

"WE'RE NO ANGELS"

Written by DAVID MAMET

FINAL SHOOTING SCRIPT
June 1989

1935. A penitentiary, near the Canadian border.

TITLE SEQUENCE

1 EXT. PRISON - NIGHT

Drifting snow. The camera cranes past a barbed wire fence, past the prison Penitentiary sign, past pacing guards with dogs on walkways, to reveal the prison beyond, searchlights flaring round it.

2 INT. PRISON - NIGHT

A mine, built into the mountainside, in which the prisoners are working. Camera reveals the various levels of the mine, a blur of steam, smoke, spurting gas-jets, the prisoners, covered in dust, working like moles against the rock-face. Guards with dogs pace on the walkways above.

3 ANGLE - Two convicts, Ned and Jim, covered in fine dust, working a large vat.

4 ANGLE - Tannoy speakers fixed to the walkways. The guards pacing. A siren sounds, and the prisoners cease work, begin to shuffle down to the bottom level.

I - the Warden, a heavyset man with a riding crop, emerges through a cloud of steam onto the main walkway.

WARDEN

The taking of a life is no minor matter.

(beat)

Nor do we do it lightly.

(beat)

This man has killed, and he will be killed.

5 ANGLE - THE WARDEN, from below, over the heads of the prisoners, pacing above them.

WARDEN

Take him out. This is the end of crime, gentlemen. And it is called "punishment."

Two guards drag out a chained convict (BOBBY)

WARDEN

This man will be taken down, his head shaved; he will receive confession if he wishes it. We will then test the apparatus; the lights will dim, once, twice, the third time, then his soul will be in that New Place. I leave you to conjecture where that place will be.

Bobby being walked down the line of convicts, the CAMERA MOVES with him.

WARDEN

I want no demonstrations. I want no comments, I have no doubts but your thoughts will be troubled. Keep them to yourselves.

As he passes two convicts, NED and JIM:

BOB

So long, guys...

JIM

(sotto)

So long, Bobby.

GUARD

No talking.

JIM

(sotto)

Hey, whaddya going to do to him:
Take away his commissary... Son of a bitch...

The CAMERA STAYS on Ned and Jim.

NED

(sotto)

Keep it down, Jim.

JIM

(sotto)

Son of a bitch...

WARREN (V.O.)
And there you have it, gentlemen.
I wish you a good evening.

Bob being walked down the spiral staircase. The Warden speaks to his Assistant...

WARDEN
... Lock 'em up...

The cell doors are opened; the convicts retire into their cells.

6 INT. NED AND JIM'S CELL

7 ANGLE - A "pretty girl" pin-up.

JIM (V.O.)
Can you believe it, can you believe it, Neddy...?

8 ANGLE - Ned, on his bunk, looks at the pin-up. Jim, on the lower bunk, smokes a cigarette.

NED
I can believe most anything. My problem is I just don't care.

JIM
They're taking Bobby to the bakery.

NED
Sometimes it happens that way.

JIM
... that the guy's gonna die, and that's it...?

NED
Hey, what the fuck, he's a murderer ... what's your question...?

JIM
That, that's the end of it? That, that he goes in that room...

NED
...and he goes in that room and they light him up and that's the end of it and there's no eternal life for his soul and the cruelty of the world... izzat the thing? Izzat your problem this fine evening...?

JIM

Yes...

NED

You wanna talk to the chaplain

JIM

Well, I'm talking to you...

NED

I'm busy. I've got my mind oin
highr things.

JIM

I feel bad, Ned.

NED

Do your own time.

Ned pulls down the pin-up girl poster and looks at it. A
GUARD appears at the cell door.

GUARD

You two...

He starts opening the door. Ned and Jim look at each other
confusedly. The Guard throws in a length of chain.

GUARD

... Put these on.

9 INT. PRISON CORRIDOR - NIGHT

Ned and Jim, manacled together, are marched down the
corridor, the Guard behind them.

JIM

Just tell me what it is, just tell
me what it is...

The Guard raps Jim in the kidneys with the stick.

GUARD

Keep walking...

Ned looks at Jim.

10 INT. ELECTROCUTION COMPLEX - NIGHT

The electric chair; a Guard fussing over it.

11 ANGLE - Jim and Ned are walked into the anteroom by the
Guard, look at the electric chair. The Guard pushes them
down on the bench.

GUARD

The Warden said, any man on the floor tonight gets chained, now shut it up, you hear me...?

As Ned and Jim sit in the anteroom, the Guard in the electric chair room makes a motion and the lights dim, go out for a moment then come back on.

NED

(sotto to Jim)

Life is a hellhole, pally.

Bob is walked through the anteroom by two Guards. He is attended by a PRIEST. He nods at Jim and Ned. He is walked across the anteroom. A door is opened. We see him seated and a barber throws a cloth over him and starts shaving his head. He looks over at Ned and Jim. They look on, terrified.

The door to the barber room is closed. The Warden comes INTO THE PICTURES. Ned and Jim rise.

WARDEN

You two were talking.

(beat)

Answer me: you two were talking during my speech.

JIM

I...

The Warden swipes at his face with his riding crop.

WARDEN

You swine... you swine...

(to his Guards)

Hold him down...

Two Guards hold down Ned; two others turn Jim with his back to the Warden, rip Jim's shirt off of his back.

12 ANGLE - Jim, his face to the CAMERA, the Warden behind him, whipping him savagely.

WARDEN

You swine, you want order? I'll give you order: I'll give you order! You want a lesson...? Is that what you want...!!!

A Guard comes up to the Warden.

GUARD

Warden, they're ready...

The Warden stops, turns to the Guard, motions at the electric chair, where there is a doctor, and several GUARDS standing by.

GUARD

They' re ready, sir...

The Warden lowers his riding crop.

WARDEN

(to one of the Guards)

Keep them here, we'll beat the other one afterwards.

The Warden turns, walks, followed by the other Guards, into the execution chamber. He closes the door after him.

- 13 ANGLE - Ned and Jim alone on the bench, one Guard standing beyond them. Jim sobs, Ned tries to comfort him.

NED

It's alright, it's alright, Jimmy...

JIM

Oh, Ned, I'm in bad shape...

PRIEST (V.O.)

And the Lord shall judge His people
and repent Himself for His
servants, when He seeth that their
power is gone...

Ned lifts up his head.

- 14 ANGLE - Bob, his head now shaved, being walked out of the Barber room, accompanied by the Priest and two Guards. Bob stops beside Ned and Jim. He looks ahead, transfixed.

PRIEST

And there is none shut up or left,
and he shall say where are their
gods, their rock, in whom they
trusted...?

Ned hangs his head. The lights dim, flicker and go out. Beat. Several SHOTS ring out. The lights come back on. Bob is standing, holding a gun on a Guard. His two Guards are dead on the floor. Bob runs to the door of the execution chamber, and throws a massive bolt, preventing those beyond from entering.

PRIEST
Don't do this, my son...

BOB
Shut the hell up.

He hits the Priest on the side of the head with his gun. The Priest falls. Bob looks around, takes the doctor's smocks off a hook on the wall and throws them to Ned and Jim.

BOB
Here, put these on.

15 INT. PRISON CORRIDOR - NIGHT

Two doctors, seen from the back, pushing Bob on a trolley down the corridor. Guards rushing past them TOWARD THE CAMERA.

One Guard turns to look at the doctors.

NED
(back to CAMERA)
We're taking him to the infirmary...

The Guard nods, rushes on.

15A ANGLE - The legs of the doctors manacled together.

15B ANGLE - Bob on the trolley, Ned and Jim, one in the doctor's shirt and collar and the other in his coat. Bob holds the revolver.

NED
I'm not sure this is such a good idea.

BOB
I didn't ask you, Neddy.

NED
Bob, they catch us now, they'll kill us.

BOB
Welcome aboard.

The group comes to a walkway above the mine-complex, a huge stairway falling downwards. The siren begins to ring. Bob leaps out of the trolley. Guards are running up the stairs towards them. Bob shoots one. Ned and Jim are horrified, look at Bob.

BOB

That's right; we're all in it now!

He shoves the trolley down the stairs towards the other guards, running up.

15C ANGLE - The base of the stairs, guards falling backwards, under the impact of the trolley. The convicts escaping upwards, way above.

15D ANGLE - Upper levels of mine. Bob running down a corridor, Ned and Jim behind him. He comes to a corner, where a large boiler is steaming. A guard rounds the corner and Bob pulls the boiler plug, encasing him in steam.

16 POV - The Guard, screaming, flailing in the steam.

16A ANGLE - Guards, seen through the gridded walkway at their feet, running, shooting up.

16B ANGLE - Bobby, shooting through the grids. He drags Ned and Jim on.

BOB

We going or we dying?

16C ANGLE - Upper levels of mine. The convicts running from the flying bullets. Bob pulls open a metal door and we see the snow-storm raging outside against the face of the mountain, and a bottomless drop.

NED

Bob...

BOB

You ever heard the phrase "nothing to lose..."?

He pushes them out, then jumps himself.

17 EXT. MINE - NIGHT

Ned and Jim, chained together, fall in deep snow. Bobby falls beside them. Bob rises, runs into the storm. Ned tries to drag Jim up.

JIM

Oh my God... Oh my God...

Searchlights pop on from the towers above them. Ned drags Jimmy through the snow to the base of the towers. They tumble down the slope, out of shot.

18 EXT. BASE OF PRISON - NIGHT

Ned and Jim tumble and slide down the mountainside. They burrow through the snow, underneath the barbed wire fence. They run into the storm, as all the lights in the prison come on behind them.

19 ANGLE - DOOR OF KENNELS. Dogs pouring out, snarling, charging, running to the hole in the fence, dragging guards with them.

19A ANGLE - OUTSIDE THE FENCE. Dogs howling, the Warden and guards blundering helplessly through the snowstorm.

20 EXT. SNOWY WOODS BRIDGE - DAY

ANGLE - a doe, seen on the bridge. Doe moves, we PAN with the doe, PAST a bundle on the ground under bridge. Doe moves OUT OF THE FRAME, PULL IN on the bundle which is Ned and Jim, huddled together shivering.

NED

Wake up.

(pause)

Jim. Wake up.

Jim wakes up.

They get up.

NED

Come on. Come on, down across the river and we're free.

JIM

I'm cold.

NED

Baby, I'm cold, too. Come on. Come on. Walk it out.

JIM

I'm cold.

They start to walk.

21 ANGLE - their feet, chained together.

JIM

What happened to Bobby, do you think?

NED

Uh huh.

JIM
Do you think they got 'im, Neddy?

NED
Look at this...

22 EXT. SNOWCOVERED ROAD - DAY

stopped at the snowcovered road, looking at a poster. A picture of the "Weeping Virgin," and a huge arrow, and the legend "TWO MILES."

23 ANGLE INSERT - THE POSTER

"Patronize the local Brandon merchants. When in Brandon visit the famous Shrine of St. Ann, the Weeping Virgin."

"Do not neglect to show hospitality to strangers, for thereby some have entertained angels, unawares." Hebrews, 13:1.

24 ANGLE - THE TWO

reading the sign. Ned turns away. Jim reads.

JIM
(reads)
"Do not neglect to show hospitality to strangers, for thereby some have entertained angels unawares. Hebrews thirteen, one."

NED
Very touching...

JIM
Hebrews...

NED
Wait a second...!

Ned becomes very alert. Listens. SFX: An old car approaching.

NED
Get down!

Jim, roused from his reverie on the sign and the scripture, looks dreamily around. Ned pulls him down.

25 ANGLE - THE TWO OF THEM

crouched down in the snow. Ned looks up.

26 POV ANGLE

An old car coming down the road.

27 ANGLE - NED

looking, something else catches his eyes.

28 POV ANGLE - THE SAME ROAD

But now the doe we saw previously has wandered out into the road.

29 ANGLE - NED AND JIM

Both looking.

30 ANGLE - THE CAR

The OLD WOMAN driving, looks up.

31 ANGLE - HER POV - THE DOE

looking huge through the windshield.

32 ANGLE

The doe's feet try to run on the icy surface of the road.

33 ANGLE - NED AND JIM

look away. The SOUND of a huge crash. Pause. Ned and Jim look up.

34 ANGLE - NED AND JIM

walking over to the car.

35 ANGLE - THE CAR

The dying doe under its wheels. The Old Woman behind the wheel. Ned and Jim walk over to her. Pause.

NED

Hello...!

OLD WOMAN

I'm alright, I'm alright. Help me out of here.

They help her out of the car.

OLD WOMAN

Prob'ly wrecked the damn car...
Prob'ly cost me every cent I have...

Ned looks at something...

36 POV ANGLE

An old side by side shotgun on the back seat.

OLD WOMAN (V.O.)

Prob'ly threw my back out... Oh
hell...

37 ANGLE - THE THREE OF THEM

looking down at the deer.

OLD WOMAN

What in the hell you doin' here on
the road?

NED

We're looking for a ride into town.

OLD WOMAN

Are you, indeed, why should I give
you one, I don't know who the hell
you are...

NED

We're going down to town to see the
Shrine.

OLD WOMAN

You prob'ly scared the damn deer
out into the road. What're you
doing in the woods? Who are you?

Pause.

JIM

"Do not neglect to show hospitality
to strangers for, thereby, some
have entertained angels unawares.
Hebrews thirteen, one.

38 ANGLE - OLD WOMAN

looking at them.

39 ANGLE - HER POV

The dark coats over the doctor's smocks make them look like
they are wearing clerical collars.

Revised: 1/31/89

"WE'RE NO ANGELS"

40 ANGLE - THE THREE

OLD WOMAN

What are you, priests?

NED

That's right.

OLD WOMAN

Well, you help me move the deer,
I'll give you a ride. (The car
starts...)

The Old Woman goes back into the car, comes out with the
shotgun, hands it to Ned.

OLD WOMAN

(to herself)

Stay away, or he'll kick you to
death.

41 CLOSEUP - Jim looking at the buck.

42 POV - THE BUCK'S HEAD

large, terrified eyes.

43 CLOSEUP - Jim looking down. He looks to the side. Ned
points the shotgun at the buck, fires. Then he quickly
points the barrel at the chains between their legs, fires
again. The chain shatters.

43A ANGLE. NED LOOKS AT JIM.

JIM

(sotto)

Whatta we going to do about the old
broad?

NED

She thinks we're priests.

He hands the shotgun back to her and she puts it in
the gun rack.

NED

(sotto to Jim)

Yeah, we brought a little religion
into that broad's life...

Revised: 1/31/89

"WE'RE NO ANGELS"

44 INT. CAR/COUNTRY ROAD - DAY

Ned, with a bandana, trying to clean the blood off his clothes, Jim beside him.

NED

(sotto)

... into the town, across the bridge and we're free.

OLD WOMAN (O.S.)

I'm sure they're looking for you.

Ned turns to her.

NED

What...?

45 ANGLE - THE THREE OF THEM

OLD WOMAN

I'm sure they're looking for you.

(CONTINUED)

NED
Who's looking for us?

OLD WOMAN
At the monastery. Your fellow
priests.

NED
Yes, I'm sure they're looking for
us.

OLD WOMAN
What are you, missing morning
prayers?

NED
Yeah, we're missing the whole
program, what do you care...?

OLD WOMAN
I don't care a damn thing, I tole
you, it's all superstition, far as
I'm concerned.

NED
That's fine. Now you just drop us
in the town...

OLD WOMAN
And I'll tell you what else, get
people worked up...

She turns to the back seat to talk to them.

OLD WOMAN
Get people worked up over that
shrine of yours... "The Weeping
Virgin."

46 . EXT. TOWN - DAY

ANGLE - The town which they are just entering, coming down a
hill, a small bridge, two border checkpoints on either end.

47 ANGLE - The three passengers in the car.

NED
We'll get out here.

OLD WOMAN
Won't be one more minute, I'll have
you down.

NED
No, we'll get out here.

OLD WOMAN

Well, I could use your help, carry my deer to the butcher.

She stops the car.

NED

I tell you what, you do down, we'll meet you at the garage, carry your deer for you.

OLD WOMAN

Why'nt you just come down with me?

NED

I think we need a moment to compose our thoughts.

OLD WOMAN

'Weren't for you I never'd'a killed that deer.

NED

Uh huh. Well, thank you for your courtesy. God bless you, and all that.

Ned and Jim get out of the car.

48 EXT. TOWN SQUARE - DAY

The doe seen in the back, the two convicts get out. The car drives off. They look across the river.

49 EXT. SHANTY TOWN - RIVERBANK - DAY

THEIR POV - THE BRIDGE

The far side of the river.

50 ANGLE - The two convicts.

NED

Can you swim, Jimmy?

JIM

No.

NED

Me neither. Come on.

CAMERA FOLLOWS them down the hill through the beginning of the small town. Ned stops in front of a window, looks at his reflection.

JIM

You think Bob made it?

NED

Not looking like this he didn't
we're covered in blood... Come on,
we got to ditch these togs.

50A EXT. SHANTY TOWN - BOARDWALK - DAY

CAMERA FOLLOWS them around to the back of the house. Rows
of laundry stretch from the houses before them.

JIM

Whatdaya gonna do on Free Street,
Neddy?

NED

I'm gonna do it all, pal.

(beat)

And then I'm gonna do it again --
and I'm gonna get two the best of
everything -- and anybody muck with
me is going down.

CAMERA FOLLOWS them as they start taking the laundry off the
various lines. They hungrily dress themselves in the warm
clothes. Ned moves on, dressing himself, O.S. Jimmy stops,
looking at something.

51 POV - THE WINDOW BEYOND THE LINE

A mother is serving breakfast to two little kids, hugging
them.

52 CLOSEUP - JIM'S FACE

wistful.

53 ANGLE - Ned moves down the line, dressing himself. He takes
down a shirt, sees something beyond it.

54 POV - ANOTHER WINDOW

A beautiful naked young woman, heating water at her stove,
pours it into her washbowl. She ties her hair up with a
large yellow ribbon, starts washing her face. This is
MOLLY.

JIM (O.S.)

Maan, what I wouldn't give, what I
wouldn't give...

55 ANGLE - Ned looks at the naked young woman. Jim looks in
the opposite direction, putting on a vest he has just taken
down from the line.

JIM
What I wouldn't give for a
cigarette...

NED
(turning away)
Let's get out of here...

55A EXT. TOWN SQUARE - ALLEY - DAY

The two men move down Main St. to Alley between hotel and barber shop. Ned plucks down a heavy woolen overshirt. They stop. Beyond them, traffic just starting to move. They stand in the shade of the alley. A monk driving a tractor passes by...

NED
You ready...?

JIM
I wonder what happened to Bob, I wonder did he get across...

NED
What happened to him happened to him, Jim.

JIM
Maybe they got him back; but I'm
not going back there.

NED
That's right. We're not going back.

JIM
We look, hey, we look like a couple of hoosiers...

NED
That's right. Let's go.

They start out into the street. Jim sees something, motions Ned to stop. He scampers up a short staircase and puts on a heavy woolen coat hanging on a peg outside shopkeeper's back door. He comes down.

JIM
Okay; let's go...

As they walk out, they pass under a banner across the street. It reads "CELEBRATE THE FEAST OF OUR LADY OF THE SORROWS."

56 EXT. TOWN SQUARE - DAY

The two convicts come out onto the street. They walk purposefully forward.

57 THEIR POV - THE BRIDGE

up ahead, the customs shed, the barrier.

58 ANGLE - The convicts. Jim starts to whistle. He jingles coins.

JIM
(producing coins
from his pocket)
Hey, coins in the pocket, that's
good luck. That's good luck, don't
you think...?

Jimmy sees something before him.

59 POV - THE SHERIFF

walking over to the customs shed, distributing leaflets.

JIM (O.S.)
Oh, God, oh, God...

60 ANGLE - Jimmy and Ned

NED
It's okay, it's going to be okay.

A drayman is coming up the street in his horse-drawn truck. He CRACKS the whip over the horse. Jim winces, his hand goes to rub his back.

JIM
I'm not going back, Ned.

NED
Nobody's going back. It's going to
be fine.

Jim wipes his forehead.

JIM
I need a smoke, Ned, I'm telling
you...

NED
Okay. We'll get you a smoke, and
then we go across.

JIM
You'll take care of me, Ned, 'cause
I got to get across.

NED
Just keep walking...

They veer off in their progress toward the bridge. CAMERA
FOLLOWS them to the sidewall, to a general store. The
owner, inside, is just seen turning the "Closed" sign to
"Open."

61 INT. GENERAL STORE - DAY

Ned and Jim enter. The SHOPKEEPER is in the back with a
customer.

SHOPKEEPER
(looking up)
Right with you.

Jim, looking nervous, nudges Ned. Ned looks.

62 POV - A WANTED NOTICE

tacked on the wall behind a display, with three crudely drawn
faces on it. The same poster the Sheriff was distributing
earlier.

63 ANGLE - Ned and Jim.

NED
(to Shopkeeper)
Just a pack of tailormades...

SHOPKEEPER
Right with you.

Jim looks out the window.

64 POV - THE BORDER CROSSING

The Sheriff's Deputies look intently at people going across.

65 ANGLE - Jim turns back to the store. He and Ned look down,
something catches their interest.

66 POV - THE DISPLAY COUNTER

full of handguns, a "Colt" display.

67 ANGLE - Jim looks at Ned, catches his eye, then looks at the
guns again.

SHOPKEEPER (O.S.)

Buncha nonsense, all them damn priests in towns, the Shrine, don't buy a damn thing, but they want something, you better have it on hand... I'll be with you gents in a second.

NED

We just want a packet of smokes...

Jim turns his back on the Shopkeeper, slides toward the guns. He picks up a promotional pamphlet off the top of the counter. Holds it up. It reads "Colt On The Trail." It has pictures of revolvers on the cover. He opens it, reads, "Have you ever been completely alone, with no one to rely on...?"

SHOPKEEPER (O.S.)

Mementoes of the Shrine,
postcards...

68 ANGLE - The Shopkeeper opens a carton of souvenirs. He holds one up.

SHOPKEEPER

Key chains of the Weeping Virgin... not a penny in it, but they want it every year, priests and the tourists... Put on that Dumb Show.

SOUND of the shopbell ringing. Molly, the girl with the yellow ribbon in her hair, enters the store. Walks past Ned, over to the counter. She picks up two containers of oatmeal.

MOLLY

(to the Shopkeeper)

Two packages oatmeal, set it down, will you?

SHOPKEEPER

Account's gettin' a bit long...

MOLLY

Well, I need it, set it down.

SHOPKEEPER

... Uh...

MOLLY

I got a hungry kid. You'll catch me later.

She picks up the two packages, starts out of the store. Ned is looking at her.

MOLLY

What're you looking at?

He holds up his hands, i.e., "No offense..."

MOLLY

... That's right...

She exits.

SHOPKEEPER

(to Ned)

Special kind of smokes?

He turns back.

NED

Camel's'll do...

SHOPKEEPER

The Shrine, talking about it.
Didn't mean to offend you, now 'n'
I probably put my foot in it
n'you're tourists, come to see the
Shrine...

Beat. CAMERA PANS WITH the Shopkeeper as he turns to the cigarette display, picks a pack of smokes out of it, and stops. Tacked next to the cigarette display is the "wanted" poster. Beat.

SHOPKEEPER

... Where are you folks from...?

The Shopkeeper turns with the smokes to Ned, Jim is in the background, with the pamphlet, trying to reach behind to steal a gun.

NED

Oh, here and there...

SHOPKEEPER

(to Jim)

Something I can interest you in
that case...?

He walks over to Jim.

NED

Oh, we should be 'bout going...

Ned pays for the smokes.

NED

(to Jim)

... We should be 'bout going now...

Jim folds the pamphlet, puts it into his coat, they start to edge toward the door.

SHOPKEEPER

You forgot your change.

NED

Oh, that's okay...

At the door they freeze.

69 POV - THE SHERIFF

outside the door, talking to his Deputy.

70 ANGLE - The two turning back toward the Shopkeeper.

NED

Yessir, change. Lessee if we can't spend it in your store.

The Shopkeeper hands the change to Ned.

SHOPKEEPER

You folks hear about the jailbreak...?

NED

No, I can't say that we have.

Pause. The Shopkeeper looks at them. He looks at the poster.

SHOPKEEPER

Where'd you say you were from...?

71 CLOSEUP - NED

he looks outside. The Sheriff is right outside the door.

72 ANGLE - Ned looks at Jim. Jim starts to edge toward the guncase.

73 ANGLE - The Shopkeeper behind the counter, edges toward a pistol laying on a low shelf.

SHOPKEEPER

Yessir, it seems there were these three convicts... shot their way out...

He starts to pick up the gun. We hear DOORBELL JINGLING.

OLD WOMAN (O.S.)

There you are.

74 ANGLE - The Old Woman has just come into the shop.

OLD WOMAN

I told you I needed your help.

SHOPKEEPER

These friends of yours...?

NED

... my help...?

OLD WOMAN

My car's stalled, down at the garage, n'I need you to haul that deer down to the butchers.

SHOPKEEPER

You know these folks?

OLD WOMAN

Know 'em, yeah, they're priests. This is Father... I didn't catch your name...

SHOPKEEPER

Priests? Oh, God, oh, God, I'm sorry. I'm sorry, what I'm saying ... gentlemen, Father, ramblin' on, and now I've offended you. No, no, no hard "feelings"...

NED

That's fine.

OLD WOMAN

You going to help me with that deer...?

SHOPKEEPER

I mean, I'die f'I thought I offended you...

NED

No, we'll forget it.

SHOPKEEPER

Or anyone associated with the Shrine...

He comes around the corner, picks up handfuls of "shrine" key chains, and presses them on Ned and Jim.

SHOPKEEPER

Well, here, little token. Take 'em... please take some back for your friends, we got the Shrine on one side, n'a thermometer, on the other...

75 INSERT - THE KEY CHAIN

It shows the "Shrine of the Weeping Virgin." Ned turns it over in his hand and we see the thermometer.

76 ANGLE - The Old Woman, ushering the two convicts out the door.

SHOPKEEPER

Awfully, handy, really.
(he glances at
the thermometer)
Cool day today! Button up!...

He waves.

JIM

Yes, indeed.

SHOPKEEPER

(smiling)
No hard feelings... Father...

JIM

Go with God.

SHOPKEEPER

(pointing at Jim)
I have that same coat!

They all smile at each other cheerily. The Old Woman turns back to the Shopkeeper, hands him a piece of paper.

OLD WOMAN

Harry: here's a list, and I'll also need a few shells for that old 12-gauge.

The three start out of the door.

77 EXT. TOWN SQUARE - DAY

The three walking down the street.

OLD WOMAN

Damn car's all stove in, need a new radiator, how'm I going to afford that...? I should turn in a bill to your Church, I swear to God.

NED

Why don't you...

OLD WOMAN

Everything so expensive... canned goods.

They pass by a wanted poster, showing the faces of the three wanted convicts. They come up to the garage. In the background, the car, with the deer in it.

OLD WOMAN

... Cheaper to shop in Canada...

NED

Well, why don't you...?

OLD WOMAN

I would, 'cept my car's wrecked, n'
I walk over, how'm I going to get
my groceries back?

Ned looks over at the border.

78 POV - SEVERAL PEOPLE

lined up to get across, being interrogated by the DEPUTY.

79 ANGLE - Ned, Jim, The Old Woman.

NED

After what you've done for us,
we'll go with you and fetch your
things back.

They change their course and walk toward the border.

OLD WOMAN

That's very Christian of you.

JIM

Well, you know what it says in the
Bible...

OLD WOMAN

What's that?

JIM

You know...

OLD WOMAN

Matter of fact, I usually do my
shopping over there, though I
wouldn't let on to Harry. You
think that's dishonestly, you just
go on and think it...

They draw closer to the border. Jim begins to look afraid. He leans down to hitch up his leg iron, the chains CLINK as he does it.

JIM
(sotto, to Ned)
I can't do it.

NED
(sotto)
Yes, you can, Jim. It's a piece of cake.

JIM
(sotto)
I can't do it.

NED
(sotto)
Now, you want to kill yourself, that's fine. But there's two of us here, n'I'm counting on you, so you buck up, Jimmy, n'you act like a priest.

They look toward the border.

80 POV - THE BORDER GUARD

checking faces against the wanted poster.

81 INSERT - JIM'S HAND

takes the key chain out of his pocket.

JIM (O.S.)
(very softly)
... Hail Mary, Full of Grace...

He holds the key chain like a rosary, and continues with his prayer, as they approach the border.

DEPUTY (O.S.)
'Morning, ma'am.
OLD WOMAN (O.S.)
How are you today, you working hard...?

DEPUTY (O.S.)
Well, we're looking for those convicts escaped...

82 ANGLE - Jim watches the Deputy walk the Old Woman toward the border. Ned reaches into the Old Woman's shopping bag, takes out her spectacles, puts them on. Jim pulls his hat down lower.

OLD WOMAN
Convicts, convicts... Oh! I found
them for you!

Jim and Ned are at the border, scared.

OLD WOMAN
I found them for you!!!

Jim and Ned look trapped. Jim looks at the Border Guard with a shotgun. Ned turns his head.

83 EXT. CANADIAN CUSTOMS/BORDER - DAY

HIS POV

84 ANGLE - Ned hangs his head.

OLD WOMAN (O.S.)
Come over here, I found your lost
ones...!

85 ANGLE - The border station. The two convicts and the Old Woman, who has just corralled an OLD PRIEST in long skirts who is carrying a shopping bag.

OLD WOMAN
You see, you see, they were lost
and I found them.

FATHER LEVESQUE (OLD PRIEST)
Good morning, Caroline, you found
whom?

OLD WOMAN
Your two lost priests.
(pause)
I found your lost priests.

Father Levesque stares at the two. Beat.

FATHER LEVESQUE
Where have you been?

Beat.

JIM
Uh, well, you know...

NED
We were...

FATHER LEVESQUE
We wired Arizona... Your Monsignor
... where have you been...?

JIM
... We got misplaced.

They have reached the front of the border, and are about to be examined by the Sheriff, and the Deputy.

FATHER LEVESQUE
Sheriff, do you know who these
are...? Mrs. Blair found Father
Brown and Father Riley...!

DEPUTY
Thank the Lord, we thought maybe
the convicts got you.

NED
Convicts...?

SHERIFF
Had a jailbreak. Got me some
killers on the loose...

The Sheriff waves the Customs' Agent checking everyone away,
as he begins to walk the group across the bridge.

SHERIFF
(to Deputies)
That's alright, boys...

CAMERA FOLLOWS them across the bridge.

FATHER LEVESQUE
But where have you been, and where
are your clothes...?

JIM
They got lost when the, you know...

OLD WOMAN
I found them like this coming
through the woods. Looked like a
couple of raggle taggle gypsies.

FATHER LEVESQUE
Gypsies? Do you know who these
are, this is Fathers Brown and
Riley, "Brown and Riley," "A New
Look at Deuteronomy."

SHERIFF
Uh-huh...

86 ANGLE - Ned and Jim

87 THEIR POV - CANADIAN CUSTOMS/BORDER

fast approaching.

FATHER LEVESQUE (O.S.)

These are two of the finest
thinkers in the church today.

88 ANGLE - The group almost at the Canadian side.

DEPUTY

Pleasure, waal, a real pleasure,
and you all got lost in the woods,
right?

(shakes hands
with them)

Waiting for you folks two days...

FATHER LEVESQUE

That's right.

NED

Yes.

We hear a "CLANK." Beat. Ned bends down as if to tie his
shoelace. He reties his chain to his calf, ties his
shoelace.

SHERIFF

Lucky, you say you were lost in the
woods? Lucky one of our boys
didn't get on to you, n'take you
for the convicts...

Ned straightens up.

NED

What would they have done...?

SHERIFF

Done... would of shot you.

FATHER LEVESQUE

We've been meeting every train for
the last two days...

89 EXT. CANADIAN CUSTOMS/BORDER - DAY

ANGLE - The barrier. The far side manned by Mounties.

The group reaches the barrier. A Mountie guard comes
forward.

SHERIFF
(to the Mounties)
That's alright, boys, let'em
across.

The barrier starts to raise.

90 ANGLE - Ned and Jim smile.

FATHER LEVESQUE
It wasn't going to be a convocation
without you...

The Old Woman and the Priests are about to cross into
Canada.

SHERIFF
You have a good day, Mrs. Blair...

91 ANGLE - The feet of the convicts about to cross the line on
the bridge separating the two countries.

FATHER LEVESQUE
Well, we'd best be getting back...

92 EXT. BRIDGE - DAY

ANGLE - He starts to turn back, taking the two convicts by
the arm. The Deputy starts back with them. The two
convicts strain toward Canada.

JIM
We have to help Mrs. Blair with her
groceries.

OLD WOMAN
Well, now, you've just betrayed a
trust, haven't you...?

DEPUTY
(to one of the
deputies)
George, run along over with
Caroline, and help her with her
shopping.

NED
I'd really rather we went, we did
promise the broad...

FATHER LEVESQUE
No, no, no, we're all so anxious
for you... come on, now...

They all walk back toward the American border.

SHERIFF

Father Levesque, I'll want to come by later, talk about the plans for the Procession.

FATHER LEVESQUE

Any time.

SHERIFF

Sorry I haven't been by before, but with this prison escape...

FATHER LEVESQUE

Believe me, I understand.

SHERIFF

So, I'll be by some time today, and, of course, I'll be on duty for the Procession of the Shrine.

SHERIFF

(over his shoulder to a deputy)

Any males come through here, the right age, you pat 'em down, pat 'em right down for the leg irons.

He starts to demonstrate on the deputy. Then moves on to demonstrate on Ned.

SHERIFF

Right down, knees to their ankles, n'don't be bashful...

Ned moves over to the side of the bridge. Looks out over the water.

NED

Wasn't that a Cormorant...?

SHERIFF

And I mean you check everybody.

They move on through back to the American side.

FATHER LEVESQUE

You think they'll come through this way?

SHERIFF

Got to. Come through, swim the river'n drown, or die in the woods.

We'll get 'em.

(tips his hat)

Gentlemen.

The Father takes the two convicts and moves off. CAMERA
FOLLOWS.

FATHER LEVESQUE

I thank the Lord that you've come.
We've been praying for your safety
for two days.

JIM

That's very nice of you.

FATHER LEVESQUE

You know, I wouldn't have
recognized you from your
pictures...

NED

Well, you know, we've, uh, we've
uh...

JIM

We had to change somewhat because
of the things that happened to us.

FATHER LEVESQUE

And what happened to your
clothes...?

JIM

They got lost when the thing
happened.

Ned looks back over his shoulder.

93 EXT. CANADIAN CUSTOMS/BORDER - DAY

POV - THE FAR SIDE, CANADA

retreating.

94 EXT. BLACKSMITH SHOP - DAY

ANGLE - The group walking down the street.

FATHER LEVESQUE

Well, we'll get your vestments and
all at the Monastery.

NED

Thank you, we'd appreciate that.

FATHER LEVESQUE

We wired Arizona when you didn't arrive on time, but they said they had no clue. Your Monsignor's quite worried. And then, the snow, and then these prisoners...

JIM

I'll tell you something, nothing was going to stop us from coming here.

We hear the SOUNDS of their chains clinking. Jim reaches down and adjusts his chain. They pass by a blacksmith shop. We hear the HAMMER hitting the forge. Jim and Ned look at the blacksmith's shop.

95 EXT. MONASTERY - DAY

POV - THE BLACKSMITH

hitting the anvil.

FATHER LEVESQUE (O.S.)

Shall we go in...?

96 ANGLE - The group has arrived at the steps of the Monastery. Father Levesque starts up the stairs. Ned leans over to Jim. They whisper.

NED

(sotto)

Get these chains knocked off at the blacksmith's shop, get into these priest duds, n'back over the border.

JIM

(sotto)

You call it, Neddy...

FATHER LEVESQUE (O.S.)

Coming...?

97 INT. MONASTERY - CHAPEL - DAY

ANGLE - They start up the stairs into the Monastery. CAMERA FOLLOWS them into the church portion of the Monastery. Before them is the Shrine of the Madonna. Father Levesque crosses himself. The two convicts, awkwardly, do likewise. Father Levesque turns to them.

Revised: 1/31/89

"WE'RE NO ANGELS"

FATHER LEVESQUE
I know this must be quite a moment
for you.
(beat)
To've written so much about the
Shrine, but never to've seen her.

Father Levesque turns to look at the Shrine. The two
priests do likewise.

98 POV - THE STATUE OF THE MADONNA

FATHER LEVESQUE (O.S.)
That's why I took you back from the
border.

99 ANGLE - The group.

FATHER LEVESQUE
I knew how much you wanted to be
here.

Beat.

NED
Thank you.

FATHER LEVESQUE
... the weeping Madonna.

Father Levesque sighs, turns. The two convicts follow him.

99A INT. MONASTERY - VESTRY - DAY

FATHER LEVESQUE gestures them in. *

FATHER LEVESQUE *
You'll find some cassocks in here. *

He exits, leaving them to it. Ned and Jim change into *
priests' clothes. A YOUNG MONK peeps through the door. *

YOUNG MONK
Father, Father.

He beckons them to follow. CAMERA FOLLOWS.

YOUNG MONK
We've been waiting for you.
Eagerly. We prayed for you...

NED
We were delayed.

YOUNG MONK
(confidentially)
I've read all your books.

NED
Thank you.

YOUNG MONK
You know, you don't look a thing
like your pictures.

He removes a book from his cassock.

100 INSERT - THE BOOK

"A New Look At Deuteronomy, by Frs. Brown and Riley." The book is turned over, and we see two heavysset priests standing in the sun. One wears a cowboy hat.

101 ANGLE - Ned takes the book away.

NED
(of the photograph)
Fasting and prayer.

YOUNG MONK
It's such an honor to have men of your learning, of your reputation here... We were so worried about you...

JIM
Mmmm.

YOUNG MONK
We wired the Diocese in Arizona.

NED
Yeah. He told us. We appreciate it.

YOUNG MONK
Well, thank the Lord you've come...

The Young Monk puts his hand on Jim's back. The Young Monk looks surprised, feels in the back of the collar of Jim's coat.

YOUNG MONK
What's this...?

102 ANGLE - The Young Monk and Jim. The Young Monk produces a clothespin from the back of Jim's coat collar. Beat.

JIM
You don't know what that is?

YOUNG MONK
No.

JIM
It's a clothespin.

102A INT. MONASTERY - CHAPEL - DAY

Young Monk leads Jim and Ned towards refectory door.

YOUNG MONK
Father: why are you wearing it in
your collar?

JIM
Aha.
(pause)
The thing of it is... you know what
it is...?

YOUNG MONK
... No.

JIM
It is a... reminder, any of us,
could get snatched at any moment.

102B INT. MONASTERY - REFECTORY - DAY

The Young Monk hesitates, nods in appreciation. We hear the assembled monks CHANT a phrase in unison.

Ned sits near Father Levesque at the head table. Jim sits beside him. The monks stop chanting. Father Levesque intones a Latin incantation. The assemblage bow their heads in silence, then respond. Jim and Ned bow their heads. Jim looks to Ned, Ned shrugs and begins to mumble. They all mumble.

Father Levesque says "Amen." Beat. Ned and Jim begin to reach for the food.

FATHER LEVESQUE
And I would like to add one special
prayer. Of Thanksgiving...

Ned and Jim draw back. Wait.

FATHER LEVESQUE

All my friends, and guests here tonight, a special prayer of Thanksgiving for the safe arrival of Father Riley and Father Brown. Many of us are acquainted with their works, and we are all, I am sure, glad of the opportunity to meet them in person.

Jim begins to stand, as if to receive an accolade. Ned drags him back down.

FATHER LEVESQUE

We are thankful for their presence, for their scholarship, for the participation in the Procession of the Shrine. A special prayer, tonight, from the Old Testament, Leviticus. Three thirteen.

Ned and Jim bow their heads.

FATHER LEVESQUE

Father Brown, would you render it for us...?

Beat.

- 103 ANGLE - Ned and Jim. Their heads bowed. They realize that it is they who are being addressed. They begin to look anxious.
- 104 CLOSEUP - The two whispering, simultaneously.

NED/JIM

I think you're Brown.

They try to push each other up, Ned finally pushes up Jim. Jim stands, looks around.

- 105 POV - A SEA OF EXPECTANT FACES
- 106 ANGLE - At the top of the table, the YUGOSLAV PRIEST, and his TRANSLATOR, begin speaking to Father Levesque. The Yugoslav priest speaks, the Translator translates.

TRANSLATOR

Father Nogulich points out it is his turn to read the grace.

FATHER LEVESQUE

We appreciate your courtesy in ceding your place to our new arrivals.

JIM

Let'em read it, it's his turn. I don't wanna get in anyone's face here...

FATHER LEVESQUE

No, Father Brown. Please. Honor us. Leviticus, 3-13.

Jim sweats. He looks around at the sea of expectant faces, then at Ned. Ned looks up as if to say, "I can't help you." Jim looks around, sees something. Looks back at Ned, smiles, looks in the direction of his salvation.

107 ANGLE - The Young Monk is bringing him the Bible. Jim smiles, takes the Bible. Clears his throat. Looks down. Beat. Blanches.

108 POV - THE BOOK

It is in Latin.

109 ANGLE - Jim is terrified. Looks around. Looks down at the book. Beat. Jim closes the book.

JIM

You know what? Let's just say something appropriate. Here's a good grace: Be nice to strangers, because sometimes you're a stranger too.

He smiles.

The Young Monk is fully appreciative, thoughtful, "There's a novel thought."

Father Levesque intones "Amen," the chorus of monks respond. The Yugoslav priest speaks to the Translator, who leans over and speaks to Father Levesque.

TRANSLATOR

This is not a fitting grace...

FATHER LEVESQUE

A little unusual, quite to the point, I thought.

TRANSLATOR

What are we, Protestants...?

110 ANGLE - Jim sits, nods as if to say "Well, there's one grace that got said correctly," he starts to eat.

111 INT. MONASTERY - THE REFECTORY HALL - DAY

The last remnants of food being cleared away by some monks, the remainder of the monks bent over prayer books.

112 ANGLE - Ned and Jim, their heads bent over their books. Beat. Ned leans over and whispers.

NED

(sotto)

As soon as we pop off the ankles
... you listening to me?

Jim gives him a look, remonstrating with them, then inclines his head toward his prayer book, as if to say, "Can't you see I'm studying...?" Beat. Ned looks at him, looks around the hall.

113 POV - THE MONKS

bent over their books. At the high table, Father Levesque closes his books and says "Amen."

114 ANGLE - Ned and Jim's table. All the monks say "Amen." Jim keeps reading.

115 ANGLE - Over Jim's shoulder. The prayer book in Latin, within which he has secreted the "Colt Firearms Pamphlet." On the page he is reading is a picture of a black native in a loincloth being held at bay by a Sahib, who is shielding a terrified white woman. The headline is "Saved From A Fate Worse Than Death."

NED (O.S.)

Jimmy, get out of it, will you...?

116 ANGLE - The table. All the priests and monks get up, several nod at the two. Jim folds up his book, slips the pamphlet back into his coat.

NED

You lay low here for a while, I'm gonna find some way to pop us out of these chains, and then we head across the river.

JIM

We're safe stayin' right here, Ned.

NED

Yeah, 'til the real priests show up, we're safe...

JIM

Oh.

They get up and start to file out of the hall along with the rest of the monks. The Yugoslav priest and his Translator come by.

TRANSLATOR

The Father says he has read your book. "A New Look at Deuteronomy."

NED

Yeah, what'd he think of it?"

TRANSLATOR

He found your theology amusing, and wondered if you intended it as such.

The Translator smirks.

NED

Well, who did he ever fight...
Father Levesque comes by.

FATHER LEVESQUE

I hope you'll participate in our lectures later on the Shrine.

JIM

I'd like nothing better.

The two veer off into a deserted hallway, CAMERA FOLLOWS.

117 EXT. MONASTERY - DAY

The banner reading "Help Restore the Shrine of St. Ann" through the archway, in the refectory. Monks clearing the tables. Ned and Jim come out of the refectory, picking their teeth.

NED

We get these leg chains off, then straight across the river... You lay low around here, half an hour, meet you right back here.

YOUNG MONK (O.S.)

Father Brown...!

JIM
(sotto)
Who's Brown...?

NED
You are...

The Young Monk comes up to them, holds a large fishbowl.

YOUNG MONK
Shall I enter your name in the
lottery?

Ned nods, moves off.

JIM
What's the prize? Hey, don't
bother. Well, no, I never won
anything.

YOUNG MONK
You can never tell! I'll put you
down.

The Young Monk starts away, turns back, catches Jim's eyes.
The Young Monk shows Jim the back of his collar. On it is
attached a clothespin. He winks at Jim, as if to say "I got
the message..."

118 INT. BLACKSMITH SHOP - DAY

Dark shadows. We hear the CLANKING of the hammer on the
forge. Ned comes INTO THE FRAME, sneaking. CAMERA PULLS
BACK SLIGHTLY to reveal we are in a blacksmith shop. Ned
looks around the wall nearest him on which are hung tools.
He finds a small clippers and takes them down off the wall.
He bends down and tries to sever his leg manacle with the
small clippers. It is too small to do the trick. He raises
up, looks around.

119 POV - A VERY LARGE CLIPPERS

Across the shop on the wall. CAMERA CONTINUES TO the
Blacksmith, at the anvil, with his back to Ned.

120 ANGLE - Ned sneaks across the shop. He gets the clippers.
He looks around and starts back toward the door into the
cloisters.

VOICE (O.S.)
'Afternoon, Bill.

BLACKSMITH (O.S.)

Sheriff...

Ned freezes.

SHERIFF (O.S.)

I'm going to need them horses back this afternoon.

BLACKSMITH (O.S.)

You goan' back up in the hills?

SHERIFF (O.S.)

Well, they got to be somewhere, got no food, prison clothes, either they're up there in the woods or they're going to try to cross over here.

BLACKSMITH (O.S.)

You get the bridge staked out pretty good, do you?

SHERIFF (O.S.)

You best believe we do. We're bringing out the dogs. Dogs'll be here any minute. We've got the prison staff come down, stand guard on the bridge with us. Oh, we'll catch 'em, don't worry.

BLACKSMITH (O.S.)

Bring 'em back whichever way they want...

Ned is trying to edge along the wall to the door in the back wall.

SHERIFF (O.S.)

Y'ask me, though, I think it'd be a lot less problem shoot to kill.

BLACKSMITH (O.S.)

Uh-huh...

SHERIFF (O.S.)

I think that's the Bible, isn't it...? They killed and they shall be killed...?

Ned dislodges a harness from the wall. It falls noisily.

121 POV - THE SHERIFF AND THE BLACKSMITH

turning. The Sheriff in the process of tacking up the "WANTED" poster.

SHERIFF

What was that???

BLACKSMITH

Well, I don't know...

The Sheriff starts toward the CAMERA.

122 ANGLE - Ned cowers down in the stall. The Sheriff, in the b.g., coming closer, sure to find him. Ned hangs his head, prays, sees something.

123 POV - A CAT

124 ANGLE - Ned picks up the cat, throws it out of the stall.

125 ANGLE - The cat runs past the Sheriff. He turns his head.

SHERIFF

Here she goes...!

In the b.g. we see Ned slipping out of the back door into the Monastery.

126 INT. MONASTERY CHAPEL - DAY

Ned enters, holding the heavy clippers down along his leg, looking for a place to remove his chains.

Walks toward an alcove, CAMERA FOLLOWS. He gets to the alcove, and there is a monk in it, praying. Ned looks around, starts walking. CAMERA FOLLOWS him into the nave of the church. It is empty. Ned looks around, walks to the confessional box, peeks back toward the hall.

127 POV - THE EMPTY CHAPEL.

128 ANGLE - Ned looks around. He hides in the confessional.

129 INT. THE CONFESSIONAL

Ned crouches. The SOUND of heavy footsteps, coming closer. Ned crouches down. He holds onto the clippers as if they were a weapon. The footsteps draw closer. We hear the opposite door of the confessional OPENING.

DEPUTY (O.S.)

Father, forgive me for I have
sinned, it has been three weeks
since my last confession...

Confessional stuff, etc. as Ned tries to remember the form,
etc. Pause.

NED

Uhhh.

DEPUTY

And I can't help myself...

NED

Uh.

DEPUTY

Please, please.

NED

Well, what...?

DEPUTY

Help me.

As Ned speaks he tries to work the clippers.

NED

Okay, what, what is it?

(pause)

I can't help you if you don't tell me.

Pause.

DEPUTY

I have been sleeping with this woman.

NED

Alright, and what? You're not married to her?

DEPUTY

No.

NED

You're married to someone else?

DEPUTY

To my wife.

NED

Your wife know about this?

DEPUTY

No.

NED

Well, then, forget about it. Stop whining.

DEPUTY

But I broke my vow. I'm such a sinner. Help me.

NED

Okay, okay, look: go make a good act of contrition, try to break off seeing this broad, say ten Hail Marys and if you see the girl again, okay? Pop back here. No big deal.

He succeeds in breaking the manacles with a large POP. He smiles, puts the chains in his pocket, makes the Sign of the Cross.

NED

God bless you.

He exits the confessional with the large clippers.

130 INT. MONASTERY - CHAPEL

ANGLE - Ned looking around for a place to stash the clippers. The Deputy comes out of the confessional, comes up toward Ned. Ned, alarmed, slips into a pew, kneels, slips the clippers under the pew. The Deputy kneels next to him.

DEPUTY

I can't, Father, I can't help myself. You have to help me.

NED

Well, I did what I could. There's a time, a man has got to stand up, take a stand. Look, look, look, take a few days off, go in the woods, something, make you peace with God.

DEPUTY

I can't leave 'til we catch those convicts. I'm stuck here in town. I'm in constant temptation.

Ned gets up, the Deputy follows. The Deputy physically stops him.

DEPUTY
Please help me, I can't control
myself.

Ned, exasperated, looks around.

131 POV - THE SHRINE OF THE VIRGIN

which they are standing under.

DEPUTY (O.S.)
I need your help. You're a pious
man, you're a good man, help me..

132 ANGLE - Ned and the Deputy.

NED
How can I help you?

132A EXT. MONASTERY - DAY

They have come into the courtyard. Ned sees Jim waiting for
him. Ned signs to Jim. "Just be patient." Jim nods.

DEPUTY
Come with me, talk to her, talk to
us together.

NED
Aw, look, Buddy...

DEPUTY
I've dragged her in sin, too...

NED
I'm sure that the young woman...

The Deputy falls to his knees.

DEPUTY
I'm begging you, Father.

NED
Get up.

DEPUTY
Father. I need your help.

NED
Alright, alright, okay, okay,
okay...

He is taken by the arm, and the two proceed across the
courtyard. Ned looks back at Jim. Jim signs, "Okay, but
hurry..." CAMERA STAYS on Jim. We hear a dog BARKING. Jim
looks.

133 EXT. MONASTERY - DAY

POV - THE SHERIFF AND A DEPUTY

leading the two bloodhounds.

134 ANGLE - Jim slowly gets up from his bench, walks slowly away from the bloodhounds.

135 ANGLE - The bloodhounds stop, sniff the air, start toward Jim.

136 ANGLE - Jim disappearing under the banner which says, "HELP RESTORE THE SHRINE OF ST. ANN."

137 EXT. MONASTERY/SHANTY TOWN/MOLLY'S HOUSE - DAY

A raggedy GIRL of five, a garbage can, in an ill-lit corner of the staircase. The Girl is playing with various objects from the garbage. We hear Ned and the Deputy COMING UP the stairs.

DEPUTY

And I prayed, I prayed to the-
Blessed Virgin, I have prayed to
St. Ann, and I ask, I ask myself...
why, why am I so weak? Why am I
branded?

NED

Okay. Okay. Calm down.

The priest stops in front of the door.

DEPUTY

And I say: Lord, Lord. I am a
fornicator, strike me down, strike
me... what am I doing to myself and
my wife? I'm a fornicator...

Ned shushes him. He nods toward the Little Girl.

DEPUTY

She can't hear. The poor child's
deaf and dumb.

Ned looks at the Little Girl. She is playing with the garbage. The Deputy KNOCKS on the door. A woman's VOICE answers, "Come in." The Deputy signals to Ned to wait, he goes inside. Beat. Ned stands, looking at the door. He looks at the Little Girl. The Little Girl looks at him, and goes back to playing. Ned sighs. Paces around the stair landing. The chains he is holding CREAK. He looks around, deposits them in the garbage pail. The door to the room opens, the Deputy calls Ned.

138 INT. MOLLY'S ROOM - DAY

A squalid room, cluttered, laundry hanging. MOLLY, a girl of 22, in a slip, sitting on the bed, mending, smoking a cigarette.

DEPUTY

I've brought this man here to avow
our shame.

Molly looks up.

MOLLY

I don't care...

DEPUTY

We...

MOLLY

Hey, I don't care, and I told you I
don't care. You did whatcha did,
if you think that's a sin, you live
with it. Now I'm busy now...

DEPUTY

(to Ned)

Please help me, please help me.

MOLLY

You got a problem, stop coming
here. You think you're filthy, you
think you're a swine, all those
names you say while we're doing
it...

DEPUTY

I'm going to be sick.

MOLLY

You be sick, you be sick somewhere
else.

The Deputy runs out of the room. Beat.

NED

(sighs)

Well...

MOLLY

He's got no cause to be coming here
like that.

Beat.

NED

You don't like the guy what'd you go to bed with him for?

MOLLY

For fi' dollars. N'you got fi' dollars I'll go to bed with you, too. You think that's a sin? You think I care...? Your mumbo-jumbo. You think I care...? I slep's with him, yeah, I'll sleep with anybody comes up the five bucks. That's evil? Throw me out, what you priests pay me to work here. Do your own goddamn washing. Don't you talk to me about God; don't you tell me about sin. Hey? Your religion is so good, your God, get him to cure my little girl. Hey? Cure that girl out there... Your blessed "Shrine" your St. Ann. Eh? Your weeping Virgin...? Cure my little girl... get outta here... you got your nerve...

NED

I...

MOLLY

I need a man, I need a husband, my little girl needs help, I got nothing... you gonna give me those things...?

(beat)

You gonna give me those things?

Beat. Molly finishes washing up. She turns her back to Ned, puts her hair up in the yellow ribbon. Ned recognizes her as the naked girl he saw through the window in the morning.

NED

I wish I could.

MOLLY

I wish you could, too, but you can't. So why'nt you get the hell out of my room.

139 EXT. SHANTY TOWN - MOLLY'S HOUSE - DAY

Beat. Ned looks at her, leaves the room. CAMERA FOLLOWS him out to the landing. He looks at the Little Girl, she looks at him. Ned starts down the stairs.

We see Molly in the window doing something to her hair in the mirror. She calls the Little Girl to her, she puts on her shawl. Ned comes out of the building, stands with his back to the CAMERA, looking up at Molly.

- 140 ANGLE - Ned puts his hand in his pocket, turns it out.
- 141 INSERT - HIS POCKET is empty, except for two of the "Shrine" key chains.
- 142 ANGLE - Ned looks back up at Molly, longingly, sighs. A TOWNSWOMAN comes past.

TOWNSWOMAN

Father: here...

She presses something into his hand. Ned looks at it.

NED

What's this for?

TOWNSWOMAN

(walking on)

It's for your beautiful project.

Ned looks uncomprehendingly at her.

TOWNSWOMAN

It's for the restoration of the Shrine.

NED

God bless you, I can't thank you enough.

TOWNSWOMAN

It's for a good cause.

NED

You don't know the half of it.
(he hurries after her)
Here...

(he presses a key
chain into her hand)

Have a key chain...

TOWNSWOMAN

Thank you.

She hurries on. Ned looks at the money she has given him.

- 143 INSERT - HIS HAND holding a five dollar bill.

144 ANGLE - Ned smiles, kisses the bill. He starts back toward the stairs to Molly's house. As he gets there, Molly comes out, leading her Little Girl. Molly carries her basket of laundry.

NED

Actually, I've got five dollars
myself; what do you say we...

She brushes past him.

MOLLY

Get out of my way. I've had enough
of your bullshit for one day. I've
got work to do.

145 INT. MONASTERY CELL - DAY

Jim pacing back and forth, the SOUND of clanking. Swinging a censer. The incense is mounting in the room. He walks to the window, looks down.

146 EXT. MONASTERY - DAY

POV - IN THE COURTYARD

The Sheriff (a deputy) and the bloodhounds, quartering the area. We hear the SOUND of a knock on his door.

147 ANGLE - Jim turns to go to the door.

JIM

Yeah, who is it...?

YOUNG MONK (O.S.)

Father...?

Jim opens the door. The Young Monk is there, Jim puts down the censer. Beat.

JIM

Yeah...? What is it...?

YOUNG MONK

I wanted to ask you... "A New Look
at Deuteronomy." You approach
10.19: "Love the stranger, for you
yourselves were strangers in the
Land of Egypt," and you use the
word a sacrament...

JIM

You like that, huh?

YOUNG MONK

Yes, I appreciated it, and, what I believed, was an echo of the gnostic, the ecstatic mode, that is to say, a true, that is to say, a "non-interpretive" understanding of the text.

Pause.

JIM

You got it!

YOUNG MONK

I thought that I did! Oh, forgive me if I'm running on, you know, here at the Monastery, we're enjoined to silence most of the year...

JIM

Yeah? What do you do?

YOUNG MONK

Pray... And it's such a pleasure, when the bonds are lifted, for the Feast of the Shrine, and then for this week, all this company, and then, to have you and Father Riley here...

JIM

Yeah, it's a heady thing...

YOUNG MONK

And then we learned your bags were stolen, and, in line with that verse... kindness to the stranger, I wanted you to have this.

The Young Monk gives him his rosary.

JIM

(touched)

Gedouddahere...

YOUNG MONK

No. It's an honor. It's an honor meeting you.

JIM

Back at ya. Hey, thanks.

YOUNG MONK

Well...

The Young Monk bows himself out of the room.

148 INT. THE REFECTORY - DAY

The Young Monk opens the Judas door, peeks back in at Jim.

149 INT. MONASTERY CELL - DAY

POV - JIM

in the room, looks out the window, starts swinging his censer quickly, muttering to himself.

JIM

Oh, God... Oh, God...

150 INT. THE REFECTORY - DAY

ANGLE - The Young Monk closes the door. To himself, reverently.

YOUNG MONK

What piety...

He starts down the hall.

151 INT. MONASTERY CELL - DAY

Ned comes into the room.

NED

Shut up. We gotta get out of here... The Sheriff's...

A KNOCK on the door, the Young Monk re-enters. Beat.

YOUNG MONK

I really wanted to ask you, would you sign my book...?

JIM

Yeah, sure, give it to me.

The Young Monk hands Jim the book, "A New Look At Deuteronomy."

152 INSERT - THE BOOK

Jim signing it. "Good luck."

YOUNG MONK (O.S.)

We all especially enjoy your section about the Shrine.

JIM (O.S.)
You like that, huh...?

YOUNG MONK (O.S.)
Very much.

JIM (to Ned, sotto)
Which one am I...?

NED
(to Young Monk)
I think Father Brown and I have to talk.

Jim signs the book. The Young Monk turns the book over.

154 INSERT - THE INSCRIPTION

reads, "Good luck, Brown and Riley." The book is turned over again, to the back cover photo, showing the two heavy men, one in a cowboy hat.

155 ANGLE - The Young Monk looking up at Jim, and Ned.

YOUNG MONK
This photo doesn't do you justice.

JIM
Where can you find justice in this world?

155A INT. MONASTERY - REFECTORY - DAY

The Young Monk nods reflectively. Ned takes Jim by the arm, and they proceed out into the refectory. The Young Monk follows, and the CAMERA FOLLOWS.

YOUNG MONK
You'll be coming in the Procession tomorrow?

NED
Depends on how things fall out. I can't give you a definite yes or no... if you'd excuse us, please we have to talk about writing things.

YOUNG MONK
Of course.

The Young Monk nods respectfully. CAMERA FOLLOWS Ned and Jim for a beat.

156 INT. CHAPEL - DAY

One OLD FAT MONK praying, Ned and Jim come into the church, look around. Ned slips the clippers out from the pew, and the two of them go into the confessional.

157 INT. CONFESSIONAL - DAY

JIM

What took you so long?

NED

I got busy.

JIM

That kid gave me his beads.

NED

I'm very happy for you. Hold still.

Ned gets the clippers on him, we hear the chain POP.

JIM

Oh, thank you.

NED

Now, a dash across the river, and it's Free Street, baby.

JIM

I'm with you, Neddy.

NED

Some booze and some broads and this country can kiss my ass.

They start out of the confessional.

158 INT. MONASTERY - CHAPEL - DAY

The Fat Monk looks up as the two come out of the confessional box. Beat. Ned and Jim look at the Fat Monk. The Fat Monk looks at them questioningly. Beat. Ned and Jim run out of the church.

159 EXT. MONASTERY - DAY

CAMERA FOLLOWS them PAST the conference we have seen earlier, various priests disputing.

FATHER LEVESQUE

Ah! Father Brown, Father Riley, perhaps you could settle an abstruse point for us...

NED

(shrugs)

I never got the knack of it.

They keep walking.

FATHER LEVESQUE

(calling after them)

We'll see you tonight at the Shrine? Do you have a request for the Procession?

160 EXT. SHANTY TOWN - DAY

Ned and Jim hurrying towards the border.

JIM

What is this thing with the Shrine.

NED

Some Shrine, it's some Madonna, it cries, it works miracles.

JIM

It what, it what, it changes things into other things...?

NED

I don't know.

CAMERA FOLLOWS them THROUGH the short main street of the town, TOWARD the border.

NED

We hit the border, you make the Sign of the Cross over the guy, I make the Sign of the Cross over the guy.

(he hands him
a Bible)

Mumble something, look down in your book, here we go...

CAMERA FOLLOWS them PAST the wanted poster of the three convicts. Jim turns to look at the poster. He hunches down into his coat, pulls the muffler up over his face. Ned combs his hair down over his forehead.

JIM

What do you think happened to Bobby...?

NED

I don't know. I hope he made it, too.

JIM

What's the first thing you're going to do when you get free, Ned?

NED

Keep your mouth off it, Jim, and we'll talk about it on the northern side.

160A EXT. TOWN SQUARE - DAY

They pass under the banner which reads "Restore the Shrine of St. Ann." They pass the hardware store owner.

SHOPKEEPER

'Afternoon, Father...

They both nod to him. CAMERA CONTINUES as the two progress toward the border.

JIM

I'm gonna do, I'm gonna do, I'm gonna do something important.

NED

Yeah, that's fine.

JIM

I figure you're only alive so long, you might as well do something with yourself.

NED

Uh-huh.

They continue toward the border, where a Guard is processing a line of people. He recognizes them from a distance and waves. They wave back.

NED

Piece of cake. Head in the book, read the book, mumble, over we go.

161 EXT. TOWN SQUARE - DAY

ANGLE - In the background, the Warden's boat can be seen chugging down the river. Dark figures silhouetted on it, dogs straining on leashes. Ned and Jim move forward. We hear a man's voice "Hold on one minute..." Ned and Jim look up. It is the deputy. He comes over.

DEPUTY

I just wanted to thank you.

NED

Hey, you don't owe me anything...
Glad to do it. Glad to be of a
chance to help.

Ned looks around. Sotto ("Oh no...")

JIM

(sotto)

What?

NED

(inclines his head,
sotto)

It's the warden.

162 POV - THE WARDEN'S BOAT - DAY

Through the mist, chugging relentlessly toward them.
Prominent on it a heavyset man in an impresario coat. He
carries a riding crop, whips the dogs to silence them.

162A EXT. WARDEN'S BOAT - DUSK

WARDEN POV of town

163 EXT. TOWN SQUARE - DAY

CLOSEUP - JIM

frightened.

DEPUTY (O.S.)

It's so rare that someone cares,
you know, or that you didn't say I
was weak, or...

164 ANGLE - The Warden's Boat reaching the Canadian Shore. The
dogs leap into the water, dragging the guards with them.
Jim is very frightened, starts to rub his back.

NED

Don't even speak about it, really.

DEPUTY

And I think I'm gonna tell my wife,
just put it all at her feet.

NED

That's a great idea.

DEPUTY

And I just wanted to thank you...

(beat)

Can you shake hands with a priest?

NED

I don't know why not...

They shake hands.

DEPUTY

Thank you.

NED

You're very... very...

(hands the Deputy
a "Shrine" key
chain)

Keep on the bright side!

He makes the Sign of the Cross to wave the man away. The Deputy moves away. The Warden and his prison officials in uniform move up toward the bridge. They are met by the Sheriff. With the Warden and the Sheriff in the background, Jim starts to push toward the border.

NED

Don't run, don't run. We're okay.

Don't run. It's okay.

The group with the Warden and Ned and Jim converge on the border from two different directions. Ned and Jim get behind a short line of people being examined.

165 CLOSEUP - NED AND JIM

NED

(sotto)

It's okay. One more minute and
over we go.

JIM

(sotto)

I can't go back in the joint.

NED

You don't have to. Just read the
book.

Ned looks back surreptitiously at the Warden and the Sheriff.

166 EXT. CANADIAN CUSTOMS/BORDER - DAY

POV - THE GROUP WITH THE WARDEN

coming closer. HOLD.

167 EXT. U.S. CUSTOMS/BORDER - DAY

CLOSEUP - NED

He is sweating, very nervous.

BORDER GUARD (O.S.)

Father, Father, you can come up here.

168 ANGLE - The line at the border. Ned and Jim fourth and fifth in the line. The BORDER GUARD is speaking to them.

BORDER GUARD

Gentlemen, it's alright. Folks, let'em pass, please.

The two convicts move to the front of the line.

BORDER GUARD

Looking forward to the Procession.

Ned and Jim, anxious, right at the border.

NED

Aren't we all.

BORDER GUARD

(pointing to
the Deputy)

Friend tells me you folks are the authors of some pretty deep books.

NED

Well, you know, depends on your taste.

BORDER GUARD

Like to read 'em, if I could, I think of myself as a good Catholic.

NED

We'll send you some.

BORDER GUARD

Yep. Did a little writing myself, once.

NED

Did you, now.

BORDER GUARD

No luck selling it though, I don't suppose you'd...

NED

Oh my goodness... did we say our Silent Prayer...?

Jim shakes his head "No."

NED
 (to Border Guard)
 ... little busy right now...

BORDER GUARD
 Yes, I understand... God bless...

He waves them through. Ned looks back over his shoulder.

169 EXT. CANADIAN CUSTOMS/BORDER - DAY

POV - THE SHERIFF, THE WARDEN AND THE PRISON GUARDS

The Warden holds up three gold coins.

WARDEN
 ... instruct my men to shoot on
 sight, or at my command. One
hundred dollars on the head of each
 man. Dead.

SHERIFF
 Um-hum...

WARDEN
 ... one hundred dollars -- Gold.

SHERIFF
 Well, you give us the sign...

170 EXT. BRIDGE - DAY

ANGLE - Ned and Jim start across the bridge. We hear:

MOLLY (O.S.)
 You didn't answer my question...?
 Father? Father?

171 EXT. BRIDGE - DAY

ANGLE - Molly carrying a basket of laundry, her Little Girl
 behind her, stopping the two.

MOLLY
 You didn't answer my question. Is
 your Shrine going to cure my little
 girl...? You told me to be true.
 I thought about it, and I thought I
would be true. I'd be glad to be
 true. What's in it for me? You
 understand? If I "believe..."?

NED
 I can't talk to you now.

MOLLY

Well, you could talk to me before,
when all you had was "shame" and
all. Why can't you talk "now"?
Why can't you talk "now"?

NED

You're making a scene...

MOLLY

What's that compared to eternal
life...?

NED

Yeah, you got a lot of spunk, now
just get out of here, will ya,
babe...?

MOLLY

Screw you, Your Holiness. You think I
didn't see the way you looked at me, I
said that I'd go to bed with you...?

NED

(sotto)

Will you for chrissakes shut up?

MOLLY

What are you, too scared or too
cheap!!! If God really made the
world, he should of put some men in
it...

Ned looks at the Warden.

172 POV - THE WARDEN

talking to the Sheriff.

WARDEN

... got to be in this area, or they
would have frozen in the woods.
We've got the bridge locked up,
tonight we go house to house, all
the residents, bring out anybody
who's a stranger. Weather's on our
side. We'll find 'em...

MOLLY (O.S.)

You want to answer my question,
Father...?

173 ANGLE - Ned draws Molly aside. Jim follows. The line moves up. CAMERA MOVES IN on the group of Ned, Molly and Jim.

NED

I can't talk to you now.

MOLLY

You want to lead us to the Shrine,
and wash away our sins? I'm ready
to change...

Ned looks over his shoulder. The Warden and the Sheriff
have taken up positions at the bridge.

174 CLOSEUP - NED

He sighs.

175 ANGLE - Ned and Jim dejected.

NED

(softly)

Damn you.

MOLLY

I'm already damned, Father, I'm
damned to hell for adultery. I'm
damned for eternity. What's a
little rudeness going to get me?
Two more weeks...?

She starts away down the street with her washing, followed
by her Little Girl. Ned and Jim waslking at her side.

176 CLOSEUP - NED AND JIM

MOLLY (O.S.)

That's what I want to know.
Everybody's saying, how I got to
live my life.
Eat first, that's what I say. Eat
first, then talk about what's right
and wrong.

Jim looks back over his shoulder.

177 POV - THE BORDER

The Sheriff and the Warden screening the travelers.

WARDEN

Well, if they're down here let's
find 'em. I say a house-to-house
search.

178 EXT. TOWN SQUARE - DUSK
ANGLE - Ned and Jim retreating, Molly following.

MOLLY

Eat first, and then talk about what's a crime. You had no business to come to my room. Is that the act of a man...?

179 ANGLE - The group stop by the Gazebo.

NED

Hey, hey, who are you? You don't know what my life is. Why'nt you live for yourself? Why'nt you go live your own life...?

MOLLY

Why don't you? Who the hell are you to talk to me? Why are you stuck up in a Monastery. Watch my little girl.

Molly takes her basket of washing and mounts the steps to the house, leaving Jim and Ned alone with the Girl. Beat. Ned looks back towards the Bridge.

180 EXT. BRIDGE - DUSK
POV - The Warden, berating the Sheriff on the Bridge.

WARDEN

Every house. Clear it out, send the dogs in... smoke 'em out...

SHERIFF

Well, people live here.

WARDEN

I don't give a godamn, they can live here when those men are dead.

181 EXT. TOWN SQUARE - GAZEBO - DUSK
ANGLE - Ned and Jim with the Little Girl.

NED

Alright... how do we get past the Warden?

Jim motions "not in front of the Little Girl."

NED

She's deaf.

Jim looks down at her.

182 ANGLE - The Little Girl.

NED (O.S.)

Okay, okay. We can do this. We can do this. We need a little thought.

183 ANGLE - Jim and the Little Girl. He caresses her head, she looks up.

NED (O.S.)

We need a plan and we're not going to panic.

184 ANGLE - The Little Girl looks up at Jim, behind whom is a poster of the convicts.

185 EXT. TOWN SQUARE/BRIDGE - DUSK (STARTS SNOWING)
ANGLE - The Bridge. The Warden walking down towards them, with him militiamen and dogs, the Sheriff following.

SHERIFF

We have a populace.

WARDEN

You don't have a populace, Sheriff, when I'm gone you have a populace. All you have now is a bunch of suspects.

SHERIFF

All I'm saying now is go easy.

WARDEN

Easy? You've got the wrong man.

186 ANGLE - The two convicts. They look from the approaching Warden to the house. Molly is coming down the steps. Ned and Jim start down the street, away from the Warden. The Little Girl looks after them.

187 EXT. TOWN STREET - DUSK

ANGLE - Ned and Jim walk in the street. It is starting to snow heavily.

NED

We've been in tougher spots than this before.

Jim looks behind him.

188 EXT. TOWN SQUARE - DUSK (SNOWING)

ANGLE - The Warden, Sheriff, militiamen and dogs, fanning out.

WARDEN

Let's start right here 'n' work
down the hill.

SHERIFF

Here? Warden, there's nobody here
but the monks.

WARDEN

Yes? Well, why don't we make
sure...

- 189 EXT. BLACKSMITH SHOP - NIGHT (SNOWING)
ANGLE - Jim steers Ned off a side street, quickly. Jim
looks down, panting, trying to catch his breath.

JIM

Uh-ho...

- 190 POV - THE GROUND - NIGHT (SNOWING)

On the ground in the tracks in the snow, imprinted by the
soles of their shoes we read "Property of the State Prison
System."

- 191 ANGLE - Jim and Ned take off their shoes, start to walk on
the cold earth. As they hurry down the street, they meet
the Young Monk. The Young Monk shows them the clothespin he
wears on his neck.

YOUNG MONK

Good luck on the lottery tonight.

JIM

Uh-huh.

YOUNG MONK

The drawing's after vespers. It's
a long shot, but "You never know."

JIM

Yeah, that's the truth.

They look back.

- 192 EXT. TOWN SQUARE - NIGHT (SNOWING)
POV - A DEPUTY
Holding the bloochounds, rounding the corner. The blood-
hounds sniffing.

- 193 EXT. MONASTERY NIGHT (SNOWING)
ANGLE - Jim and Ned mount the steps of the monastery.

YOUNG MONK

You aren't wearing your shoes.

JIM

It brings us closer to the Earth.

Jim and Ned look around, then enter the building. The Young Monk Shakes his head in admiration and bends down, begins to remove his shoes.

194 INT. MONASTERY CHAPEL - NIGHT

The two in the darkened church, trying to catch their breath. The two look around.

195 POV - PANORAMA OF THE CHURCH INTERIOR

It STOPS on the Shrine of the Madonna.

196 ANGLE - The two convicts look up at the Shrine.

JIM

This is the status that cries.

NED

I guess it is.

JIM

And what does it do? It grants wishes.

NED

Hmmm.

JIM

I know what I'd wish for, right now, I'd wish for two new pairs of shoes.

We hear the SOUND of a door opening. The two cower, move behind a pillar.

197 POV - A SLIDING DOOR INTO A ROBING ROOM

A monk leaving the robing room with piles of vestments, beyond, shelves full of clothes.

198 INT. ROBING ROOM - NIGHT

ANGLE - The two convicts shrug, move into the robing room. They find a rack of shoes. They sit, start trying on the shoes. Beat.

JIM

I say we try the river tonight, Ned.

NED

What do we do, walk on the water?

JIM
Steal a boat...?

NED
They got the waterfront sewed
tighter than a football.

JIM
Hell, whaddaya, whaddaya, Neddy.
We're not going back. Bob, Bobby
got across....

NED
We don't know that he got across.

JIM
We got to believe that, Ned. We
got to.

NED
We do?

JIM
Yeah.

NED
Why?

Beat.

JIM
Because if we don't, what will we
believe...?

We hear the sounds of the Warden shouting commands to his
men. Ned goes to the window. Looks out.

199 EXT. TOWN STREET - NIGHT
POV - THE WARDEN, DOGS AND MEN

WARDEN
You got the convicts clothing?
We're going house to house 'n we're
starting here. Get the dogs.

200 INT. ROBING ROOM

Ned shakes his head sadly. Sound of bells. He looks back
at Jim, who is at the door, about to leave.

NED
Where are you going?

JIM

I'm going to prayers and dinner.

Beat. Ned nods. Jim exits. Ned is alone for a moment. He sighs. He starts out of the robing room.

201 POV - THE MADONNA

looking down.

202 ANGLE - Ned looks at the Madonna, looks out the window.

203 EXT. TOWN STREET - NIGHT (SNOWING)
POV - THE WARDEN AND DEPUTIES AND DOGS

going door to door.

204 INT. MONASTERY - CHAPEL - NIGHT
ANGLE - Ned at the foot of the statue, looks up.

NED

(very softly)

I never thought I'm such a bad man.

(pause)

If I've been wrong, I'm sorry.

(pause)

Please don't let them take me
back....

He hangs his head. Beat. We hear the SOUND of a raindrop.
Beat. ANOTHER. Ned holds out his palm. RAINDROPS fall
slowly in his palm. Ned looks up.

205 POV - THE MADONNA'S FACE

She is crying. O.S., the bark of dogs, growing louder.

206 CLOSEUP - NED

looking at the Madonna. Beat. O.S. barking dogs.

FATHER LEVESQUE (O.S.)

And, of course, it's just a hole in
the roof.

207 ANGLE - Ned looks around, at Father Levesque, who is
standing in front of the statue, a large fat cat in his
arms.

NED

Hello, Father.

FATHER LEVESQUE

That's the wonderful thing about
what you have written, you and your
friend.

(beat)

That we never forget that it's
simply a hole in the roof.

Father Levesque and then Ned look up.

208 POV - THE HOLE IN THE ROOF - NIGHT

The water dripping on the head of the Madonna.

FATHER LEVESQUE (O.S.)

That's why we were so glad that you
could come.

209 ANGLE - Father Levesque and Ned. The sound of dogs barking,
growing louder. The cat leaps from Father Levesque's arms
and darts down the aisle. Ned watches it go.

FATHER LEVESQUE

Your notion of the real meaning of
a miracle. Well...

(he starts to move off)

I just wanted to thank you... I'm
sorry if I disturbed you.

210 EXT. MONASTERY - NIGHT (SNOWING)

The cat darts across the snow. The dogs howl and follow,
dragging the deputies with them.

211 INT. THE MONASTERY - CHAPEL - NIGHT

NED

Uh huh, yeah, I was just...

Beat.

FATHER LEVESQUE

(smiling)

The word you're looking for is
"praying," I believe.

Beat. Father Levesque comes over and puts his arm on Ned's
shoulders.

FATHER LEVESQUE

It's not easy to be a priest.
Yes. I know.

(beat)

It's alright, my son.

NED

Sometimes...

FATHER LEVESQUE

(nodding)

Yes.

NED

Sometimes you just need help.

FATHER LEVESQUE

Yes.

NED

... and there is no help.

FATHER LEVESQUE

Did you ask her?

NED

I suppose I did.

FATHER LEVESQUE

For what?

NED

For help to get from one place to another.

FATHER LEVESQUE

Well...

He makes the Sign of the Cross, starts to move off.

FATHER LEVESQUE

... Will you be marching in the Procession tomorrow...?

NED

(sighs)

No, Father...

(pause)

In truth, I have other things to do.

FATHER LEVESQUE

I understand.

(smiles)

And it's a long walk into Canada.

Beat.

NED

Into Canada...?

FATHER LEVESQUE

It's a long walk all the way with
the Shrine, into Canada.

NED

Oh, are we still doing that?

FATHER LEVESQUE

What?

NED

Carrying it, the, into Canada...?

FATHER LEVESQUE

(laughs)

Well, yes, that's right. We're
still doing it! Right across the
bridge, and to our Sister Church,
on the Canadian side.

Father Levesque moves off. Ned looks up at the Madonna.

212 POV - THE FACE OF THE MADONNA

a very slight smile on her face.

213 EXT. MONASTERY - DAY

Jim comes out of the church, looks around.

214 EXT. SAW MILL - DAY

The lumbermill carriage shed of the church. The monks are building the finishing touches on the effigy of the Virgin, which will, when Bob gets shot, be the thing that Jim goes to steal the dollar bills, and, again, in which Bob will hide. The effigy should be large, about ten feet tall, and should have a niche in it in which the actual weeping Virgin should be placed. The SOUND of hammering, a float being constructed in the b.g. A MONK comes into the FRAME.

MONK

Excuse me, Father.

215 ANGLE - Jim sits on a pile of planks, looking out over the river. The Monk asking him to move. Jim shifts over, CAMERA FOLLOWS him. He moves to one side, starts to sit down. Sees something off to his side... the wanted poster. Jim moves again.

CAMERA FOLLOWS him outside where he sits on a fence.

216 POV - THE FAR SIDE OF THE RIVER

217 ANGLE - Jim sitting, looking, the SOUND of hammering.

He flinches with each stroke of the hammer. He gingerly touches his back.

JIM

(sotto)

I gotta get over to the other side.

YOUNG MONK

Surely it's not time yet...

Jim turns, uncomprehending.

YOUNG MONK

Father? Surely it's not up to us when we go?

Jim looks at him for a moment. Beat.

JIM

You ever been helpless?

Pause.

YOUNG MONK

Certainly.

JIM

Whatdaya do about it?

Pause.

YOUNG MONK

Pray.

218 Jim thinks about this for a moment.

219 INT. MONASTERY - REFECTORY - DAY

The staging area for the procession, people bustling about, the banner overhead, "CELEBRATE THE PROCESSION OF ST. ANN." Ned, asking directions of a monk, is directed toward what is obviously the "common post" of the procession. He walks, CAMERA FOLLOWS. Behind a large table is seated Father Nogulich, the Yugoslav Priest, and his Translator. Priests are bringing him garments to okay, forms to sign, the two are very busy. Ned comes up, all his remarks are translated to, and then translated from Yugoslav by the Translator.

NED

I changed my mind, I wanna march in the Procession.

TRANSLATOR

Too late.

NED

What do you mean, "too late...?"

TRANSLATOR

You're late, you're a day late.

NED

We got delayed.

TRANSLATOR

(shrugs)

We have, we've just closed up the list...

He holds up the list, the Translator and Father Nogulich shrug, after the manner of bureaucrats everywhere.

NED

Well, open the list up.

TRANSLATOR

Can't do it.

NED

Uh huh, uh huh... you want me to go above your head?

The Translator and Father Nogulich confer.

TRANSLATOR

We do not understand the meaning of the phrase.

NED

It means I'm going to go to the head man and puke all over ya, I got a problem, and I got a right to march in the Procession... now, you sign me up.

TRANSLATOR

This is not a Christian attitude.

NED

Tough.

The Translator and Father Nogulich confer. Beat.

TRANSLATOR

He says that there is something "wrong" about you.

NED

You tell him that he don't know the
half of it, unless he puts my name
on that list.

Beat. Father Nogulich looks long and hard at Ned, who
returns the stare. Beat. Father Nogulich nods to the
Translator who signs the list.

TRANSLATOR

(softly)

Alright...

Ned turns to go.

TRANSLATOR

And who will your "Afflicted"
be...?

Beat. Ned stops, turns back.

NED

I'm sorry...?

TRANSLATOR

Are you deaf, who will your
"Afflicted" be...?

NED

... afflicted...?

TRANSLATOR

(petulantly)

Who will you be escorting?

NED

... escorting...?

TRANSLATOR

(as if to a child)

Who will be the "Afflicted" person
you will be escorting in prayer,
for the Intercession of the Virgin?

NED

Uh, we thought that we'd just go
ourselves...

The Translator throws up his hands, as does Father Nogulich.

TRANSLATOR

Yes, yes, that's lovely... let's
live our lives with no rules at
all....!

(he taps his list
with the pen)

Who will be the afflicted person
you will be escorting across...?

220 EXT. MONASTERY - DAY

Ned, looking for something, CAMERA FOLLOWS him down the
street. The workmen are bringing out the effigy, and a
couple of townspeople come over to it and start pinning
money to it. He sees the Little Girl, he hurries up to her.

NED

Where's your mother?
(he remembers she
can't speak)

Aaah...

He looks around.

221 EXT. SHANTY TOWN - MOLLY'S HOUSE - DAY
POV - MOLLY

coming out of her house with her basket of laundry.

222 ANGLE - Ned goes over to her, he tries to take the laundry
from her. She resists. She walks on, ned and the CAMERA
MOVE with her.

MOLLY

Ah, Mr. Holiness, no, I don't need
your help.

NED

I want to ask you something.

MOLLY

What, do I want to go upstairs for
a ride...? You know, you got a lot
of nerve...

NED

Yeah, I'm a sinner...

MOLLY

Big of you to say so.

NED

But I want to change...

Revised: 1/31/89

"WE'RE NO ANGELS"

MOLLY

Good luck.

NED

I think it's time to make a gesture.

*
*

MOLLY

Go make it.

*
*

NED

I want to take your little girl in
the Procession of the Shrine.

Beat.

MOLLY

You go to hell.

Beat.

NED

What's the matter, don't you
believe in Divine Grace...?

MOLLY

I told you: Piss off. You take
your carnival and shake down
someone else.

NED

If God...

Molly stops, turns to him.

MOLLY

I told you: I don't need your
magic show. I don't want your
Goddamn mumbo jumbo, n'I won't
curse my kid with it. You got
it...?

NED

(he takes her
arm; stops her)

Please. Please.

(beat)

Please: isn't there anything...
isn't there anything which would
change your mind...? What could I
do to change your mind...?

Beat.

Revised: 1/31/89

"WE'RE NO ANGELS"

MOLLY

(reflectively)

Uh huh...

(beat)

I'll tell you what would convince
me...

(CONTINUED)

NED

What?

Beat.

MOLLY

What's the most important thing in the world...?

223 INT. THE MONASTERY - DAY

Jim and the Young Monk proceeding in a stately fashion down the hall.

JIM

And what about all this "no talking" stuff...?

YOUNG MONK

Well, as you know, our Order subscribes to the Rule of Silence...

JIM

... uh huh...

YOUNG MONK

... except for the few days of the Procession.

JIM

Uh huh, and, is that "no talking" stuff, is that hard...?

YOUNG MONK

Actually, no, I think it's quite refreshing...

Jim nods.

YOUNG MONK

And, I believe, you've written yourself, if you recall what I'm speaking of in Deuteronomy.... 4.12...?

JIM

4.12?

YOUNG MONK

"Ye heard the voice of the words...?"

JIM

Oh. In four twelve, yeah...

NED (O.S.)

Jimmy!!!

The Young Monk and Jim turn.

224 ANGLE - Ned coming hurriedly down the hall, catches up to the two.

JIM

Hiya, Ned.

The Young Monk nods. Beat. The Young Monk indicates they should proceed. Ned follows.

JIM

(to Young Monk)

Well, is there anything else I should... oh, oh oh...

He fingers the rough cloth of the monk's habit.

JIM

Is this stuff scratchy?

YOUNG MONK

You get used to it.

NED

(sotto)

Jimmy, I got to talk to you.

JIM

Nor now, Ned.

NED

Jimmy...

JIM

I got it whipt, okay, I made my mind up.

NED

What, what?

They have arrived at a massive oaken door. The Young Monk KNOCKS solemnly.

JIM

I'm gonna check into the deal here.

NED

What deal?

YOUNG MONK
(proudly)
Father Brown is goint to join our
Order.

NED
(to Jim)
You're what?

JIM
(sotto)
Hey, it's three squares and a cot.

Ned and Jim have a whispered exchange.

NED
Jimmy...

JIM
I tole you I'm not going back
there, Ned.

NED
I got the way out... Jim. I got
the way out...

The Young Monk KNOCKS on the door again.

JIM
You do...?

NED
Yeah.

A large VOICE is heard from behind the oak door.

FATHER LEVESQUE (O.S.)
Enter.

The Young Monk swings open the oak door. He looks to Jim.
Beat.

NED
(to Jim; sotto)
You're 'bout three hundred feet
from freedom, Jimmy. I can get us
across. Don't go native on me
here.

(to Young Monk)
Whatdaya, trying to do, shanghai my
pal...?

Ned leans into the room beyond the oak door. To the scene beyond.

NED

Changed our mind. Changed our minds. Sorry.

He swings the door shut, starts walking away with Jim. CAMERA FOLLOWS them. Jimmy looks back over his shoulder at the Young Monk, shrugs.

JIM

I can't believe it, Ned, they're gonna catch us.

NED

No, I promise you, no. All we need is a hundred bucks from that Shrine out there.

The two confer.

Ned gestures with his head, both turn their heads.

225 EXT. MONASTERY - DAY
POV - OUT THE WINDOW

The banner reading, "CONTRIBUTE TO RESTORE THE SHRINE OF ST. ANN." Below the banner is the effigy, now getting fairly well covered with bills, the passersby are pinning to it.

226 INT./EXT. MONASTERY - DAY

Ned and Jim walking. They walk past a small conference of priests. One PRIEST is speaking and gesturing to a drawing of the Madonna. His remarks are rendered into English by a Translator. The Priest speaks in Yugoslavian, the Translator translates.

TRANSLATOR

The Albegensian Heresy, at which time Cardinal Archbishop Frotti, was asked to take action on the issue of, as it was termed then, "Mariolatry," and... Ah Father Brown, Father Riley.

227 ANGLE - Ned and Jim stop.

TRANSLATOR

Since you've written on this so well. Will you tell us what Cardinal Archbishop Frotti did...?

Beat.

JIM

Hey, what would you have done?

The assemblage nods and sighs in complete agreement. The Translator translates for the Yugoslavian Priest who also nods his agreement. Ned and Jim continue down the hall. Ned looks over at the effigy outside. Jim turns to look.

228 EXT. TOWN STREET - DAY
POV - THE EFFIGY

The effigy moves slowly toward town square. The Young Monk comes INTO the FRAME, looking after Jim and Ned. He sighs softly.

229 EXT. MONASTERY - DAY

Ned and Jim proceed toward the effigy. The Translator is holding a clipboard.

TRANSLATOR

And let's make sure that we perform it right.

NED

We're gonna be fine, don't you worry.

TRANSLATOR

Let us see that we will be. When the Procession starts...

(he hands Ned a mimeographed sheet)
I will be holding part of the float. Father Levesque will say "Suffer the little children to come unto me..." I will hold out my hand...

NED

Okay, okay... fine...

He gestures Jim to go on.

230 EXT. TOWN SQUARE - DAY
ANGLE - Jim moving stealthily toward the effigy. CAMERA MOVES with him. He looks around. Sidles closer to the effigy. Jim starts to move toward the effigy, someone comes by. Jim retires. Beat. He tries to move toward it again, two people come by. They nod. Jim nods. Sighs. Beat. Beat. The Shopkeeper comes past, tips his hat.

SHOPKEEPER

Evening, Father.

Jim nods. Beat. Looks after the Shopkeeper, who is walking away.

231 EXT. MONASTERY - DAY

ANGLE - Ned still buttonholed by the Translator.

TRANSLATOR

And you say what...?

Ned sighs, looks at his sheet, reads.

NED

"Volo. I will pray for the intercession for this poor unfortunate."

TRANSLATOR

Yes. And then...?

MOLLY (O.S.)

You got my money...?

Ned turns.

232 EXT. MONASTERY - DAY

ANGLE - Molly leading her Little Girl by the hand. The Little Girl dressed in a white, clean, but very ratty communion dress. Ned and the Translator turn to look at her. Beat.

MOLLY

You got my money...? The procession's starting in fifteen minutes, and if you want...

Ned, shushing her, moves her away from the Translator.

NED

Yes, yes, fine...

CAMERA MOVES with them as Ned moves her around the side of the building.

TRANSLATOR

(shouting after them)

And when we reach the middle of the bridge...

NED

(calling back to him)

It's going to be fine, willya...?

233 ANGLE - Ned and Molly

MOLLY

You got my money?

NED

Hey, you are one moneygrubbing bitch...

He draws her aside, beneath the Monastery struts.

MOLLY

Whatever, but the kid don't march in the parade, without I get a hundred bucks.

NED

You're gonna get your money, you're gonna get your goddamn money, how'd you get this way...?

MOLLY

None of your business, what are you to me...? What are you to me...? Nothing, you want me to pray, you want me to screw, you want me to march in the parade... pay me.

NED

Hey, nice talk in front of your kid.

MOLLY

... she can't hear you, she's deaf...

SOUND of a gunshot. Ned flinches. Another SHOT. Ned hesitates, moves around the building, peers out.

234 EXT. TOWN

POV - THE COMMOTION IN THE STREET, BIRDS FLYING

People running.

235 EXT. MONASTERY/SHANTY TOWN BOARDWALK - DAY

ANGLE - Ned moves out past the side of the building. Calling.

NED

What is it...?

PASSERBY

(running)

They shot 'em.

NED
They shot who...? They shot
who...?

- THE PASSERBY

running away, over his shoulder.

PASSERBY
The one they were lookin' for, the
convict. He was trying to steal
the money...!!!

236 EXT. TOWN SQUARE - DAY
Another PASSERBY runs from the direction of the shooting.

SECOND PASSERBY

They shot the convict!!!

NED
(softly)
Oh, hell... Jimmy.
(he looks around)
Where, where...?

SECOND PASSERBY
He ran in the hardware store!!!

THIRD PASSERBY
They chased him into the hardware
store, he tried to get a gun.

237 EXT. TOWN SQUARE - DAY

People running toward the sound of the shots. Ned running.
He stops outside the general store, people milling about.
Militiamen are being directed by the Sheriff. The Warden
pushes through the mob into the store.

PASSERBY
Warden...

WARDEN
Lemme through.

The Warden enters the store.

NED
(to Bystander)
What happened?

BYSTANDER

I don't know, they...

The Warden comes out.

WARDEN

Send for the Doc. Get a couple men over here...

BYSTANDER

Is that the...

WARDEN

Yep. It's him alright, we got our convict, no doubt about it...

Warden goes back into the store. Two men come out supporting the Deputy, who has been slightly wounded.

DEPUTY #2

Oh, Lord, Oh Lord, I'm shot, the man in there shot me...

The Deputy and his supporters pass. Ned looks after them. Beat. He holds his gaze on something in the distance.

238 POV - THE DEPUTY

moving OUT OF THE FRAME, beyond him, the bridge, unguarded, as the militiamen and guards all race over toward the sight of the shooting.

BYSTANDER (O.S.)

Yep. I think he's dying. Tried to disguise himself... knew they'd catch him.

239 CLOSEUP - Ned rubs his forehead.

BYSTANDER (O.S.)

... how'd they ever think they could get away... somebody said "send for the doc," b'I bet they need a priest...

Ned looks up to heaven for guidance. Beat. Ned starts through the mob.

NED

(sadly)

I'm a priest...

239A INT. GENERAL STORE/HOTEL - DAY

The mob starts to part, CAMERA FOLLOWS Ned into the store.

BYSTANDERS (O.S.)
 Lettem through... (etc.)

CAMERA FOLLOWS Ned into the store. Beyond him, on the far side of the store, is the Shopkeeper, who, very shaken, is talking to the Deputy.

SHOPKEEPER
 ... tried to steal, I saw him near
 the gun case, and, and, and, I knew
 he was the man...

240 CLOSEUP - Ned, his face, pushing through the crowd.

241 POV - THE WARDEN

talking to a deputy.

WARDEN
 Gettem outta here, and get 'em
 locked up, he's going to die,
 lettem die in jail...

242 ANGLE - Ned clutches his rosary, pulls his granny glasses closer to his head.

NED
 Where's the injured man...?

BYSTANDERS
 (variously)
 It's the priest, lettem through.

Ned bends over the stricken form on the floor.

243 CLOSEUP

as he whispers in the ear of the fallen man.

NED
 (sotto)
 Jimmy, I'm so sorry... Jimmy... I
told you we were gonna get outta
 here...

The man turns his head. It is not Jimmy.

BOB
 What is he savin'... what is he
 sayin' to me...? Father. I ain't
 gonna die... gettem away from me...

NED
 (sotto; surprised)
 Bobby!!!

Revised: 1/31/89

"WE'RE NO ANGELS"

WARDEN (O.S.)

Okay, okay, the man's on his last legs. He's ravi... okay. Stretcher-bearers!!! Get in here... Doc...?

DOCTOR (O.S.)

Move aside, lemme get to 'em...

BOB

Get that damn priest out of here...

He pushes at the Priest (Ned) with his bloody hands.

244 ANGLE - The crowd over the fallen man.

DEPUTY #1

Give way... give 'em room, make way here.

*

Ned gets up from the group. He moves gingerly, as he cannot see because of the blood on his glasses. CAMERA MOVES with him. He stops, looks down. He takes off his bloody glasses to see better.

*

*

DOCTOR (O.S.)

Alright, gently, men, gently, y'have someone run ahead and fetch my bag over to the jail...

BOB (O.S.)

I'm not gonna die, damn the lot of you... I'm not gonna die here...

Ned takes a bandanna out of his pocket, starts cleaning the blood off of his glasses.

WARDEN (O.S.)

He gives you any sass, you let him drown in his own blood. He just killed my two best men over't the prison... clear the door. You hear me. Clear the door... stand aside.

Ned rubs his eyes. He sighs. He is jostled and turns around. A foot from his face... Bobby the convict, on the stretcher, looks right at him. Bobby recognizes him.

BOB

(astonished, softly)

The procession with the stretcher starts to move through the door. Ned watches, puts on his glasses.

BOB

Gimme the priest, I'm caught up,
I'm going, I feel myself going...

The procession with the stretcher moves out through the door.

BOB

(looking back
toward Ned)

The Priest. Is there a Christian
among you...?

245 ANGLE - Ned's arm is taken by the Sheriff, going out of the door.

246 INT. JAIL CELL - DAY

Bobby, swaddled in bandages, the Doctor gets up from him, a Guard lets the Doctor out of the cell.

247 ANGLE - The far corner of the cell, Ned holding his Bible.
Beat.

248 ANGLE - Ned and Bobby. Bobby waits until he hears the SOUND of the Doctor and the guard receding, then looks at Ned. Ned pulls his chair over by Bobby, and sits at his head.

BOB

Bless me, Father, for I have
sinned.

NED

(leaning in; sotto)
We thought you were dead, Bobby...

BOB

It's been a long time since my last
confession.

NED

Why'd you have to shoot that
man...?

BOB

Whaddaya, nuts, Ned?
What are you, you're a doctor, then
you're a priest. Now...
(he coughs)
Very good. Very good, Neddy. How
do we get out of here...?

NED

Why'd you have to shoot that
Deputy, Bob...?

BOB

Cut the comedy, you would've done
it, too. I'm not gonna ask you how
you got the priest togs, that's
fine. Just tell me how we get out
of here.

NED

Uh-huh.

(getting up)

I'm sorry for you, Bob...

BOB

You're what?

NED

That you stand the gaff for the men
you shot. I'm so sorry.

(exiting)

If there's anything I can do to
make you more comfortable...

BOB

Neddy, you're joking with me.

NED

(holds up his hands)

What can I do, Bob...?

SFX: The corridor door opening.

Ned looks up.

249 POV - THROUGH THE BARS

It is the Warden. He comes closer to the bars.

250 ANGLE - Ned turns his head away from the Warden who comes
close to the bars.

WARDEN

Well, Bob. Doc says you'll live
long enough for us to hang
you..... escape from prison,
murder of two guards, murderous
assault on an officer...

(he nods to Ned)

Father... Now you finish up, I'm
coming back in here, five minutes,
and I want you to tell us where the
other two men are...

SOUND of the door closing behind the Warden.

251 ANGLE - Ned and Bob. Beat.

BOB

That's right...

Bob looks meaningfully at Ned.

NED

What can I do, Bob, what can I do to get you out of here...

BOB

I don't know, Ned, but you better do it.

(beat)

Hey? Or I turn you over to the Warden there...

NED

You'd send us back inside?

BOB

Inside, hey, Ned; you know if I rat you out, we all hang for the guards we shot...

NED

You shot the guards, Bob.

BOB

I think not, Ned, I think you shot 'em and I think that's my dying confession.

(he coughs, rises
up on one elbow)

Now, whaddayagonna do, to help me get across that border.

SFX: The door opening.

Bob lifts his head to see the Sheriff and the Warden in the door.

SHERIFF

Father, you about done...?

Ned gets up, looks out of the window.

252 EXT. TOWN SQUARE - DAY
POV - OUTSIDE

The Procession forming in the town square by the Gazebo.

253 INT. TOWN HALL - JAIL CELL - DAY
ANGLE - Bob and Ned. Ned wipes his forehead.

254 EXT. TOWN SQUARE - DAY

Jim is waiting for Ned. The Procession of the Shrine forming in the background. The Translator and Bishop come up to him. The Priest speaks and the Translator translates.

TRANSLATOR

He says your understanding of the Manichean Heresy is Populist and limited.

JIM

Uh-huh.

TRANSLATOR

He would invite you to read his book upon the subject, but, unfortunately, it does not exist in English.

JIM

Yeah, that's tough.

Father Levesque comes to the head of the stairs, KNOCKS. His staff is on the ground, the assembled priests, monks, etc. Jim looks around. The BAND starts to PLAY.

JIM

(to himself)

Oh, hell...

TRANSLATOR

Here we go!

JIM

Yeah.

255 EXT. TOWN HALL - BALCONY - DAY
INT.

We hear the MUSIC from the beginning of the Procession. Ned is seen coming out of the cellblock. In the office area of the jail the Warden, and the Sheriff, and several guards are confabbing, their backs to Ned.

SHERIFF

(to Warden)

The Feast of St. Ann, they take the Madonna, belongs jointly to us and Sister Parish 'crost the river, in Canada, the priests walk it over there...

They become aware of Ned.

NED

I believe he's dying.

WARDEN

Best thing in the world for 'em. The swine just shot a police officer.

NED

I'm going back, he's asked for another priest to administer the Last Rites...

WARDEN

One down and two to go.

Ned moves out of the jail, CAMERA FOLLOWS.

SHERIFF

Where the hell d'you think those other two ones are...?

WARDEN

Oh, we'll find 'em. Don't you worry.

256 EXT. TOWN SQUARE - GAZEBO - DAY

The Priests, forming in the square, looking up at Father Levesque and the Madonna. Father Levesque starts praying in Latin, and the crowd answers. The Yugoslav Priest smiles at Jim, who tries to mouth some Latin words as he looks around.

257 ANGLE - Ned pushes through the crowd. CAMERA MOVES with him as he looks for Jim. He spots him and comes over to him.

258 ANGLE - CLOSEUP - The two of them whisper to each other under the guise of giving the antiphonal responses.

JIM

I couldn't get the hundred bucks. I'm... where the hell have you been?

NED
Bobby's in the slammer.

JIM
What?

NED
He's in the jail. He shot a cop,
and they shot him.

JIM
Yeah? They got him. Yeah?

NED
Now lookit: he saw me. He knows
we're here. He's going to...

The Young Monk goes by carrying a large fishbowl.

YOUNG MONK
Evening, Father...

JIM
Hiya.

NED
He says he's going to rat us out.
We have to help him escape.
(pause)
We have to take him with us.

JIM
I don't get it. He said he'd rat
us out?

NED
Yeah.

JIM
Well, well, well, let 'em rot in
there...

NED
I'm way ahead of you.

He turns Jim around and points him toward the jail.

259 INT./EXT. - TOWN HALL - JAIL CELL WINDOW - DAY
POV - BOB LOOKING AT THEM

from the jail cell window.

NED (O.S.)

He says either he sees us coming back to save him, or he blows the whistle, before we can get across. He's giving us five minutes.

JIM

And how do we get across...?

NED

I have no idea.

260 ANGLE - Father Levesque.

FATHER LEVESQUE

Before we begin the procession, would anyone who has a special plea for the Intercession of the Virgin, please come to my left.

261 ANGLE - Ned and Jim look over at Molly, who is standing, obstinate, with her Little Girl.

262 POV - MOLLY

holding her Little Girl by the hand. Molly mimes "Have you got the money...?"

263 ANGLE - Ned shakes his head, slowly, "No," then mimes "Please..."

264 ANGLE - Molly shakes her head "Not a chance..."

265 ANGLE - Ned and Jim

NED

We're just going to have to walk in, try to waltz him out, dress him like a Priest, something...

FATHER LEVESQUE (O.S.)

And now, as is traditional. At this time before our Procession, we have the traditional drawing of our lottery.

266 ANGLE - The Young Monk at the top of the stairs, bearing the fishbowl, puts it on the table next to Father Levesque, who motions that he should draw the ticket.

FATHER LEVESQUE

And I know how eagerly you, my
brothers in Christ, have waited to
see who shall receive this reward
and this honor.

The Young Monk reaches in and draws a ticket. He hands it
to Father Levesque who reads it.

FATHER LEVESQUE

And I, oh, I call up here to stand
beside me, Father Brown!

267 ANGLE - Ned and Jim push through the crowd, toward the jail.
Jim turns back.

FATHER LEVESQUE

Father Brown... Father Brown...??

Ned tries to pull Jim after him. The Old Woman, who is
standing near them in the crowd, shouts.

OLD WOMAN

Here he is: Here he is: Father
Brown!!!

The crowd starts pushing Father Brown toward the front of
the steps. Ned is separated from Jim, looks back at him.
Jim is borne back through the crowd, helpless. Ned is
alone. He looks up at the jail window.

268 POV - BOB

looking down at him.

269 ANGLE - Ned looks down, then looks around for Jim.

270 ANGLE - Jim mounts the steps, stands beside Father Levesque.

FATHER LEVESQUE

...as there is so much interest,
and not sufficient time, we, many
years ago, latched on the expedient
of letting this honor be awarded by
the machinery of chance...

The Young Monk catches Jim's eye, winks.

FATHER LEVESQUE

But we are very gratified --
-- it should fall tonight on the
shoulders of a great and a good
man, a pious man, one whom we are
honored to have with us at this
enclave.

Beat.

JIM

I, uh, I never won anything
before...

(beat)

I'm, I'm really anxious to get back
down there, and let the, you know,
the "Procession"... go, so... uh,
you give it to me n'be assured, you
have my complete... uh...

The Young Monk leans over to him.

YOUNG MONK

(sotto)

The "lottery," Father Brown...

(beat)

You've written of it yourself... in
your book...

JIM

(sotto)

I know I have, but that was so long
aglo.

FATHER LEVESQUE

And it is with great happiness that
I present to you Father Brown,
whom, we may say, the hand of God
itself has chosen to deliver this
year's sermon on The Miraculous
Properties of the Shrine of St.
Ann.

Jim is stunned.

271 ANGLE - Ned points at his wrist. Looks around, disappears
into the jail.

272 ANGLE - Jim watches him, helpless. The expectant townsfolk
look up, waiting for Jim to start the sermon. Father
Levesque and the group at the top of the stairs move back
respectfully, to let Jim begin. Beat. Jim looks around,
wipes his brow.

JIM

Ah, you know what... I think it's
not inappropriate at this point to
ask for God's help...

(he hangs his
head; to himself)

Oh my God...

Revised: 1/31/89

"WE'RE NO ANGELS"

273 INT./EXT. TOWNHALL - BALCONY - DAY

The Shopkeeper and Warden has joined the group. As Ned enters:

SHOPKEEPER

I, uh, I'm told that there was some
reward associated with the capture
of the ...

Ned brushes past them and the Warden.

WARDEN

We met before, Father...?

NED

No, I'm sure that we have not. The
other Priest will be in
momentarily...

WARDEN

You sure look familiar... *

NED

All priests look alike. *

WARDEN

Uh huh...

The Sheriff, who is looking out at the Procession, shushes them. The Warden and the Shopkeeper look out.

NED

I'll just wait for the second
Priest.

The Sheriff nods back over his shoulder. Ned goes to the wall, eyes the keys and tries to take them off the wall. The Sheriff, hearing the keys jingle, turns back. Ned waves "It's okay" to the Sheriff, goes into the cellblock. The Sheriff waves back, turns back.

274 POV - JIM ON TOP OF THE STEPS ACROSS THE STREET

Jim looks to Father Levesque who nods him to go on. Jim sighs, rubs his hands over his lapels, feels something, takes it out. He looks down at it.

275 INSERT - It is the "Colt" pamphlet which he took from the hardware store.

276 ANGLE - Jim looks down at the pamphlet.

Revised: 1/31/89

"WE'RE NO ANGELS"

277 INSERT

The pages opening. A chapter entitled "An Encounter With a Bear," the drawing of a colt and the text below, which reads "Have you ever felt completely alone?"

278 ANGLE - Jim looks up. He begins to read the pamphlet to the throng.

JIM
Have you ever felt completely
alone...? Alone in a world of
danger, and no one to rely on...?

279 INT./EXT. TOWNHALL - BALCONY - DAY

The Warden, Shopkeeper, Sheriff, etc., leaning out of the window. The SOUND of the amplified sermon being carried to the group.

280 INT. TOWNHALL CELLBLOCK - DAY

Bob arranging the pillows on his bed underneath the blanket to resemble his sleeping form.

281 ANGLE - Ned and Bob, both dressed as Priests, sneak out of the cellblock. CAMERA FOLLOWS them through the office area where the other Men are still listening to the sermon.

282 EXT./INT. TOWNHALL BALCONY - DAY

283 ANGLE - Ned waves "Everything's okay" to the Sheriff. Bob turns his face away and they both start out the door.

JIM (O.S. ON LOUDSPEAKER)
"Danger on every hand, in a world
fraught with danger. And at the
brink of death. I felt in my
pocket and what did I find..."

Beat.

284 EXT. TOWN SQUARE - GAZEBO - DAY

JIM
"What did I find...?"

He looks down.

285 INSERT - THE "COLT" PAMPHLET

It reads, "What did I find...? My Colt, .32 Hammerless Pocket Automatic. Blue or Special Engraved Finish, more gun for the money than..."

286 ANGLE - Jim rubs his forehead. The Young Monk and other Priests strain to hear Jim's next word.

JIM
"What did I find...?"

287 INT./EXT TOWNHALL - BALCONY/STAIRCASE - DAY

Ned and Bob come down the stairs. Bob staggering.

288 EXT. TOWN SQUARE - GAZEBO - DAY

At a loss for words. He looks at the audience.

289 ANGLE - His POV. Hundreds of faces turned to him, panorama of faces, they Young Monk who smiles encouragement.

290 ANGLE - Jim.

JIM

... Nothing. There's nothing there, it's all in your head. They can take the money from you, they can take the position from you, I don't know, they can whip you... people turn their backs on you. Everything happens to everybody... you ain't going to find nothing in your pocket that can stave it off.

291 ANGLE - Molly and her Little Girl beside her listening intently to Jim.

292 ANGLE - Jim speaking:

JIM

Nothing can stave it off.

(pause)

Pain. Affliction. We say "power," power doesn't do it, 'cause you never have enough.

(pause)

Money, I don't know, do you know anybody has enough? Still trouble befalls us.

(pause)

Everyone has got that sadness in their heart.

(pause)

Some people, are meant to be hard. I don't know, it seems they are, we meet them.

293 ANGLE - Molly and the kid, listening.

JIM (O.S.)

Is God good? I don't know.

294 ANGLE - Jim speaking

JIM

All I know, something might give you comfort... maybe you deserve it... it comforts you to believe in God, you do it.

295 EXT. TOWN SQUARE - DAY

Ned and Bob, dressed as Priests, sneak out of the jailhouse, Bob concealing his shotgun. They sneak toward the float, past Molly, who turns to Ned.

MOLLY

Alright.

Ned stops.

NED

What?

MOLLY

I don't want your money, take the kid on the Procession, pray for her.

JIM (O.S.)

... That's your business.

296 EXT. JIM ON PODIUM

JIM

People have guilty, you know, people have guilty secrets. If that's yours, that you wanna go believe in something, then, then, then, that's not so bad.

297 INT/EXT TOWN HALL - BALCONY - DAY

The Warden, Shopkeeper, etc., watch on the Balcony.

WARDEN

... that man looks so familiar.

SHOPKEEPER

Hey, I know what you mean, I have that same coat.

298 EXT. TOWN SQUARE - DAY

Bob edges Ned through the crowd.

MOLLY

(to Ned)

Just, you be careful, and you hold
her hand.

She deposits the kid's hand in Ned's and nods to him. Goes
off.

BOB

What is this?

NED

This is our ticket 'cross the
bridge.

Beat. The two look at each other.

299 ANGLE - On the top of the platform, near the Shrine, the
procession is forming up. Jim is being congratulated by
Father Levesque.

FATHER LEVESQUE

(shaking Jim's hand)

Well, Father, as usual, your
presentation is unorthodox but your
theology is impeccable...

Jim looks out at the crowd.

The militia, which is starting to congregate, check identity
papers, and is moving toward the podium.

300 ANGLE - Jim, Father Levesque, and all who want to con-
gratulate him, as he tries to extricate himself. FATHER
NOGULICH and the Translator.

TRANSLATOR

Interesting sermon.

JIM

Thanks, gotta run.

CAMERA FOLLOWS him away from the stage where he runs into
Ned who is holding the Little Girl, and Bob. Ned turns him
back around.

JIM

Neddy, we got about ten seconds to
get outta here.

Ned pushes him back toward the Shrine. CAMERA FOLLOWS.

301 ANGLE - Tight on Ned and Bob.

NED

Get inside...
(of the shotgun)
Gimme that.

BOB

There's any trouble, I'm coming out
using it.

NED

... there's any trouble, it's too
late.

Bob coughs, holds his chest.

BOB

You cross me and you go first.

Ned presses him inside.

JIM

What's he doing here...?

Ned reaches down, tight, on the cabinet below the shrine,
various clothes, et cetera. Ned pushes them aside. Bob
jams himself into the cabinet. SOUND of a fanfare. Ned
looks up.

302 ANGLE - The Procession is formed, a path is cleared toward
the bridge.

303 ANGLE - Jim and Ned and the Shrine.

JIM

How'd Bobby get here...?

NED

Shut up and pick it up, we're
getting out of here...

CAMERA FOLLOWS them as they carry the Shrine down the center
of the street, the Little Girl holding onto Ned's cassock.
They pass by the Sheriff, who has just come out of the
office, and the Warden. The Sheriff crosses himself, as do
the rest of the townspeople, as the Shrine passes. Ned and
Jim look ahead.

304 THEIR POV - THE BORDER

The barrier raising.

305 ANGLE - Jim and Ned.

JIM

I can't believe, I can't believe
this... Thank you, God...

306 ANGLE - Molly in the crowds. Crosses herself as the procession passes. She nods to Ned. The procession approaches the border. Ned sees something out of the corner of his eye, half turns.

307 EXT. TOWN HALL - JAIL - DAY
POV - THE ARMORED VAN PULLING UP

The Sheriff and the Warden shake hands with the driver, talk with him for a moment and point back into the jail. The driver nods.

308 ANGLE - Ned

NED

Oh, Christ...

The Procession crosses onto the bridge.

309 EXT. TOWN SQUARE - BRIDGE - DAY
ANGLE - Ned and Jim.

NED

(sotto)

Pick it up. Pick it up, Jimmy,
let's get out of here.

JIM

(sotto)

I'm doing the best I can...

The Canadian end of the bridge coming closer. The Canadian Procession enters FRAME. Ned and Jim are all smiles. Ned looks back over his shoulder.

310 EXT. TOWN HALL - JAIL - DAY
POV - THE JAIL

The van parked downstairs. The Sheriff and the Warden still confabbing with the guard. The Sheriff points inside, the guard nods, and the Sheriff, Warden, and the guard start into the jail.

311 EXT. BRIDGE - DAY
ANGLE - Ned looks back. Worried. Up ahead, the Canadian end of the bridge, comes closer. Ned and Jim smile. From the Canadian end of the bridge, a similar procession of Priests in regalia, starting toward the center of the bridge. Ned looks back over his shoulder again.

312 EXT. TOWN HALL - JAIL - DAY
POV - THE JAIL

The van parked outside, still quiet.

313 EXT. BRIDGE - DAY
ANGLE - The two processions in the center of the bridge. .
The two groups exchange ceremonials. One Priest reaches in
the cabinet below the shrine, takes out a vestment for the
madonna, while chanting in Latin. Ned is still looking back
at the jail. The Canadian Priest adjusts the garment, a
shawl, over the madonna. And then Father Levesque takes a
scapular off of himself and hangs it on the madonna.

FATHER LEVESQUE

For all those who labor and are
heavy laden...

He makes the sign of the cross, is about to start toward the
Canadian side. Ned and Jim breathe a sigh of relief. They
all start off but the Little Girl does not move. Father
Levesque looks down at the Little Girl, who is drowsy. He
reaches down and caresses her. He looks at his hand. It is
covered in blood. He looks up at Ned, and Jim, in wonder.
He straightens up and looks at the madonna. He parts her
shawl. The CAMERA COMES IN on the madonna. The area around
the heart and that area on the shawl are covered in blood.

FATHER LEVESQUE

My God...

CANADIAN PRIEST

C'est quoi qui se passe?

The Canadian Priest sees the blood, he looks at the madonna.

FATHER LEVESQUE

Oh, my God, what's going on
HERE...???

NED

Let's just keep moving.

FATHER LEVESQUE

Do you see what's happening...

Bob, bleeding heavily, comes out of the compartment, bran-
dishing his shotgun. Ned turns back to look toward the
jail.

314 POV - THE JAIL

The Sheriff, Warden, etc., all agitated, come running and
shouting out of the jail.

- 315 ANGLE - On the float. Bobby touches off the shotgun. Screams, as the crowd runs for cover. Bobby grabs the Little Girl by the waist, holds the gun to her head.
- 316 ANGLE - The Warden etc. running down the bridge towards him.

BOB

Nobody follow me...

WARDEN

(yelling)

Give it up, Bob, this ain't the way. We got you, now you end it like a man.

Bobby cocks the trigger. The Little Girl tries to scream. Ned pushes through a mass of monks, appealing.

NED

Not the girl, Bob...

Jim, at the base of the float grabs a large crucifix from Father Levesque and swings it, whacking Bobby on the head. Bobby falls one way, the girl the other. The shotgun slides to the base of the statue. Jim leaps on the float, reaching for the shotgun. Bobby's head comes out, catching him in the crotch. Jim falls back, dragging Bobby with him.

JIM

You nuts Bob? You wanna kill the kid?

- 317 ANGLE - The monks, staring in amazement as Jim, in his priest's clothes slugs it out with Bobby.
- 318 ANGLE - The Warden and his men, running along the parapet, trying to take aim.
- 319 ANGLE - Jim head-butts Bobby, who falls again by the foot of the Madonna. He grabs for the shotgun, rises with it. He is about to fire when he is torn apart by bullets.
- 320 ANGLE - The Warden and his men, firing. People around them diving to the ground.
- 321 ANGLE - Jim, staring in horror at what has happened to Bobby. The Warden comes up behind him.

WARDEN

Well, that's one down and two to go. Good work, father.

He shakes Jim's hand. He sees something over Jim's shoulder, and takes a step backwards, loses his footing.

JIM

Yeah. God bless you too...

Jim lets his hand go, and the Warden falls backwards in the water. Ned screams, off. Jim turns and sees -

- 322 POV - The Madonna, tottering, Bobby's body at its base, falling towards -
- 323 ANGLE - The Little Girl, looking upwards, trying to scream.
- 324 POV - The face of the Madonna, falling, growing huge.
- 325 ANGLE - Ned, leaping on the float, sweeping the girl in his arms, his momentum throwing him over the parapet, into the water. The Madonna falls in behind. Jim runs to the edge of the float, looks down.
- 326 POV - Ned, with the Little Girl in the water, trying to grip hold of the Madonna. He goes under.
- 327 UNDERWATER - Ned and the Little Girl being pulled through the sluice-gates of the dam. The Madonna floats after them, eerie, serene....
- 328 ANGLE - THE BRIDGE - Jim, staring down at the empty waters, fights his way through the mass of people to the other side. Sees -
- 329 POV - The other side of the Dam, a gigantic mountain of water thundering down to the reservoir below.
- 330 UNDERWATER - Ned, struggling for his life, holding the Little Girl.
- 331 CLOSEUP - JIM

JIM

God. Oh God -- Ned --

- 332 POV - THE WALL OF WATER

The figures of Ned and the Little Girl are dragged through the foam. They plunge into the fury below. The Madonna follows after, bobbing like a cork.

- 333 ANGLE - The foaming reservoir. Ned, struggling in the current, going under. The Madonna floats by him. He grabs it, floats with it, pulling the Little Girl with him.
- 334 ANGLE - The Warden, falling downwards, like a fat seal, crying out. He hits the reservoir, comes to the surface and is borne away by the currents.

335 ANGLE - Jim, the Sheriff's men, monks etc., running downwards from the Bridge.

336 ANGLE - THE RESEVOIR

Ned grabs onto a concrete piling. One arm around the Little Girl, one around the Madonna. The Warden floats past, in the background, flailing.

337 ANGLE - Jim, running down, strips off his coat, is stopped by the Sheriff.

SHERIFF

Get in line there, you men, get in here...

(to Jim)

It's okay, father...

Around them, men reach for Ned and the Little Girl.

SHERIFF

Johnny! Duke -- Get into the water now... you get 'em out...

338 ANGLE - Further down the resevoir, the Warden, bruised and bleeding from the head, is swept onto a small sandbank. He staggers to his feet, stares around him.

339 POV - THE MARSHES

His guards and dogs, floundering through the water towards him.

340 ANGLE - THE RESERVOIR

The Little Girl and Ned being helped out of the water, covered in blankets. The Madonna floating in the water beside them. Ned grabs the Madonna in his arms, tries to rise, wet and groggy.

NED

We're going back across. Back across with the Shrine. Nothing can stop us. Our duty calls.

He staggers to his feet. Molly, kneeling over her child, puts her arms around his knees, breathless with relief.

MOLLY

Thank you, Father, thank you. You saved my little girl.

Ned tries to free himself.

NED

Don't thank me. Thank God. Now
gotta get that Shrine over...

LITTLE GIRL

Ah... ah... ah...

341 ANGLE - The Little Girl points to Ned.

MONK

Oh, my God, she's talking...

She points to Ned. Ned and Jim come back to her.

LITTLE GIRL

Ah... Heee, ah...

TRANSLATOR

Oh, my God, it's a miracle.

MOLLY

My baby's talking.

Ned and Jim come closer to her. She points at Ned.

LITTLE GIRL

He, He, He...

TRANSLATOR

... yes? Yes...?

LITTLE GIRL

... he ...

The Young Monk starts praying in Latin.

LITTLE GIRL

He's a convict.

341A ANGLE - Beat. All look at the Little Girl. Beat. They all
look at Ned.

TRANSLATOR

(turning to the
two priests)

What...?

LITTLE GIRL

He... he...

She suddenly becomes completely drowsy and falls asleep.
Beat. Everyone looks at her, then at Ned. Beat.

NED
 (to the
 Translator and
 Yugoslavian
 Priest; sotto)
 Keep my secret.

Through the following, Ned speaks to the Translator, who translates to the Priest, and then he translates the response to Ned.

TRANSLATOR
 (sotto)
 I cannot.

NED
 (sotto)
 Please. Do "good works" count for nothing?

TRANSLATOR
 (sotto)
 Some things cannot be hidden. the
 girl, the Virgin's 'spoken through
 the girl, and she revealed your
 shame.

NED
 (sotto)
 Don't betray me. I pray to you.

The Translator whispers to Father Levesque, who crosses himself.

342 ANGLE - Jim and Ned hang their heads. Jim raises his head.

343 POV - THE FACE OF THE MADONNA

344 ANGLE - Jim prays.

345 ANGLE - The group turns to address Father Levesque. The Sheriff comes up in the rear.

FATHER LEVESQUE
 Is this true...?

NED
 Yes.

FATHER LEVESQUE
 You're a convert?

Beat.

NED

We were both born Lutheran.

Beat. Father Levesque sighs. Hangs his head. Thinks.

FATHER LEVESQUE

I forgive you.

He makes the sign of the cross over them.

FATHER LEVESQUE

We all have to live with the disappointment. Thank God. Thank God for the illuminating events of this day.

346 EXT. MONASTERY - DAY

A sunrise over the river. The Warden's ferry chugging towards the town. On the Monastery steps, a monk pulls the bell-rope.

347 INT. MONASTERY - DAY

Ned and Jim drinking coffee in the Monastery kitchen. The Translator and Father Nogulich stand in a line of monks waiting to fill their mugs. The Translator turns towards Ned and Jim.

TRANSLATOR

Quite a show last light... true bread and circuses...

JIM

(cheerily)

Uh-huh?

TRANSLATOR

A true missaplication of the teachings of Christ.

JIM

Well, we're all entitled to that now, aren't we...! You keep smiling!

348 CLOSEUP - NED staring out the window.

349 POV - The Warden and his men on the Warden's boat, with ropes and hooks and dragging things.

350 ANGLE - Ned rises. Jim rises with him.

NED

No better time.

JIM
Something funny, I would of been
just as happy to stay in here.

NED
Uh huh...

JIM
Isn't that funny?

NED
Yeah, that's hysterical.

They walk out of the door. CAMERA follows them.

351 EXT. MONASTERY - DAY

The Yougn Monk, running after.

YOUNG MONK
We missed you at matins.

JIM
Yeah, I kinda missed it too, but whatdaya gonna
do...

YOUNG MONK
Are you coming to lauds?

JIM
Well, I think Lauds have their
place, but as it is we've got to
get over to Canada, you know how it
it...

NED (O.S.)
Father Brown?

JIM
Like to stick around and enjoy your
hospitality, so forth...

NED (O.S.)
Father Brown?

YOUNG MONK
We all enjoyed your sermon last
night.

JIM
That's good. I'm glad you did.

YOUNG MONK
You leaving with the others?

JIM

Yes, I think we are. You know, we have to.

YOUNG MONK

We wish you could stay.

(beat)

The others leave, it's fine they leave... due respect...

(beat)

But it's quite lovey here.

JIM

Uh-huh.

(beat)

And what do you do?

YOUNG MONK

(smiles)

What do we do? Pray. Rest.

(beat)

Pray.

(beat)

A man of your piety, a man of your eloquence... of course, not everyone's called to the monastic life... life in a cell...

JIM

Hey, don't put it down, if that's what you do and if you choose to do it...

Ned beckons Jim again.

JIM

Well, we got to be going.

Jim walks over to Ned, and outside.

352 EXT. THE MONASTERY/BLACKSMITH SHOP - DAY

JIM .

It's funny, right? Could have stayed in there.

NED

Yeah, I told you it was funny, now calm down, we get to the border, you make the sign of the cross and over we go...

They nod in agreement. They square up their shoulders, continue walking. They pass Father Levesque, driving tractor.

FATHER LEVESQUE
We'll see you at Vespers.

JIM
Bet your life!

They pass one of the wanted posters. Jim merrily tears it down. Ned looks to the side.

353 EXT. SHANTY TOWN - DAY
POV - MOLLY'S ROOM

empty.

354 EXT. TOWN SQUARE - DAY
ANGLE - Ned sighs, faces front again. Ned and Jim start walking up to the guard station. They pass the Deputy and the Old Woman. The Deputy is carrying the Old Woman's deer.

OLD WOMAN
Well, I heard you worked a miracle last night.

JIM
We didn't work it.

OLD WOMAN
Oh, you didn't work it, then who did...? "God," I suppose?

JIM
(shrugs)
Who has a better right?

The Deputy beams at Ned.

DEPUTY
Father.

NED
Officer.

DEPUTY
I think last night was a sign.

NED
Uh-huh.

DEPUTY
'N I'm going to make an effort to be true to my wife.

NED

Uh-huh.

DEPUTY

If that all possible.

NED

Go with God. Going to take a little stroll across the border here.

He waves to the Deputy. Moves on. Beat.

NED

(to Jim)

Wonder how that kid is...

JIM

Long as she keeps sleeping s'll
okay with me...

They continue walking towards the border. In front of the border, the guard waves them on, raises the barrier. Ned and Jim arrive at the border. They turns to look back at the town.

355 .EXT. SHANTY TOWN - PIER - DAY
POV - THE WARDEN'S FERRY

pulling into land by the shantytown, the Warden and his men leaping to land.

356 ANGLE - Ned and Jim are waved on by the border guard.

BORDER GUARD

'Morning, Father, Father...

They start to pass over.

WARDEN (o.s.)

Stop those two priests...!

Ned and Jim Turn Back.

357 POV - THE WARDEN

Shuffling towards them with difficulty, his head bandaged from the dam fracas, assisting himself with a walker.

358 ANGLE - Ned and Jim at the Border. They hang their heads. The sheriff runs ahead of the Warden towards them.

SHERIFF

I'm afraid you two will have
to come with me...

They nod. They start back towards the jail.

JIM

Who would have thought that it
would end this way...?

NED

Yeah? Well I guess I could have
predicted it...

SHERIFF

Could you...?

They round a corner to the police van, where a newsreel
camera is setting up. Jim is bereft, Ned puts his arm
around Jim. As they come to the van, the van doors are
opened. Ned looks at Jim. Jim back away, looks up at the
sky. He fingers his rosary beads.

359 POV - THE SKY

Fingers of light coming through the clouds.

360 ANGLE - Ned and Jim.

Ned

Let's just get it over with.

They start to mount up the stairs to the van.

SHERIFF

That won't be necessary.

He restrains them, motions two men into the van. The two
men lower two bodies on boards over the back of the van.
The two dead bodies have priest's clothes on and wear cowboy
hats.

SHERIFF

Found'em at the bottom of the gorge.
Their car must of gone off the road,
the big snowstorm.

Beat. The dogs have come over and start howling. Ned and
Jim stand silent.

SHERIFF

Well...?

WARDEN

You don't even have to ask. My dogs know 'em...

Beat. Ned steps up.

NED

Yep. Those are the guys who stole our clothes.

The Sheriff and the Warden nod.

WARDEN

All I want to hear.

The body of Bob is taken out of the jailhouse and loaded into the van. The newsreel cameraman starts filming.

WARDEN

That's three for three. Never lost one yet!

He turns towards the newsreel camera.

WARDEN

There is no escape from fate, gentlemen. As it is written, so shall it be done. Thus men pursue a life of crime. They sought death and shame, and they have received it. We have given it to them, haven't we. Haven't we, lads!

He shakes hands with the Sheriff, poses with him for the camera, The dogs are howling piteously. The Warden swipes at them with his riding crop.

WARDEN

(to the dogs)

Shut up, there....

The Warden salutes the two priests, starts towards the front of the prison van.

SHERIFF

Guess you'll be wanting your identification back.

He hands the documents to them.

361 INSERT - THE TWO IDENTITY CARDS.

for Father Brown and Father Riley, dressed in their cowboys hats.

362 ANGLE - Ned and Jim put the cards in their pockets.

363 ANGLE - The front of the van. The Warden looks back toward to two priests.

WARDEN

Damn if those two men don't look familiar.

FATHER LEVESQUE

Are you a Catholic?

WARDEN

No.

FATHER LEVESQUE

A Luthern?

WARDEN

Yes.

Father Levesque shrugs as if to say, "Well, that explains it..." The prison van starts to drive off.

364 ANGLE - Ned and Jim look after the van.

365 POV - THE BACK OF THE VAN

The dogs strain toward them, still HOWLING.

366 ANGLE - Ned and Jim look at each other, look at the border.

367 POV - THE BARRICADES

are being dismatled.

368 ANGLE - Ned and Jim look at each other, look at their identity cards.

MOLLY (O.S.)

I suppose I should thank you...

They turn. Molly, carrying her sleeping child, has come up to them. They all start to move across the bridge.

NED

Happy to serve.

MOLLY

I suppose it's a "miracle."

NED

(shrugs)

She still sleeping?

MOLLY

Yes, Doc says she should sleep 'til noon.

NED

Thank God. What was she shouting at us last night?

MOLLY

Speaking in tongues. You worked a miracle, is that the truth?

NED

Hey, believe what you wanna believe, what are you, picking a fight?

MOLLY

No. No, I'm not "picking a fight," no. Matter of fact, "No." I was "moved," I was "moved," I was "moved," I was thankful what happened, is that so strange....?

NED

Not strange at all...

Jim turns around.

369 POV - THE YOUNG MONK

looking after them. He reaches behind to his collar, shows the clothespin.

370 ANGLE - Jim looks back at the Monk, slowing down. The group continues walking.

MOLLY

Yeah, well, then what about this: It moved me, I'm thinking about, I'll take Holy Orders.

NED

Holy Orders.

MOLLY

Yeah.

NED

You're sure that's what you want to do...?

MOLLY

Can you think of a better idea...?

NED

A better idea... Yeah. Maybe I
can...maybe I can.

Jim starts to lag behind. Ned looks back at Jim.

371 POV - JIM

waves goodbye.

372 ANGLE - Ned looks quizzically at Jim. Jim waves towards
him. Beat. Ned waves back, starts back over the bridge
towards Canada. Jim retreats towards the American side.

373 ANGLE - Molly and Ned walk together, CAMERA moves with them.

MOLLY

A better idea... well: you wanna
share it with me. Father...?

NED

All in good time, all in good time.

374 ANGLE ON THE AMERICAN SIDE

Jim walks up to the Young Monk, they walk together back to
the Monastery. Jim picks a clothespin off a clothesline,
and clips it to his coat. CAMERA follows him up the steps
of the Monastery. He turns back.

375 EXT. THE CANADIAN SIDE

Molly and Ned, walking, Molly holding the child.

MOLLY

You gonna share your idea with me,
Father?

NED

Not Father. Ned.

MOLLY

Father Ned? You gonna --

NED

Just Ned.

MOLLY
You mean you're not --

He leans towards her, touches her face.

NED
I'm Ned.

She registers great surprise. The baby begins to wake in her arms. Ned looks from her face towards the Monastery.

376 POV

Jim by the water, the Monastery behind him. Jim shrugs.

377 ANGLE

Ned with Molly. He shrugs. He gestures before him as if to say "Do you want to come with me?" Beat. She takes his arm and the two with the Little Girl walk further into Canada.

378 INT/EXT: MONASTERY - CHAPEL

Jim and the Young Monk. Jim turns into the Monastery, the Young Monk precedes him. They pass by the Shrine, CAMERA MOVES with them. As they pass, Jim looks up at the Shrine.

379 POV - THE MADONNA

A tear on her cheek.

380 ANGLE - Jim looks at the Madonna, then at the hole in the roof, dripping water on the Shrine.

381 CLOSEUP - THE FACE OF THE MADONNA

with the tear falling.

382 ANGLE - Jim looks at the Madonna.

JIM
(to himself)
They oughta get that thing fixed.

Jim moves deeper into the Monastery. Two monks close the huge doors to the outside.

FADE OUT.

THE END