

He turns back to look at the settling dust. Through the haze, cycling into view around the bend, is the Boy.

GABRIEL     You see?

Jayne looks at the Boy. The Boy stops on his bike at the side of the road; just stands looking at them, half in his saddle.

JAYNE         Give him a lift?

GABRIEL     No. He needs the mountain. We're going down into the valley.

Gabriel holds up his arm - half wave, half salute to the Boy. Then turns back in his seat and starts the car.

GABRIEL     He has plenty of time for the valley.

They drive off; the Boy watches them disappear into dust.

**ext. valley. day.**

The car plummeting on a twisting round into rich forestry.

JAYNE         Land was flat where I come from. But still you'd have to get above it somehow. I'd go up the Minster. You know York Minster?

GABRIEL     "Minster"? What is that?

JAYNE         Like a cathedral. You'd walk up these stone steps, round and round, three hundred and sixty-two of them-

GABRIEL     Ha! You counted. Good.

JAYNE         At the top you'd see for miles around. City below, then flat fields and sky.

GABRIEL     You see, always we need that view of our home. To see how small it is. To see how none of it matters so much. You like cathedrals?

JAYNE         Not really.

The car winds down into the valley.

**ext. monastery. day.**

The car eases up, takes a side road. The road much slower and bumpier.

GABRIEL     There is a monastery here. It was established hundreds of years ago, because the valley was full of evil spirits that had to be exorcised. The Carmelites are still there, still exorcising. They haven't finished their work here.

The car turns a bend and the monastery comes into view. A gasp comes out of Jayne at the sight of this fantastic stone medieval building. Smiling, Gabriel pulls the car to a stop off the road.

GABRIEL     The men still live here as they did in the sixteenth century. It is a hard life they have chosen. You must admire it.

He gets out of the car.

GABRIEL     I do not think women are exactly welcome. But you would like to see the building?

Jayne nods; gets out of the car. They walk towards the monastery.

At the locked front gate, a handwritten note in Spanish.

JAYNE        Can't make sense of that.

GABRIEL     It is in old Castilian. It is difficult even for me. Roughly. "This place is not for tourism, nor for your entertainment. This is a serious place for prayer and for penitence. Only the penitent are welcome." Or something. So how are your prayers, Smudge? Are you penitent enough to be here?

Along the wall, a vagabond rings a bell at a side door.

GABRIEL     No women. Ssh.

The two of them step into bushes watching the vagabond at the gate. The man has long matted hair and a long dank beard; he wears a patchwork of discarded clothes and old boots wrapped in parcel tape. He has a slight shake

or tremour. The side door opens; a Monk nods at him. They know each other. The monk disappears, leaving the vagabond at the gate. He looks around nervously a few times; sensing another presence. The Monk returns with a small parcel, a hunk of rough bread and cheese, and a flask. He gives them to the vagabond, who puts these things in a sack. The Monk blesses him, then closes and locks the side door.

Jayne watching all this from the bushes.

The Vagabond turns away from the side door, and darts a fearful look around at the trees and bushes. His face caught for a moment. It is Marko.

Marko turns away quickly, swinging his sack over his shoulder, and jumps down through bushes towards the riverbank.

Jayne runs out of the bushes after him.

Gabriel comes out, starts after her but has no chance of catching her. He stands and watches as she dives into the shrubs. CUT TO/

**ext. riverbank. day.**

Jayne sees Marko riding scree down to the riverbank. She chases after him; takes a tumble in the scree and rides down on her backside. Lands in a heap at the riverbank. Sees Marko looking back from a rock which he scales by the monastery wall. He sees she is all right. He continues up the rock. Jayne picks herself up and paddles the river to the rockface and starts to climb after him. She is cut and bruised, but goes on.

Marko looks down from the top of the rock; sees Jayne pursuing him. He gesticulates at her to go back. She continues up the rock. Marko throws his sack down and climbs a ledge along the monastery wall. A sheer drop into the rushing river below. He edges along the ledge.

Jayne drags herself to the top of the rock just in time to see Marko's face looking round from the far side of the ledge at her. She stands at the top of the rock. He disappears around the other side of the wall. Jayne picks up his