking, and roughly jostles her out of bed.

47 ~~CONT~~ INT. MINNEAPOLIS TRAIN STATION - NIGHT

47 CONT

HENRY

He'd wake her up in the middle of the night, whenever he - or anyone - wanted to communicate with the dead.

Henry turns to face his father.

HENRY (CONT'D)

I tried to stop him, but he was possessed.

Ludvig pushes him brutally away.

WILLIAM

And your mother?

HENRY

(bitter)

She did nothing to stop him. I think she had enough to worry about.

50 INT. DAHL MANSION - HALLWAY/LIVING ROOM - NIGHT - FLASHBACK 50

DAGNY passively observing FROM A HALLWAY: showing no emotion while Ludvig drags Ingeborg, in nightgown, into the living room to a table with a Quija board, CLIENTS waiting.

HENRY (V.O.)

Once intoxicated by the spiritism and his new status, my father stopped working, yet the family was living way beyond our means, elegant spreads for the elegant guests. We quickly ran out of our savings, and my mother's fortune. He was delusional and my mother had to start - "borrowing" money.

WILLIAM

"Borrowing?"

HENRY

I honestly don't know how she did it.

A Seance is taking place in the dining room while Dagny is in the living room pouring over papers and unpaid bills.

HENRY (V.O.)(CONT'D) (CONT'D)

Over the years the debt must have grown out of proportions. And I think it was very humiliating to her.

WILLIAM

So she took out the life insurance on Ludvig Dahl.

FLASHBACK - Ludvig is sitting next to Ingeborg while she doing a seance. She's exhausted and falls asleep. He brutally shakes her awake again.

HENRY

My father ran Ingeborg like a seance factory. Through spiritism he gained respect from his new friends in high places. Catering to his sick vanity. So he pushed her. Exhausting, draining seances, day and night, seven days a week, for ten years.

INGEBORG

*And when his life on earth began to pale.
I'd be there to carry him beyond the veil.
But in spite of all I let him see.
He loved my gift...
Not me.*

Ingeborg, terrified, is surrounded by MEN in suits and top hats, and white lab coats.

HENRY V.O.

To maintain his credibility - he allowed doctors, scientists, men of the church to do experiments on her. Horrific, painful experiments.

(beat)

She became... a lab rat.

51 WE SEE HORRIFIC IMAGES FLASH BY OF 30'S ERA EXPERIMENTS BEING PERFORMED ON INGEBOG: 51

Ingeborg in a white hospital room, ARM AND LEG RESTRAINTS IN THE B.G., IMMERSION TUB FOR THE INSANE beside them.

Ingeborg in contorted positions, men in lab coats drawing her blood, testing her flexibility, shining bright lights into her eyes. Pouring liquids into her making her throw up.

INGEBORG AND HENRY

How we plot and how we scheme, to lift the dream.

(MORE)

INGEBORG AND HENRY (CONT'D)

*Still wishing we could somehow hew it out
of sterner stuff.
When all we do,
when all we are
- is not enough.*

47 BACK TO SCENE:

47

William is in shock.

WILLIAM

I had no idea.

HENRY

It was all for my father. Ingeborg just wanted to be loved by him. And in return he tortured her.

WILLIAM

You just established motive.

We start hearing people sing. Though we don't see them at first. The song starts with a unison, ostinato pattern.

HENRY

After thousands of seances for rich people with their petty issues - lost jewelry, tips on stock-market, Ingeborg was hungry to do something meaningful. She needed to feel appreciated and loved. So in her own time she brought people out of their despair - widows, parents, siblings - for them the void left by the war was possible to cope with - thanks to her. Just like she was trying to help - you.

William starts to sing to himself, an inner monologue on top of the ostinato choir:

WILLIAM

*I can't exchange what is a part of me.
For some custom built reality.
What fate awaits integrity, if I let go.*

MAYBE THE STAKES ARE CHANGING (audio)

The TRAIN ARRIVES.

HENRY

Does it really matter if Ingeborg's abilities were real?

The train stops in front of William. He thinks about this.

Pause.

Bonnevie appears.

BONNEVIE

Mr. Barnett...

WILLIAM

Making sure I'm on that train?

BONNEVIE

I wanted to pay my respects to a worthy adversary. I see Ingeborg in a different light now. Thanks to you I won't go for the gallows. I'll just go for life.

William takes a step onto the train. Henry is watching him from far, hoping he'll step off.

BONNEVIE (CONT'D)

It's not important for me to hang Ingeborg, but to make sure people stop believing in her. Solving this case is more important than hundred murders.

William puts one foot on the train, accompanied by the engulfing smoke and the train's WHISTLE.

CONDUCTOR

Last call for New York City!

BONNEVIE

Wish me luck, Mr. Barnett, though I don't believe I'll need it.

(beat)

She's guilty, beyond reasonable doubt.

William stops in his tracks.

Of course!

Bonnevie walks off. William is just standing there. Thinking.

And suddenly, through the swirl of smoke... WILLIAM steps off the train.

52 INT. ANDREWS'S OFFICE - NIGHT

52

Andrew sits alone at desk, mulling over law books, rehearsing his voice, trying to make it sound authoritative.

ANDREW

Your honor... yes, your honor... We stand here with a case that... Your honor...

Suddenly the door opens and WILLIAM enters.

WILLIAM

Put on a large pot of coffee.

ANDREW

Excuse me?

WILLIAM

You heard me. Coffee.

ANDREW

Of course... but -

WILLIAM

But what? We're out of coffee?

ANDREW

No. I'm just...

WILLIAM

Surprised to see me?

ANDREW

Yes.

WILLIAM

Don't be. We have a client to defend.

Andrew looks at him.

WILLIAM (CONT'D)

I thought you'd be happy?

ANDREW

I am. I am... but...

(confesses)

I'm starting to think she's guilty.

William will have nothing of it.

WILLIAM

Our job is to defend her, Andrew. Not decide if she's guilty. We're ethically required to zealously represent our clients, no matter what our personal opinion of the case may be.

ANDREW

And... what's our strategy, sir?

WILLIAM grabs him by his shoulders, a euphoric look overtaking him.

WILLIAM

Find out every detail you can about the jury members, no matter how insignificant you think they are. We need intimate details such as therapist visits, abusive parents, names of childhood sweethearts, anything. Then - run to see Ingeborg at the prison. You need to tell her everything you find out, and tell her to memorize those details. You understand?

ANDREW

Yes. But why?

WILLIAM

"Reasonable doubt".

ANDREW

I thought that was too risky...

WILLIAM

It's our only chance. Go!

Andrew is on his way out the door and suddenly stops.

ANDREW

Wait. What if I don't find anything?

WILLIAM

Everybody has a story, Andrew.

53 INT. THE DAHL MANSION - HALLWAY - NIGHT

53

DAGNY is slightly withdrawn as Elvira stands by the entrance speaking to TWO POLICEMEN. THE POLICEMEN leave and Elvira closes the door.

DAGNY

What did the police want?

ELVIRA

They asked for you.

DAGNY

And?

ELVIRA

I told them you were sleeping.

DAGNY

Good.

ELVIRA

They said they'll be back - but I won't be here to cover for you then, will I?

DAGNY

No, I'm sorry to let you go - I have to make cutbacks.

ELVIRA

Is there anything you want me to do before I leave?

DAGNY

No, thank you.

Elvira picks up two suitcases. Dagny takes money from her purse, hands it to her.

DAGNY (CONT'D)

I'm sorry there isn't more.

ELVIRA

It's alright, Madam. Perhaps I might work for you in the future.

DAGNY

A lovely thought.

Elvira turns to leave, then stops.

ELVIRA

I know about Mr Dahl's life insurance.

Pause. Dagny is shocked, but does not show it.

DAGNY

You've been reading our private correspondence?

ELVIRA

Opening the mail was one of my duties for the late Mr Dahl, Madam. Sorry if I overstepped the mark.

A long moment.

ELVIRA (CONT'D)

A rather large sum of money is coming your way. I'm thinking more than enough to cover your debts?

DAGNY

You think too much, Elvira.

ELVIRA

That's what happens when you have to be silent most of the day. Poor Ingeborg. It's not right that she's the one in prison.

DAGNY
Goodbye, Elvira.

Elvira stops in the door opening

ELVIRA
You know, I could use some more money, though.
Being without a job and all.

The power has shifted. And Dagny knows.

DAGNY
I have some at the office. Come back tomorrow
morning.

ELVIRA
I will. You can trust me, I will.

She's about to step out when -

DAGNY
Elvira?

ELVIRA
Yes?

DAGNY
Can you just do one more thing - for Ingeborg.

ELVIRA
I'll do anything for her.

DAGNY
Swing by the prison, and take these clothes and
some food to her on your way home. She hasn't
eaten in days.

ELVIRA
Of course.

Dagny hands her a small bundle of clothes, and some wrapped food,
and watches as Elvira leaves, closing the door behind her.

Silence. Dagny just staring at the door for a moment. Then - she
starts-

DAGNY
*Far too many lofty dreams
Fall to earth through lack of planning
just wither and die in their need.*

FAR TOO MANY LOFTY DREAMS (audio)

A glimpse of herself in the mirror.

DAGNY (CONT'D)

*Far too many willing hands
with far too little understanding
of how much it will take to succeed.*

Dagny starts putting on her coat.

DAGNY (CONT'D)

*So what do you do
to help them pull through
well -*

Dagny puts on a pair of gloves, slowly.

DAGNY (CONT'D)

*As a wife and a mother,
there is no other
choice you can make,
you cover their tracks
finish what's started
by the half-hearted
tying loose ends one by one.
By just rearranging
facts and figures just a little
I can bring peace to the fold.
By carrying more than my burden
Then their dreams are mine to hold
as a wife and a mother
there is no other
choice but to get things done.*

She exits and the camera sees her through the window,
disappearing into the shadows.

54 INT. GALLOWS CROSSING PRISON - INGEBORG'S CELL - NIGHT

54

The door opens and Ingeborg looks up.

INGEBORG

William?

He takes a seat.

WILLIAM

*I honestly don't know how I feel at this point,
but I know that the people you helped, need you.
Maybe... maybe I do too.*

Finally someone sees her for what she is?

WILLIAM (CONT'D)

*I have a plan to get us through the closing
argument. But you have to go along with it.
Do you trust me?*

She nods.

WILLIAM (CONT'D)

First I need you to be able to describe how your father tortured you.

Ingeborg nods.

WILLIAM (CONT'D)

It's going to be painful, but I need you to be able to describe every single detail. Tell me -

His voice disappears and he keeps talking, but she can't hear him. And neither can we.

INGEBORG

HE SEES ME (audio w orch demo)

*Behind all the questions he asks
I sense there's a longing he masks
but he has to be cruel to be kind
in his search for the me he must find.*

HE SEES ME (video)

(NOTE: Each time a character sings, the other one pantomimes as if he or she's in a normal scene.)

INGEBORG (CONT'D)

I see by the tilt of his head.

WILLIAM

I could just drown in those eyes

INGEBORG

He hears me and not only what's said

WILLIAM

While listening to that voice

INGEBORG

*His questions may tear me apart.
But he listens to me with his heart*

WILLIAM AND INGEORG

*He/She sees me, he/she sees me
and I feel alive
he/she sees me
he/she sees just as a woman /man
I need him/her to see me
the way that I am...
Oh, please let it last for a little while.*

55 EXT. MISSISSIPPI RIVER BANK - NIGHT

55

It's raining. William steps off the ferry, and walks along the street. His heels are making a noise against the cobblestones when suddenly he sees Andrew.

WILLIAM

Andrew?

He's out of breath but he pulls out his notebook.

ANDREW

I think I have enough, sir. You're right.
Everyone has a story.

WILLIAM

Great. Go tell Ingeborg, and make sure she remembers. I need to sleep. Big day tomorrow.

William leaves and disappears into the darkness and Andrew continues down to the ferry.

The ferryman is shutting down the engines and finally he turns off the light when Andrew comes running.

He approaches the ferry as the ferry man closes the latch.

ANDREW

I must go across.

FERRYMAN

Sorry. Last boat.

ANDREW

But I *have* to see someone there tonight.

FERRYMAN

Come back tomorrow.

The ferryman starts walking away.

ANDREW

Hey! Please!!

Andrew looks across to the prison. The dangerous river in between. He's alone.

Then he sees a small boat.

Terrified he pushes it into the river and starts rowing, but the current is too strong. He drifts down, starts to panic and loses an oar.

Andrew can see the cable that goes across and leans over to grab it. He barely makes it, and grabs the cable with both hands. He holds on so tight he's pulled out of the boat and falls into the river.

He gasps for air hanging onto the cable for dear life, seeing the boat disappear down the even more dangerous part of the river where it eventually disappears.

Andrew is barely above water as he starts pulling himself along the cable towards the prison.

It's a terrible struggle and the water washes over him and his notebook that we see in his pocket. But he powers towards the prison.

56 EXT. RIVER-BANK - NIGHT 56

Elvira comes walking along the river carrying the bundle of clothes. Far behind her is a shadow.

Elvira starts feeling that someone is following her and walks faster. All the time the shadow appears behind her. We all know it's Dagny...

57 EXT. RIVER - NIGHT 57

Andrew falls onto the muddy banks, and stumbles to his feet. He takes a deep breath and a moment to realize he's still alive. Andrew wades soaking wet the remaining feet to dry land.

ANDREW

Yes!

He falls to his knees, and takes out his notebook.

The ink has been washed by the water, but he can still make out some of the details.

ANDREW (CONT'D)

Thank God.

58 INT. MENTAL HOSPITAL - NIGHT 58

Bonnevie comes walking down the corridor. The night nurse sees him.

NIGHT NURSE

Mr Bonnevie? That's awfully late.

BONNEVIE

I just have to talk to her. Big day tomorrow.

She nods understanding.

59 INT. MENTAL HOSPITAL - ANNA'S ROOM - NIGHT

59

BONNEVIE sits by Anna's, 20's, bed. His young daughter, is awake, but not present.

Lit by a single candle he holds her hand. You can see she was vibrant once. Now she's a ghost of former self.

BONNEVIE

Tomorrow we will finally have some closure.

He looks at her to check if she reacts.

Nothing.

A nurse comes in and tucks Anna in to get ready for the night.

BONNEVIE (CONT'D)

How is she? Any change?

NURSE

No, sir.

BONNEVIE

Are you sure?

NURSES

Yes. Like every day, sir.

BONNEVIE

When I was here yesterday, I thought
I saw a slight movement -

NURSE

It's just a reflex, sir - I'm sorry...

She leaves. BONNEVIE starts singing the most heartbreaking song that justifies all his hatred to Ingeborg -

BONNEVIE

*Is there any change
any spark or sign,
That can show me she's still here
and knows that I still love her
there's nothing more to fear
darling girl of mine
is there any change*

Demo not recorded yet

*Is there any hope
anything at all
that can help me come to grips
and deal with the unspoken
don't let it seal my lips
or build another wall*

(MORE)

BONNEVIE (CONT'D)

is there any hope

*From daylight to dusk through to dawning
sorrow has been on my plate
I've feasted on grief and on mourning
whilst wretching on hate
unsettling and strange*

He kisses her gently on her forehead. No reaction.

60 EXT. COURT-ROOM - DAY

60

The outside is filled with people. Everyone trying to get in. Press and normal folks fight with the police to get through.

NEWSPAPER BOY

Closing arguments! Read all about it! Will this be the end of the Dahl empire? Will they hang Ingeborg Køber!?

61 INT. COURT-ROOM - DAY

61

Ingeborg is sitting with her head high and her hands cuffed. She's avoiding the eyes of everyone just staring stoically in front of herself.

Behind the bar is Dagny and Stefan.

STEFAN

Where's Elvira?

Dagny shrugs her shoulders. But she knows.

DAGNY

I had to let her go.

STEFAN

That's too bad. I have a lot of laundry.

William is looking around for Andrew. Then he walks over to Ingeborg.

WILLIAM

You ready?

She nods.

JUDGE SCHARFENBERG

Mr Barnett. Your closing arguments?

William, lost in worry. Bonnevie takes a seat.

JUDGE SCHARFENBERG (CONT'D)

Mr. Barnett?!

WILLIAM

Yes, your honor... I'm just waiting for my assistant ...

JUDGE SCHARFENBERG

I have to ask you to proceed or I will hold you in contempt of court.

William knows there's no way out.

WILLIAM

(to himself)

Here goes nothing...

William gets up.

WILLIAM (CONT'D)

Your honor. It seems we have to choose between two impossible theories - either Ingeborg Køber can talk to the dead - or - a woman who is always described as quiet and withdrawn, was behind the smartest murder in the history of our country. Despite the lack of clear evidence, no-one believes Mrs Køber. The court of public opinion crucified her long before the case is even heard. She's already hanged by the gallows of prejudice and pre-conceived notions. But if we look at the facts, we only know this - there were two people present that day of the accident. There was Ingeborg, and then there was her father, Mr Ludvig Dahl himself.

BONNEVIE

Objection. Stating the obvious.

JUDGE SCHARFENBERG

Where are you going with this, Mr Barnett?

WILLIAM

Since no one wants to believe the only living witness, let's call the other one.

Confusion.

WILLIAM (CONT'D)

Let's put Ingeborg's father on the stand.

Ingeborg reacts. Dagny and Stefan are confused.

PEOPLE start to whisper and snigger "But he's dead"... "What's he talking about?"

BONNEVIE

Objection. This is ridiculous!

JUDGE SCHARFENBERG
 (intrigued)
 Overruled. Indulge me, Mr. Barnett.

WILLIAM
 I would like to call Mr. Ludvig Dahl to
 the stand.

BONNEVIE
 Your honor, this is absurd!!

JUDGE SCHARFENBERG
 And how exactly are you going to do that?

WILLIAM
 Bear with me, your honor.

The judge agrees.

WILLIAM (CONT'D)
 Ingeborg. Would you be so kind as to help
 us?

There is more laughter in the crowd.

BONNEVIE
 Objection!

JUDGE SCHARFENBERG
 (amused)
 Overruled. I want to see this.

Ingeborg is blank.

WILLIAM
 (to Ingeborg)
 Please. Trust me.

BONNEVIE
 This is a waste of the court's time,
 your honor.

JUDGE SCHARFENBERG
 Easy, Mr Bonnevie. I'll be the judge of that. I
 allowed you break the neck of a few corpses,
 remember?

Bonnevie gives up.

The judge nods approvingly to the Policeman who escorts her to
 the witness stand.

THE CROWD goes crazy. THE JUDGE silences them with his gavel.

JUDGE SCHARFENBERG (CONT'D)

Silence!

William looks over at the CLERK OF THE COURT.

WILLIAM

Would you please lower the lights?

The Clerk hesitantly looks to the Judge for approval.

BONNEVIE

Is this really necessary?

WILLIAM

I'm afraid so.

The judge gives the clerk a "We might as well"-shrug. The clerk turns a large brass handle and the gas lights are dimmed, lending the whole court room a more spooky feeling. Some people laugh nervously, but then everything falls silent.

BONNEVIE

This is too much! Your honor, put an end to this.

JUDGE SCHARFENBERG

Quiet, Bonnevie.

WILLIAM

Mrs. Køber. If you please...

She understands. Her head falls to the chest, and she goes into a trance. People roll their eyes in disapproval as William hands a needle over to THE CLERK OF THE COURT.

WILLIAM (CONT'D)

Please. We need to make sure she's truly in a trance.

The clerk looks insecurely over at the Judge, who nods approvingly. He's really into it now.

The Clerk pricks her naked arm with the needle.

WILLIAM (CONT'D)

Deeper.

The clerk hesitates, then goes even deeper, but flinches as he does so. Ingeborg does not react. There's a sigh going through the crowd. He pulls the needle and William takes it and wipes it clean.

Then he puts a Ouija board in front of her and puts her hand on the brass pointer.

WILLIAM (CONT'D)

We're now ready.

He reads from a small piece of paper.

WILLIAM (CONT'D)

"We surrender our hearts and souls to any in the spirit world who wish to make contact with us."

Some people laugh. Pause. Then -

Ingeborg raises her head, still with her eyes closed. William impressed with himself. It worked.

WILLIAM (CONT'D)

(clears his throat)

Ahem... Is there anybody there?

Her hand starts moving on the Ouija board and the judge leans over to see where it lands.

JUDGE SCHARFENBERG

"Yes".

An aghast reaction from the audience mixed with giggles.

WILLIAM

Who am I speaking to?

Her hand starts moving from letter to letter. Fast. Very precise as if controlled by an external force, and the judge spells out the letters.

JUDGE SCHARFENBERG

L-U-D-V-I - Ludvig Dahl.

The crowd is more into it now.

WILLIAM

I have only one question, Mr Dahl. Did you die at the hands of your daughter?

You can hear a pin drop. Ingeborg lifts her head and starts talking in a deep voice.

INGEBORG AS LUDVIG

I was swimming, when suddenly, the water felt very cold... My legs cramped... And then - I felt a warmth, I saw my son. Ragnar on the other side. When Ingeborg tried to drag me to safety, I resisted. I didn't want to be saved. I panicked, and almost drowned her. She tried to save me, but I didn't want to be saved.

Silence. The audience is captivated. William knows it, but he has to continue before the bubble bursts.

WILLIAM

We need to verify the authenticity of this spirit. Can you tell us something about someone in this room?

Ingeborg opens her eyes. She has a possessed look on her face. It's scary - then turns her head towards the jury.

INGEBORG AS LUDVIG

Juror Number One had polio when he was five and wears a leg brace on his right leg.

Jurymember no 1 lifts his pants and reveals a stainless-steel braces running up his legs. The laughter dies out.

INGEBORG AS LUDVIG (CONT'D)

Next to him, Juror Number Two tried unsuccessfully to have a baby.

(beat)

I am sorry for your loss, Madame. But you will succeed.

The woman has the same reaction. Ingeborg was right, so she gets a subtle, hopeful smile.

INGEBORG AS LUDVIG (CONT'D)

Next to her, Juror Number Three was the sole heir to his family's fortune, but due to his affection for gambling, his father donated the entire amount to the church. But you should consider yourself lucky. It would have been your downfall.

She's right. Now the jury members are getting a little uneasy.

INGEBORG AS LUDVIG (CONT'D)

Juror Number Four is a student of theology who no longer believes in God, and will leave the position at the facility next week.

Touché. Even William is impressed by that detail. The audience is completely into it now. Then Ingeborg looks straight at -

INGEBORG AS LUDVIG (CONT'D)

Bonnevie.

Bonnevie looks at her. Me?

INGEBORG AS LUDVIG (CONT'D) (CONT'D)

When you go to see your daughter - though there are no reactions, she can hear every word you're saying.

BONNEVIE is just staring at her.

His eyes go misty.

William reacts. Wow, that was unexpected. But clever.

Ingeborg wakes up. William quickly raises the lights and takes the floor again.

WILLIAM

So - what did we just witness? Was it a trick?
Was it an actor hidden in the back talking while
she was moving her lips? Maybe. Should we laugh?
Be afraid? Suspicious? Believe? What I say to
you, ladies and gentlemen, is *yes* to all of it!
Confusion plus doubt equals possible! And
possibility is the world that you *must* live in!

We echo the song he was singing on the train in the opening.

WILLIAM (CONT'D)

BEYOND REASONABLE DOUBT (audio, demo studio)

*You may shake your head and laugh at this.
Say you want to have no part in this
But you have joined us here and watched us trace
A fall from grace*

BEYOND REASONABLE DOUBT (audio live perform)

Everyone is listening. He stops singing and talks again.

WILLIAM (CONT'D)

We can all dismiss this as theatre, but none of
you can say that for a short moment, you didn't
believe it to be true. Just for a short moment.
In that brief instant, you felt it - you were in
doubt!

Pause for effect.

WILLIAM (CONT'D)

The same doubt can be applied to this case. And
you feel that as well. There is no proof.
Nothing! Only circumstantial. So unless you're
staring right at the evidence - you can never be
sure. You have "Reasonable doubt".

He approaches the jury and talks directly to them.

WILLIAM (CONT'D)

But the burden of proof lies not with the
defendant. It lies with the prosecution. Bonnevie
has to show you proof, and so far he has shown
you *nothing*.

Bonnevie does not react. His mind is elsewhere.

WILLIAM (CONT'D)

If you convict Ingeborg Køber, *under doubt*, you are committing a crime far greater than the one she's accused of, because the foundation of our law is - she is presumed innocent, until proven guilty! So - if there is *reasonable doubt* in your mind she killed her father, you *cannot* convict her.

Turns back to the jury. The jury's faces tells us he's right, The song escalates into a massive crescendo, blowing the roof of the courtroom. It's a massive number.

william (CONT'D)

*You may shake your head and laugh at this.
Say you want to have no part in this.
But you have joined us here and watched us trace
A fall from grace
You may roll your eyes and simply brand
All that you have seen as sleight of hand
in all honesty, your choice must be
To set her free.
Free her, free her, free her...*

The audience start joining him. Quietly at first, then more and more.

WILLIAM / PEOPLE

Free her, Free her, Free her.
Free her, set her free

This just continues to escalate and William knows he has won as the courtroom erupts into chaotic celebration.

The Judge bangs his gavel, crying "Order, order..." but no-one hears him.

Bonnevie is stunned: the bitter blow of defeat softened by Ingeborg's words about Anna.

Dagny wants to hug Ingeborg, but Ingeborg does not let her.

WILLIAM / PEOPLE (CONT'D)

*Free her, Free her, Free her.
Free her, set her free!!!*

The scene is abruptly interrupted by the sound of a SHIP'S HORN.
TOOOT.

62 EXT. DAHL MANSION - NIGHT

62

Ingeborg is standing by a taxi outside the house.

Dagny watches from the window. The driver is lifting luggage onto the taxi as Stefan comes down the steps with the final suitcase. The driver takes it.

STEFAN

This is the last one.

He looks back at the house.

STEFAN (CONT'D)

I guess I can slum it out in Copenhagen.

INGEBORG

Do you have the keys to the apartment?

STEFAN

Yup.

He taps his pocket.

INGEBORG

Give them to me.

STEFAN

What?

INGEBORG

I said - give them to me.

STEFAN

But - they're safe with me.

She looks straight at him.

INGEBORG

You're not going.

Stefan is confused.

STEFAN

Wh-what? I've always wanted to go to Europe.

INGEBORG

Good bye, Stefan.

He's stunned.

STEFAN

Ingeborg... I -

She steps into the cab and closes the door in his face, and the car pulls away. Both Dagny and Stefan are left behind. Ingeborg does not look back. She only looks forward - towards her new life.

63 INT. DAHL MANSION - NIGHT

63

Dagny watches the car disappear around a corner. Then a Police car shows up and two policemen approach Stefan. He talks to them and Stefan points to the window.

Dagny, in the hallway, is slowly putting on her coat. Then gloves. Then a hat, as there's knocking on the door.

Through the frosted glass in the entrance door we can see the outline of the two POLICEMEN. Silence. Then more knocking.

POLICEMAN #1

(from outside)

Mrs Dahl? Are you in there?

Dagny makes sure she looks proper, before she looks down at the table in front of her.

POLICEMAN #1 (CONT'D)

(from outside)

We have a warrant Mrs. Dahl. You've been accused of embezzlement -

He continues, but she's not listening, and neither are we. We just look at the jar of pills. She grabs it and puts it in her purse, then walks to the door.

64 EXT. DULUTH HARBOR, LAKE SUPERIOR, MINNESOTA - NIGHT

64

A beautiful ship, docked in the lake. A real Europe-liner.

The fog is heavy and people are getting on board. It's a busy scene with luggage-toting passengers.

A NEWSPAPER BOY passes in the middle of the crowd.

NEWSPAPER BOY

Extra, Extra! Ingeborg Køber escapes the gallows!
Read all about it.

WILLIAM

Hey, Newsboy.

William buys a paper. Just like in the opening scene. He looks at the headline and the picture of Ingeborg.

INGEBORG (O.C)

"Case dismissed".

William looks up from the paper and sees Ingeborg.

INGEBORG (CONT'D)

I was hoping for "Not guilty."

WILLIAM

It's better than "life".

INGEBORG

I'm free, but not innocent.

The ships TOOTS its embarkation horn.

WILLIAM

Well, you will have a fresh start in Copenhagen with Stefan.

INGEBORG

No. Just me.

William understands.

WILLIAM

I'm sorry.

INGEBORG

Don't apologize.

He looks at her. They stare at each other. She pulls out something from her pocket and attaches it to his lapel on his coat. As her hands glide away we see it's the PIN of LADY JUSTICE.

INGEBORG (CONT'D)

You left it in my cell. It's more fitting now than ever.

WILLIAM

There was a time I thought - I might go with you...

INGEBORG

You can't just believe in parts of me, William. You have to embrace me entirely.

WILLIAM

After all this. Why do you keep..?

INGEBORG

Believing? If none of this was true. If communicating with my brother was not real - then nothing would be real.

He understands. Not even *he* would be real.

INGEBORG (CONT'D)

Please say goodbye to Andrew when you see him.
And thank him.

WILLIAM

I will.

Ingeborg begins to walk up the gangway.

WILLIAM (CONT'D)

Ingeborg!

She stops.

INGEBORG

Yes?

WILLIAM

Why did you open the premonition letter?

INGEBORG

I had a suspicion. I wanted to see the date, so I
could be there and save him. I failed.

William just looks at her.

INGEBORG (CONT'D)

You still don't believe me, do you?

The boat TOOTS AGAIN. She starts walking.

WILLIAM

I wish -

She stops. What?

WILLIAM (CONT'D)

I wish you all the best.

As she steps onto the ship they start pulling the gangway.

William looks around and notices a handful of people who've come
down to the harbor to wave her goodbye -- people from all walks
of life. People she helped, showing up to show her their respect.

She sees them. One after the other. They all look at her with
gratitude. The ropes are pulled in and the ship TOOTS and starts
pulling away.

The lights on the ship start to fade as the fog gradually engulfs
Ingeborg standing motionless on the stern. She becomes more and
more indistinct and finally she's gone. We hear the ship's horn,
more faintly now.

William, standing motionless, is suddenly interrupted by Andrew, who comes running towards him.

ANDREW

Sir!

WILLIAM

There you are. I was waiting for you all day.

ANDREW

(out of breath)

I'm sorry, sir.

Andrew looks like he has a cold.

WILLIAM

What happened?

ANDREW

It's a long story... (SNEEZE) You see the ferry had stopped running when I arrived last night, so I took a small boat and - I overcame my fears! And I made it across, but -

WILLIAM

(interrupts)

You saved a woman's life today, Andrew. I'm duly impressed by what you found out about the jurors in such a limited time. All the personal details.

ANDREW

I was going to tell you, sir, but by the time I got to the prison, they had taken her away. Ingeborg was already gone.

Pause.

ANDREW (CONT'D)

I never got to tell her anything.

William is in shock. He looks towards the ship which has now disappeared into the fog.

ANDREW (CONT'D)

Sir?

William does not answer, and the sound of Andrew is slowly fading and eventually all we hear is William's voice. Singing.

WILLIAM

*What manner of madness is this
That can coax them to span the abyss?
Which lies between heaven and earth
Granting parlor tricks more than they're worth?*

MADNESS IN OUR MIDST (audio), this
song blends into New Era

While he's standing there, the group of people who waved Ingeborg goodbye, starts singing the hymn we heard earlier layered on top of Williams song creating a counterpoint in the harmony.

NEW ERA (audio)

CHOIR

*See a new era is dawning. See how old forces no longer
have power. Are helpless to hinder the violent flow.
Faced with the new, they now cower in fear, and tremble
as floodwaters grow. See a new era is dawning.*

Eventually William's song blends into the others.

CHOIR (CONT'D)

See a new era is dawning...

WILLIAM

See a new era is dawning.

THE END