THE MUSKETEERS III Episode One

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EXT. SCARPE VALLEY. BATTLEFIELD. DAY 1.

1

Out of darkness: the boom of cannon, the clash of swords and shouts of fighting men. Growing louder, then hard cut into:

The chaos of battle - and we are right in the middle of it - kinetic, harsh, brutal - the shots come like musket fire.

Now through the smoke we see a MUSKETEER on horseback careering towards us, his uniform, scarred and torn - ATHOS is the rider, bloodied, muddy - grim determination - beside him sixty French Infantry soldiers charge towards the enemy with pikes and swords. The rest of the battalion, decimated, lie dead or wounded.

Three SPANISH CANNON, each with three loaders, announce their presence on a raised edge of the battlefield. In front of them the SPANISH TERCIO of ONE HUNDRED MEN, pikes at the ready, muskets picking off their FRENCH ATTACKERS. The cannon booms!

ATHOS

For war d!

The cannon booms again. The ground trembles. The impact behind the FRENCH ATTACKERS propels mud and debris into the air, which rains down onto the battlefield. ATHOS is thrown from his saddle amongst dead and dying MEN. He forces his head up, disoriented, bleeding. Sees TWO SPANISH PIKEMEN running straight at him ATHOS takes the arm suddenly reaching down to him and is pulled up: D'ARTAGNAN. From nowhere, PORTHOS crashes in and takes out the SPANISH PIKEMEN

ANGLE: the Spanish cannon roars. PORTHOS, D'ARTAGNAN and ATHOS retreat:

d' Artagnan

The artillery have no ammunition - no powder -

PORTHOS

Second battalion are gone. We have nothing left to throw at them -

ATHOS grabs a riderless horse - mounts it. He turns the horse towards GENERAL LANTIER and the CHIEF ADJUTANT, who are on a ridge overlooking the skirmish

PORTHOS (CONT'D)

Capt ai n?

ATHOS Hold your position -

ATHOS rides towards the ridge. PORTHOS glances at D'ARTAGNAN and they both look across at the cannon battery -

CUT TO.

2

EXT. EDGE OF THE BATTLEFIELD. RIDGE. DAY 1.

GENERAL LANTIER, a sly-looking individual with a weak chin. Beside him, the CHIEF ADJUTANT. ATHOS rides in - blood and anger clotted on his face -

> GENERAL LANTI ER What the devil are you doing here? Get back to your men.

ATHOS My men are being butchered - you're sending sword against cannon -

GENERAL LANTI ER You will hold your line at all costs, Captain Athos. We have to take the field.

ATHOS Our cannon are useless - where is the powder we were promised?

GENERAL LANTI ER The supply wagons did not arrive. You will have to advance without artillery support.

ATHOS There won't be a man left alive -

GENERAL LANTI ER You are soldiers - the King's own Regiment. Now go out there and DIE for him

That tips ATHOS over the edge - right in the GENERAL's face:

ATHOS

That is your strategyi T63J0. 2R ereTj 1 0 0 1 168 276. 01 168

3

INT. EDGE OF THE BATTLEFIELD. GENERAL'S TENT. DAY 1.

3

Moments later. The GENERAL comes into the tent, takes a flask from his jacket and takes a long draught.

Stepping out of the shadows: a large man clothed in black, black eyes, face scarred and pock-marked like a landscape after a battle. The GENERAL drops the flask.

GENERAL LANTI ER

Grimaud. Impossible. You can't be here -

A second man [VOISARD] steps into the tent behind him, cutting off his retreat. GRIMAUD steps towards LANTIER and violently grabs his arm GRIMAUD reaches out and VOISARD hands him a MEAT CLEAVER. The GENERAL shrinks away in fear.

> GENERAL LANTIER (CONT'D) I will get you your money - I swear it -

> > GRI MAUD

You think you can hide from me? Even on a battlefield I will find you -

He grabs the spluttering GENERAL, slams his hand onto the table and brings the MEAT CLEAVER down across the GENERAL's hand! [We don't see this - the speed, brutality and reaction should be quite enough]. Blood splashes the GENERAL's face as he cries out -

CUT TO.

4 EXT. SCARPE VALLEY. BATTLEFIELD. DAY 1.

4

Meanwhile. The cannon booms again. ATHOS rejoins PORTHOS and D'ARTAGNAN -

ATHOS Musketeers to me!

The remaining thirty FRENCH TROOPS muster around him

ATHOS (CONT'D) We are on our own. Knock out those cannon and the battle is won.

PORTHOS

We need a plan -

d' artagnan

ATTACK!

He charges towards the TERCIO and the cannon behind. PORTHOS looks at ATHOS.

ATHOS

I hate it when he does that.

And he and PORTHOS charge after D'ARTAGNAN -

CUT TO.

5 EXT. SCARPE VALLEY. BATTLEFIELD. CANNON BATTERY. DAY 1. 5

Suddenly charging at the SPANISH line through the smoke and chaos: three men - D'ARTAGNAN, PORTHOS, ATHOS, swords raised - leading the last of the FRENCH INFANTRY.

The SPANISH can't believe what they are seeing. Are they insane? It's suicide! The Spanish muskets fire off a round. A few FRENCH SOLDIERS drop -

ANGLE: PORTHOS' shoulder pad takes a ball and flies off - but he's still coming - D'ARTAGNAN and ATHOS with him! The two opposing forces meet, pikes lock. D'ARTAGNAN ducks under the opposing pikes, slicing at the SPANISH CRACK! The powder barrel explodes! A chain reaction of explosions.

WIDE: As the smoke clears, there are BODIES and MEN everywhere, the surviving SPANIARDS routed. PORTHOS is on his knees, exhausted, spent. ATHOS helps him to his feet -

ATHOS (CONT'D)

d' Ar t agnan?

ANGLE: a mound of five or six SPANISH bodies. ATHOS and PORTHOS drag them aside and D'ARTAGNAN Looks out - grins. ATHOS and PORTHOS pull him up. We see the SPANISH GENERALS There's a figure standing there: hat down and black coat billowing in the wind, ATHOS' eyes narrow -

Through the last wisps of powder smoke lingering in the valley, the MAN IN BLACK steps amongst the fresh and bloody bodies. He breathes in the scene.

Something shiny catches his eye. Chases off a rook and bends down over a broken body. Two rings on the man's open hand. . Deftly GRIMAUD slips the rings from the fingers and delicately wraps them in an expensive silk handkerchief -

Then he rises, a shadow against the sun, and turns directly

Cajoling, encouraging, two figures stripped to the waist in a makeshift ring, bare-knuckle fighting -

Welcome to Paris.

The man pummelling CLAIRMONT is CAPTAIN MARCHEAUX of the RED GUARD. He takes another swing - to a huge roar from his supporters. The YOUNG CADET takes the punch and goes sprawling down. His bruised and battered face hits the wooden floor and blood spatters from his mouth -

Find: a roaring fire at the side of the room Beside it a tall, thin figure sits up in a high backed chair, beside him a table with a large glass of port. At first we see only his boots: the right one built up slightly at the sole; the tip of an ebony cane tapping against it. Then to the table, as a hand flicks the jewel of a locket ring open. He taps the contents of the compartment - one last fine slice of opium resin - into the glass.

Governor PHILIPPE ACHILLE FERON, raises the glass to his lips and drinks off the wine. He takes the hit - his dark eyes register the faintest hint of relief as his hungry eyes eat up the carnage in the ring -

CLAIRMONT is being dragged to his feet by his friends, water thrown over him - dopey, punch drunk, staggering - he has obviously had enough -

MARCHEAUX meanwhile is eager to continue - held back by his own side. He turns to FERON.

FERON

Finish him

MARCHEAUX pushes forward and throws his punch -

And a hand interjects - holding MARCHEAUX's fist firmly in mid-air. The figure behind it steps forward: TREVILLE.

TREVI LLE

You want to fight so badly - I can send you to the front -

And standing alongside him CONSTANCE, her anger and indignation obvious -

CONSTANCE

Isn't there enough violence and bru1 0ssbyA compassbyArbach a h - Tj 1 0 0 1 168 168.56492.4 FERON A little innocent amusement,

Minister Treville. Nothing more.

TREVILLE I should have guessed you'd be behind this Feron.

FERON Come now - the Red Quard and the Musketeers have always maintained a healthy rivalry.

The CADETS help CONSTANCE with the battered CLAIRMONT. Jeering from the RED GUARD.

CONSTANCE

(in FERON's face) They are cadets! And you pit them against trained soldiers!

FERON

(playing to the crowd) This one really need more training. Run along boy and hide behind the skirts of Madame d'Artagnan -

Laughter from the RED GUARD. CONSTANCE is incensed. TREVILLE's look to her is firm

TREVI LLE

Being Governor of Paris does not give you the right to treat the Red Guard as your personal brawling bullies.

CONSTANCE

They terrorize and persecute the people -

FERON

We are at war. This city breeds rebellion and insurrection. The Red Guard are all that stand between us and anarchy.

(to CONSTANCE) Now why don't you take your infant Musketeers, go home and tuck them in nicely. It must be near their bed time.

Beat, as they eyeball each other. CONSTANCE and the YOUNG CADETS help the beaten CLAIRMONT towards the door. TREVILLE follows. The RED GUARD cheer. FERON smiles -

8.

10

INT. EDGE OF THE BATTLEFIELD. GENERAL'S TENT. DAY 1.

10

Later. ATHOS strides into the command tent, PORTHOS and D'ARTAGNAN with him CHIEF ADJUTANT turns to them -

CHIEF ADJUTANT What do you want here?

PORTHOS

(in his face) We lost half our regiment because we didn't have the support we were promised -

D'ARTAGNAN Good men - wasted -

CHIEF ADJUTANT You don't understand -

ATHOS goes to the table: papers, everything splashed with blood.

CHIEF ADJUTANT (CONT'D) He sent me for maps - to trace the route of the artillery supplies. Then I saw him riding away. I'm sure it was not of his own volition-

ATHOS turns to PORTHOS and D'ARTAGNAN -

ATHOS

Show us -

The CHIEF ADJUTANT gestures to the map on the table -

CHIEF ADJUTANT The weapons transport was last reported on the road from Douai. It's only a few miles from here.

PORTHOS

Douai?

CHIEF ADJUTANT The General rode in that direction.

D'ARTAGNAN has found something in the corner of the tent -

D'ARTAGNAN Not all of him -

They look: the GENERAL's severed hand -

ATHOS (to D'ARTAGNAN) Find some horses -

PORTHOS

(stopping him) Why are you so bothered about Lantier? He didn't much care about us - out there -

ATHOS

He is still our commanding officer.

PORTHOS doesn't like it. But he follows ATHOS and D'ARTAGNAN to get the horses -

CUT TO.

11 EXT. SCARPE VALLEY. FOREST EDGE. DAY 1.

11

Later. Amongst the trees and scrub of the mountainside, a figure scrabbles along an incline. A YOUNG MAN, 17, excited, looks out over the valley:

LUC can see the aftermath of the battle below -

Behind him a group of five CHILDREN (including a six year old

The weapons transport halts and one of the accompanying troops - a SERGEANT - goes to speak to the GENERAL, salutes -

SERGEANT General Lantier. What are you doing here Sir? We have the powder consignment - we broke a wheel on the road -(sees his trussed up hand) General, you're injured -

GENERAL LANTIER Salute a superior officer! (the SERGEANT does) And the rest of you! Do as I say!

As the nonplussed SOLDIERS salute, LUC watches as a group of RAIDERS including VOISARD step forward from the cover of the treeline, pistols raised -

VOISARD and the RAIDERS shoot, cutting down the SOLDIERS. It's a massacre. LUC's mouth drops -

It's all over in a moment. Suddenly realizing the danger he is in, LUC starts to move away, but he slips and tumbles out into full view of the RAIDERS. VOISARD has spotted him, draws his pistol. LUC is paralysed -

Meanwhile, from the treeline, ARAM S has returned. He sees the carnage and LUC standing in the open with VOISARD coming towards him ARAM S, mind turning, pulls back. Surely he's not going to leave him? But in a moment he has gone.

VOISARD walks towards LUC, pistol aimed squarely at him -

VOI SARD

Don't move -

LUC stares, hypnotised.

The tension reflected on his face. Then suddenly -

ARAM S There you are, Luc -

VOISARD and LUC look: ARAM S, holding MARIE in his arms,

LUC goes to follow -

VOI SARD

Hold -

ARAM S They are so young and excitable. They never pay attention to anything that is going on around them (pointedly) They see nothing.

VOISARD lowers his pistol. LUC joins ARAM S and the CHILDREN and they start to move away, hearts in their mouths. Close:

ARAM S (CONT'D) (under his breath) Look straight ahead. Slowly now, don't run -

A tense, slow walk - past the watching RAIDERS - past the bodies of the dead SOLDIERS. Finally they turn the corner -

GRIMAUD steps out of the treeline and watches them go. The GENERAL, holding his agonizing arm, goes up to GRIMAUD -

GENERAL LANTIER For God's sake - I have done what you wanted. Take the weapons. Sell them I must have a surgeon -

GRIMAUD merely turns to VOISARD:

gri Maud

The monastery must be close. We hide the powder there until I contact the Spanish buyers -

VOI SARD nods.

CUT TO:

13

EXT. SCARPE VALLEY. ROAD [FURTHER ALONG]. DAY 1.

13

ARAMIS takes a moment to look back. They are out of sight of the RAIDERS. He hurries the children along -

LUC (still shocked) The soldiers - those men just shot them down. We cannot leave them -

ARAM S

Luc -

LUC You may have no stomach for it but there might be men left alive - ARAM S (firmly) You are frightening the children. LUC looks over at the CHILDREN, realises ARAM S' priority. He nods and they hurry quickly on -

CUT TO.

14 INT. LOUVRE. COUNCIL CHAMBER. DAY 1.

Meanwhile. TREVILLE is standing at the council table in full flow. Several NS COUNCIL MEMBERS and MAGISTRATE BELLAVOIX (whom we shall see more of in Episode 2). The King's chair is noticeably empty.

> TREVILLE The Red Guard are out of control. They persecute and brutalize ordinary citizens while the real criminals run free. Governor Feron must impose discipline on his men and order on the streets -

The committee shuffle uncomfortably. Looming behind TREVILLE: FERON.

FERON

Am I late? Not as late as the King obviously. (sits in the King's chair) But then His Majesty seldom stirs before two these days.

It is difficult to get comfortable, every movement a small anguish.

FERON (CONT'D)

Please Treville - go on. You were saying something has to be done and I'm not doing it.

TREVI LLE

The list of things you're not doing, Feron, gets longer by the day.

FERON

It is a little early to be challenged to a duel, Treville. Even of words. (looking around)

Is there no refreshment? A man might die of thirst -

A ROYAL FOOTMAN brings wine and glasses on a tray -

MAGI STRATE BELLAVO X

MAGI STRATE BELLAVOLX (CONT'D)

Parts of Paris are becoming ungovernable. Thieves, cut-throats, usurers - and they describe themselves as men of commerce.

Under the table FERON flicks open his locket ring. Nothing inside.

FERON

As long as they pay their taxes, surely their commerce is their own affair -?

TREVILLE Even if it is extortion? Murder?

FERON

There is always a market for that. As the King has once again decided to grace us with his presence, I suggest we adjourn.

The other COUNCIL MEMBERS seem to agree. FERON gets up.

TREVI LLE

I am not finished -

FERON

Perhaps not now but soon I'm sure. Another day Treville. Another day.

And with a sly look FERON goes out. The other COUNCIL MEMBERS follow. MAGISTRATE BELLAVOLX exchanges a wry look with the fuming TREVILLE -

CUT TO.

15

INT. DOUAI MONASTERY. CHAPEL. DAY 1.

15

Meanwhile. The room is spare and functional. ARAM S is with the ABBOTT.

ARAM S We should leave the monastery immediately. For the sake of the children -

ABBOTT The children, yes. It is past the hour for their lessons, brother.

ARAM S With the greatest of respect Abbott, I do not think you realise the danger -

ABBOTT

The children have lost their homes and their families, yet you seek to take their last refuge from them The conduct of the war is no concern of ours.

ARAM S

These men were not soldiers. What I saw on the road was cold-blooded murder. We cannot protect ourselves here. Not alone.

ABBOTT

We are never alone, brother. We have the best protection of all. God watches over us.

ARAM S

I have seen violent men like this before -

ABBOTT

You live too much in the world. And in your own past.

ARAM S

I have given my life to God -

ABBOTT

Yet you tend your beard as another might a rose bush. And here you are speaking like a soldier again.

ARAM S

Forgive me, Abbott - you do not understand -

ABBOTT

I think I do. I have grown very fond of you over these last few years, Aramis. Your company pleases me. But your soul is still as restless and confused as it was the day you arrived here. You have been looking for something you may never find in a life of contemplation.

ARAM Stakes in his words.

ABBOTT (CONT'D)

Trust in the will of God. You question it too easily. If these men come here then we shall welcome them with God's love. His will be done. Now attend to your charges. 16.

TREVILLE can't believe it.

LCUI S Nothing is more important than my son -(to the DAUPHIN) And what is the one thing every good King must learn to do as soon as he possibly may?

The DAUPHIN thinks - it's quite hard -

DAUPHI N

Ri de!

LCUI S That's it! You are so very clever (to TREVILLE) He takes after me -

LOUIS claps his hands, the doors swing wide and a SERVANT leads in a SMALL PONY. LOUIS takes the reins and hands them to the highly excited DAUPHIN. ANNE can't believe what she's seei ng.

> LOUIS (CONT'D) Isn't he a beauty? Your own little charger -

> ANNE Please Louis - you can't bring that animal in here -

LOUIS waves her away -

LCUI S

Nonsense. (to the DAUPHIN) You see, Philippe and I picked out the very best one for you.

FERON's smug look infuriates TREVILLE. LOUIS leads the DAUPHIN and the pony outside -

> TREVI LLE You cannot distract the King forever Feron. Sooner or later l will have my say.

FERON That is your problem, Treville. You never stop having your say. Is anyone really listening?

TREVILLE bows to ANNE, withdraws quickly -

ANNE Mnister Treville - ?

FERON Ah, chocolate - you must have known I was coming -

He goes to help himself. ANNE stooT

ABBOTT (CONT'D) I do not understand. You say you were attacked. Have you any wounded?

GRIMAUD fixes him with his cold stare.

GRIMAUD There will be others coming. MUSKETEERS III EP 1 - YELLOW PAGES SCRIPT 29.05.15. 20.

GRI MAUD (CONT'D) Keep your counsel, do as I say and we will leave you in peace -

ABBOTT What is the meaning of this deception? What is it you are carrying?

The ABBOTT draws back a corner of the tarpaulin looks in: the barrels of gunpowder -

ABBOTT (CONT'D) You cannot bring gunpowder into a sanctuary of God. You must leave. This moment. Open the gates -

But the FRIARS are stopped by armed RAIDERS.

ABBOTT (CONT'D) Stand aside. I will do it -

The ABBOTT steps forward. A flash of steel as GRIMAUD draws his blade - and thrusts it hard under the ABBOTT's rib-cage -

From his hiding place ARAM S watches in horror as the ABBOTT slumps to the ground, dead -

GRIMAUD (to VOISARD) Detain the friars in the chapel. If any resist, kill them Bring the General to me -

GRIMAUD strides towards the ABBOTT's quarters.

From his hiding place, ARAM S watches. Still, he cannot see GRIMAUD's face as goes inside. VOISARD brings forward GENERAL LANTIER and pushes him towards the ABBOTT's quarters. The other RAIDERS start to round up the FRIARS. ARAM S turns -

LUC (now wearing only a rough, loose shirt, not the tunic) is standing behind him

CUT TO.

18 EXT. MUSKETEERS GARRI SON. COURTYARD. DAY 1.

18

Meanwhile. A cart filled with bags of vegetables and crates of fruit has drawn up at the gate. CONSTANCE is arguing with the TRADER who is making the delivery. CADET CLAIRMONT, his face bruised and eye black, is at the stables on work detail with another NS CADET.

> CONSTANCE I'm not paying that!

TRADER

You don't understand how the market works -

CONSTANCE

Don't take me for a fool just because I wear a skirt. It's almost twice what I paid last week. This is no better than robbery.

TRADER

I got to make a living too. Pay my supplier -

CONSTANCE

Yes and I know who. Lucien Grimaud. Well, I don't want him or you anywhere near the Garrison. Take your goods and get out!

She turns away -

TRADER

You're making a mistake. You won't find anyone cheaper. Not now.

CONSTANCE Are you still here? I said CUT!

She starts to usher him out. The TRADER leads the cart out of the Garrison gate and away. CONSTANCE turns -

CONSTANCE (CONT'D) Clairmont? With me -

CLAIRMONT comes over -

CONSTANCE (CONT'D) We're going shopping.

CLAI RMONT nods -

CUT TO.

19

EXT. PARIS. STREET MARKET. DAY 1.

Later. The threadbare market stalls reflect the growing shortages - the threadbare PEOPLE queuing at shop fronts and stalls even more so. CONSTANCE and CLAIRMONT are making their way though the busy street -

CONSTANCE

Grimaud has a stake in all the Paris markets now. There must be someone left who won't pay his inflated prices. 19

21.

CLAI RMONT

CAPTAIN MARCHEAUX Runs the Musketeers Garrison - wife of a war hero - yet still she causes trouble for you all. (looking CONSTANCE up and down) Look at her. What kind of get-up is She's forgotten she's a woman!

A sullen murmur from the PEOPLE. They stand and watch CONSTANCE walk away with CLAIRMONT - threat hangs in the air, intense and ugly. Someone throws a rotten turnip. CLAIRMONT gamely tries to protect her -

> CLAI RMONT They are wrong Madame -

But CONSTANCE hurries quickly away. On CAPTAIN MARCHEAUX watching her go, smiling -

GRIMAUD Take a man's title and fine clothes. Peel his skin away, little by little. He pushes down - harder -

GRI MAUD (CONT'D) Doesn't matter if his blood is red or blue - if he has respect, he matters. I will have RESPECT!

He twists the GENERAL's head abruptly - the CRACK as his neck breaks is nauseating. The GENERAL's body flops onto the floor. GRIMAUD stands over him

CUT TO.

21

21 INT. DOUAL MONASTERY. DORMLTORY. DAY 1.

> Moments later. LUC looks up at the screams. He exchanges a charged look with ARAMIS, who is standing with MARIE and the CHILDREN -

> > ARAM S

(whi spered) You remember the games of hide and go seek we sometimes play? Well we're going to play a game like that now - but we all have to be very quiet - no one can hear us -

ARAM S puts his finger to his lips, leads the CHILDREN away -

CUT TO.

22 INT. DOUAL MONASTERY. CORRIDOR/CELLARS. DAY 1.

Seconds later. There are shouts and sounds of commotion echoing close. Two RAIDERS push two FRIARS down the corridor and out. Beat. ARAM S looks out from a stairwell - signals behind him

He quickly ushers MARIE and the CHILDREN down the corridor through a door. LUC starts coming but has to pull back into the stairwell: VOISARD and two RAIDERS are coming -

ARAM S ducks inside the door, signals to LUC to get back -

VOI SARD

Take what you can find in the kitchens. The men haven't been fed since we left Paris.

VOISARD walks forward into the stairwell. LUC has gone.

CUT TO.

D' ARTAGNAN

Shot from behind. This wasn't an ambush, it was an execution -

Then in the distance - a church bell starts to ring - insistent, an emergency.

PORTHOS

Sounds like trouble -

D'ARTAGNAN remounts and they ride away -

CUT TO.

24 INT. DOUAI MONASTERY. CELLARS. DAY 1.

Meanwhile. ARAMIS is with the CHILDREN looking for a place to hide. He looks up at the sound of the bell nearby. Close:

ARAM S

Luc -

CUT TO.

25 INT. DOUAL MONASTERY. BELL TOWER. DAY 1.

Meanwhile. LUC is pulling hard at the bell rope - hanging off it as it rides up -

VOI SARD and two RAI DERS are hammering at the door, which LUC has barricaded as best he could - another push and they are in. LUC runs for the crypt steps.

VOISARD and the RAIDERS kick the barricade aside, look around for LUC -

VOISARD Search the place - find him

CUT TO.

26 INT. DOUAI MONASTERY. CRYPT. DAY 1.

Moments later. LUC is dragging back a broken metal grille over a narrow drainage duct in the wall. He quickly squeezes himself inside and starts to scrabble for the other end -

CUT TO.

24

25

27 INT. DOUAI MONASTERY. CELLARS. DAY 1.

Meanwhile. Out of the gloom two RAIDERS - one carrying a lantern - make their way through the cellars. Both have their swords drawn.

There's a line of large barrels positioned against the wall. One thrusts his sword into the first barrel. Then the next and the next. Nothing.

The other, carrying the lantern, looks out into the dark. Steps tentatively forward. As he does so to his left he sees in an alcove:

A large wine rack filled with bottles. The RAIDER smiles and pulls out a bottle -

Revealing the face of MARIE behind the rack. More interested in opening the bottle, the RAIDER does not notice the little girl as he takes a long draught. He passes the bottle to his comrade. Meanwhile a hand gently presses on MARIE's head and her face sinks down -

The two RAIDERS, drinking liberally, leave -

ARAM S looks out from behind the wine rack and breathes -

CUT TO.

28 EXT. DOUAI MONASTERY. WALLS. DAY 1.

Moments later. Muddy and wet LUC pushes up an iron cover about fifteen feet from the wall and pulls himself up and out of the drainage sump and runs for the trees -

CUT TO.

29 I NT. LOUVRE. QUEEN' S DRAWING ROOM. DAY 1.

Meanwhile. ANNE and FERON are taking chocolate together. FERON stands at the open casement doors looking out at:

LOUIS leading the DAUPHIN around on his pony -

ANNE

He grows older and the King reverts to the Nursery. I wonder sometimes which Louis is the child.

FERON suddenly leans his head against the window, draws a sharp intake of breath. He is in enormous pain; his knuckles whiten as he grabs the window frame -

ANNE (CONT'D) You are unwell?

FERON struggles to answer her. A beat before he regains himself.

FERON

My stick-

ANNE picks up the stick and brings it to him

FERON (CONT'D) The family disease - the crumbling Bourbon spine. It sometimes bothers me.

ANNE

I'm sorry. Louis was blessed to escape your father's illness.

FERON

Louis has always been blessed. His mother was Marie de Medici, mine was the Lady-in-Waiting.

ANNE

The question of your birth never bothered the King. He has a generous spirit. More sober councillors advised him to disown you but he is very fond of you.

FERON (eyes bore into her) You really don't look Spanish.

ANNE

You don't look like a bastard.

FERON

(smiles blithely) We really must do this more often.

ANNE maintains her poise.

The DAUPHIN runs in -

FERON (CONT'D)

Here's our little man. Come - give your poor Philippe a kiss -

The DAUPHIN runs up to FERON, who tickles and kisses him. As the DAUPHIN wrestles with him playfully, ANNE notices FERON wince in pain -

> FERON (CONT'D) Where's Papa?

The DAUPHIN points towards the window. FERON and ANNE exchange a look.

31 EXT. ARDENNES. MOUNTAIN FOREST. ROAD. DAY 1.

Meanwhile. ATHOS, PORTHOS and D'ARTAGNAN ride up; they can see the monastery in the distance.

As they go to ride on - suddenly from nowhere a figure staggers from the undergrowth and stands before their horses -

They halt just in time. D'ARTAGNAN dismounts and rushes over -

LUC (pointing back) Helpus –

D'ARTAGNAN catches him before he falls, exhausted -

CUT TO.

31AEXT. ARDENNE. MOUNTAIN FOREST. ROAD. DAY 1.31A

Moments later. D'ARTAGNAN is giving LUC water from his

32 INT. DOUAI MONASTERY. CRYPT. DAY 1.

 D^{\prime} ARTAGNAN helps PORTHOS out of the narrow aperture under the wall. This is whispered, urgent:

PORTHOS

He nods to LUC who leads them into the gloom -

CUT TO.

33

33 INT. DOUAL MONASTERY. ABBOTT'S ROOM. DAY 1.

Meanwhile. In a corner, the body of GENERAL LANTIER. GRIMAUD is washing his hands and face in a bowl as VOISARD comes to the door.

hcreepng anto the gcll?ar GRIMAUD The bell. Who rang the bell?

> VOISARD The boy we saw on the road earlier. He got away. Should've finished him then.

Wiping his face in a cloth, GRIMAUD looks over at VOISARD.

GRIMAUD You really want to argue with my orders?

His eyes are chilling. Beat. VOISARD shakes his head.

GRIMAUD (CONT'D) Put men outside the walls. No one else escapes. And bring around my horse. l'II ride out to meet the Spanish buyers at the border.

Gf or ward-

PORTHOS heads him off, forcing the FIGURE back. D'ARTAGNAN behind him -

A strange kind of cat and mouse in the half-light - as the FIGURE darts one way then another, deft and clever -

But the three MUSKETEERS suddenly have him cornered, swords pointed right at him -

The figure raises his hands and his head, stepping forward: ARAM S! The realisation between them is mutual incredulity -

> LUC Stop! Not him This is -

> > d' Artagnan

Aramis.

D'ARTAGNAN embraces ARAM S. r 6S319Uuzzled.

d' artagnan

d'Artagnan -

LUC's jaw drops. can't take it in.

> LUC The stories were true.

> > ATHOS

Our reputation proceeds us.

ARAM S laughs, excitement and genuine pleasure spilling out. He still can't quite believe it.

> ARAM S God moves in mysterious ways.

D'ARTAGNAN It's not that mysterious. We have been stationed in the valley below.

PORTHOS A little thing called the war -

ARAM S We know all about the war here.

He goes over to the barrels, leans inside one and lifts out MARIE. Then one at a time a CHILD's head bobs up –

ARAM S (CONT'D) Now we have to get them to safety -

CUT TO.

INT. MUSKETEERS GARRISON. MESS ROOM. DAY 1.

____ He

36 INT. DOUAI MONASTERY. STAIRWELL. DAY 1.

At a window looking out: PORTHOS and ATHOS -

GRIMAUD - back to them, a dark figure in the failing light - rides out to the West.

ATHOS

I swear that's the same man I saw on the battlefield earlier.

PORTHOS

We need to get out of here. They might be going for reinforcements.

ATHOS spots VOI SARD below them

VOISARD (O.S) Keep watch outside the wall. No one leaves.

ATHOS We wait until dark. If we can keep the children hidden until then we have a chance -

CUT TO.

37 INT. DOUAI MONASTERY. CELLARS. DAY 1.

Later. The CHILDREN are hidden behind the barrels, ARAMIS is quieting them PORTHOS on watch. LUC whispers to D'ARTAGNAN and ATHOS:

LUC Was he [ARAM S] one of you - I mean a Musketeer?

D'ARTAGNAN The best shot in the army.

LUC stares at ARAM S, taking in this news -

ATHOS One of the finest soldiers I have ever known -

LUC is suddenly seeing ARAM S in a whole different light -

One of CHILDREN, MARIE, walks nervously up to PORTHOS. Stands looking at him ARAMIS goes to gather her with the others. MARIE whispers something in his ear. He turns to PORTHOS:

> ARAM S She wants to know if you're a giant.

PORTHOS

(looking down at MARIE) I won't eat you. I'm not very hungry. Yet.

He smiles. MARIE eyes him suspiciously, then kicks him in the leg and hurries away to hide behind the other CHILDREN. PORTHOS looks indignant -

ARAM S

I think she likes you.

PORTHOS

Funny way of showing it.

ARAM S It really is good to see you again, my friend. It's been too long.

He goes to embrace him, but PORTHOS moves away. ATHOS watches, listens -

PORTHOS

That wasn't my choice.

ARAM S

They can drink and gamble there all night. Amongst other things.

CONSTANCE It has everything we need?

CLAI RMONT

Ever yt hi ng.

CONSTANCE nods, CLAIRMONT slips away. CONSTANCE turns to TREVILLE -

TREVI LLE

Constance, I am a M nister of the Crown -

CONSTANCE

For one night you can be a Musketeer again. We will show Feron and his Red Guards we are not to be humiliated.

TREVILLE stares over at the Drinking Den.

CUT TO.

39 INT. PARIS. OLD BATH HOUSE. NIGHT 1.

Later. CAPTAIN MARCHEAUX takes a drink at a table as the other RED GUARDS lower themselves into a large Roman-style bath.

CUT TO.

40 INT. PARIS. OLD BATH HOUSE. ROBING ROOM. NIGHT 1. 40

Meanwhile. Close: RED GUARD uniforms snatched from their hooks by grasping hands.

A moment later the uniforms are dumped in a pile on the floor and we see CONSTANCE dousing them in lamp oil - she drops a lighted candle - the oil and cloth burst into flames -

CUT TO.

41

41 INT. PARIS. OLD BATH HOUSE. NIGHT 1.

Later. Smoke begins to seep into the room CAPTAIN MARCHEAUX is drinking. The other RED GUARDS are the first to spot it -

A voice shouts 'FIRE!' And we can see flames licking at the doorway -

The RED GUARDS jump up out of their baths, start to throw water towards the flames. CAPTAIN MARCHEAUX runs for the door, but is beaten back by the flames. Suddenly a hooded figure appears at the side door. CLAIRMONT cries out:

CLAI RMONT

This way!

He ushers the CAPTAIN one way, then opens another door for RED GUARDS and, still naked, they run through -

They continue quickly down the stairs, throw open the side door and run through - into:

CUT TO.

42 EXT. PARIS STREET. NIGHT 1.

A busy street. The door slams behind them

There's a whoop of laughter. The RED GUARDS are appalled to see a CROWD of people (some of whom we saw abused earlier) standing with torches, laughing at them CONSTANCE and the CADETS are standing at their head, birch twigs and leather straps in their hands.

CONSTANCE

Not quite so cocky now...

The RED GUARDS protect their modesty as best they can.

And CONSTANCE and the CADETS step forward. The RED GUARDS run the gauntlet through the crowd, receiving blows across their bobbing behinds from the twigs and belts wielded by CONSTANCE and the CADETS. As they run on yelping, a hail of mud and rotting vegetables rains down on them from the jeering CROWD -

CUT TO.

43 INT. PARIS. OLD BATH HOUSE. CELLAR ROOM. NIGHT 1.

43

Moments later. A single taper lights the way. CAPTAIN MARCHEAUX peers into the gloom looking for the way out.

- and TREVILLE steps from the shadows -

CAPTAIN MARCHEAUX Minister Treville. What's all this about?

TREVILLE I thought it was time you picked on someone your own size -

And he swings a punch into:

44

44 INT. DOUAI MONASTERY. CRYPT. NIGHT 1.

Meanwhile. The dark entrance to the escape duct. PORTHOS is with D'ARTAGNAN clearing some of the debris from it. LUC and the CHILDREN looking around for lengths of cord or rope. ARAM S and ATHOS are sitting apart tying what they find together to make one long line.

> ATHOS You have a right to lead any kind of life you wish. We all do.

ARAM S If it is for the right reasons -

ATHOS I know that guilt brought you to this place.

ARAM S Perhaps guilt is a kind of cowardice. Though God knows I have plenty to be guilty about.

ATHOS is intrigued.

ARAM S (CONT'D) Adele - Isabella - Marguerite. They are dead because they made the mistake of loving me. Even the Queen -(he stops)

ARAM S (CONT'D) (smiles) I never had a problem with poverty -not even with celibacy -

ATHOS is amused -

ARAM S (CONT'D) It was the obedience I could never take to.

ATHOS laughs, ARAM S too.

ARAM S (CONT'D) It is good to see you, my friend -

PORTHOS breaks the moment curtly -

PORTHOS The light has gone. We need to move - now -

ATHOS whispers to ARAM S -

ATHOS

Give him time.

ARAM Slooks to PORTHOS, then passes D'ARTAGNAN the rope -

ARAM S Luc, the children -

LUC gathers the CHILDREN together. D'ARTAGNAN makes ready at the entrance -

> D' ARTAGNAN I'll go through first. When I pull on the rope send the first one through -

He starts to drag himself into the tunnel, leading the rope behind him -

CUT TO.

45 EXT. DOUAI MONASTERY. WALLS/TREELINE. NIGHT 1. 45

> Moments later. D'ARTAGNAN reaches the cover, pushes it up and peeks out:

Three RAIDERS have a fire going under the wall and are sitting around it -

D'ARTAGNAN has to pull back as a RAIDER walks past, close to the cover. Beat. Then he peeks out again -

The RAIDER returns to his comrades by the fire.

CUT TO.

38.

46 INT. DOUAI MONASTERY. CRYPT. NIGHT 1.

Moments later. ATHOS and PORTHOS are at the entrance to the duct - the rope is tugged twice -

PORTHOS

Now -

ARAM S and LUC are with the CHILDREN -

ARAM S

Luc - you first - help the children at the other end -

LUC nods, heads down into the tunnel, following the rope. ARAM Sturns to the CHILDREN.

> ARAM S (CONT'D) You are each going to go through one at a time. When you reach the end d'Artagnan will help you out. Run to the trees. Luc will be waiting -

The CHILDREN are nervous, unsure. MARIE is next to go. She stands beside PORTHOS who is holding the rope -

PORTHOS

We friends now?

MARIE nods, the rope is tugged and PORTHOS lifts MARIE into the tunnel. ATHOS turns to ARAM S:

ATHOS

Porthos and I will deal with this help the friars -

ARAM S nods, heads out. PORTHOS watches MARIE crawl away into the gloom -

CUT TO.

47 EXT. DOUAI MONASTERY. WALLS/TREELINE. NIGHT 1.

Later. In the foreground: the RAIDERS are sitting around their fire drinking and laughing, their backs to:

The cover opens and D'ARTAGNAN lifts out one of the CHILDREN, who runs for the trees where LUC is waiting for them with MARIE and some of the others -

CUT TO.

48 INT. DOUAI MONASTERY. CHAPEL. NIGHT 1.

Later. A RAIDER GUARD standing outside the chapel door steps inside and looks around. The FRIARS are kneeling, heads down with their backs to him, chanting softly: "Christe eleison... Kyrie eleison imas". The RAIDER GUARD withdraws.

48

Then one of the hooded figures looks around: ARAM S. He turns to the other brothers, puts a finger to his lips and gestures towards the steps to the crypt -

CUT TO.

49 INT. DOUAI MONASTERY. CRYPT. NIGHT 1.

49

Later. PORTHOS helps a monk down the tunnel. ARAM S and ATHOS with him

ATHOS (to ARAM S) You are next -

ARAM S

You will follow?

ATHOS exchanges a look with PORTHOS -

ATHOS

We have matters to attend to here. Head for the mountains, we will find you there -

ARAM S hesit at es.

PORTHOS Your brothers are waiting.

The irony is not lost on ARAM S. He heads into the tunnel -

CUT TO.

50 OMITTED (MOVED TO SCENE 51A)

51 EXT. ARDENNES. MOUNTAIN PATH. DAY 2.

Later. B/G the stunning vista of the Ardennes mountains in the early morning sun. In the foreground ARAM S, with LUC, leads a line of CHILDREN along a small mountain path winding around the mountain. The FRIARS bring up the rear of the column. A couple of the smaller CHILDREN start to run around and off the path -

50

ARAM S Children, stay in line - the path gets difficult here -

As LUC and ARAM S help the CHILDREN along:

LUC

Why didn't you tell me the stories you told us were true? You were one of them A Musketeer.

ARAM S I renounced that life when I joined the monastery -

LUC

And now?

ARAM S won't be drawn. He is obviously still in some turmoil.

CUT TO.

51A INT. DOUAL MONASTERY. CHAPEL. DAY 2. 51A

> Later. The RAIDER GUARD comes in. The hooded figures kneeling at the alter are conspicuously silent. The RAIDER GUARD goes over to them pushes one -

> And the cassock falls away - revealing a statue of Christ and prayer cushi ons -

> > CUT TO.

52

53

EXT. DOUAL MONASTERY. COURTYARD. DAY 2. 52

> Meanwhile. The gates are open. VOISARD with four RAIDERS on foot -

> > VOI SARD

They can't have got far. Follow me -

REVERSE ANGLE: VOISARD and the RAIDERS run out. At a window behind them PORTHOS watches -

CUT TO.

INT. HOTEL DE VILLE. FERON'S OFFICE. DAY 2. 53

> Later. FERON - pale, sweaty, in great discomfort - pours water into a bowl. MARCHEAUX is with him, bruised and beaten. FERON throws him a cloth.

> > FERON Clean yourself up.

CAPTAIN MARCHEAUX Treville's a disgrace to France -

He splashes his face with water -

CAPTAIN MARCHEAUX (CONT'D) What kind of soldier puts woman in charge of the Garrison mess? FERON

Perhaps he's warming her bed while her idiot husband is away at war -?

FERON is amused but MARCHEAUX does not find that funny. He rubs at his face with the cloth - too hard - he opens a cut -

CAPTAIN MARCHEAUX There's something unnatural about the bitch - she's got the cunning of the devil -

FERON sees the blood running down his face, takes the cloth and dips it in the water, then tenderly dabs MARCHEAUX's face and temple, stopping the bleeding - as he does it:

> FERON And yet you've let her turn the Red Guard into a laughing stock -?

Close: MARCHEAUX looks up into his eyes. Beat.

FERON (CONT'D) This undermines my authority Georges - it can't happen again -

MARCHEAUX understands, nods. FERON feels a sudden shooting pain, takes a sharp breath, closes his eyes.

CAPTAIN MARCHEAUX

Governor -?

FERON drops the towel and staggers for his chair - in agony. CAPTAIN MARCHEAUX steps forward to help him -

FERON

Don't touch me!

MARCHEAUX steps back. Breathing hard, FERON eases himself into his chair, breathes. A moment of reflection.

FERON (CONT'D) Look at us, Georges. We make quite a pair. Fit only for the infirmary.

He waves MARCHEAUX away. The CAPTAIN withdraws.

CUT TO.

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INT. DOUAL MONASTERY. ABBOTT'S ROOM. DAY 2. 54

> Meanwhile. D'ARTAGNAN looks inside. Signals to PORTHOS and ATHOS who join him -

The GENERAL's smashed, dead body lying on the floor -

ATHOS turns away, his face grim, resolute -

CUT TO.

55 EXT. ARDENNES. MOUNTAIN PATH. DAY 2.

Meanwhile. ARAM S, LUC, the FRIARS and the CHILDREN are making their way up the mountain path winding alongside the tree line -

LUC meanwhile is looking out: from this vantage point he can see RAIDERS riding towards them -

> LUC They're coming -

ARAM S looks around - as a shot rings out. One of the FRIARS falls. The CHILDREN start to panic, running and screaming -

ARAM S

Qui ckl y!

ARAM S and LUC usher the CHILDREN and FRIARS into the forest-

CUT TO.

EXT. ARDENNES. MOUNTAIN FOREST. UNDER A BRIDGE. DAY 2. 56

> Moments later. The CHILDREN are squatting under a bridge. LUC and the FRIARS cover them with leaves and brush. ARAM S removes his monk's habit so he can move more easily. He has a simple shirt, breeches and boots beneath. He turns to the FRI ARS -

> > ARAM S (to the FRIARS) Now quickly - hide where you can. Go!

The FRIARS scatter into the trees. ARAM S looks out: he can see four RAIDERS making their way through the trees, slashing at the undergrowth with swords.

> ARAM S (CONT'D) (to LUC) Stay with the children. You are their protector now.

54

55

LUC

What are you going to do?

But ARAM S has disappeared into the forest -

CUT TO.

57 EXT. ARDENNES. MOUNTAIN FOREST. DAY 2.

Moments later. RAIDER 1 coming through the trees - followed by RAIDER 2. Swords drawn.

Rustle of undergrowth nearby. RAIDER 1 looks around -

A figure in FRIAR's attire darts between the trees. RAIDER 1 looks to his companion and gestures a circle - they'll surround him RAIDER 2 heads off into the trees -

RAIDER 1 stealthily makes his way towards the spot. He pauses - looks across at the fallen tree trunk - nothing moves -

And suddenly from above: ARAM S swings down on a branch and kicks RAIDER 1 to the ground! Suddenly a cry nearby:

ARAM S looks around: RAIDER 2 has found one of the FRIARS. ARAM S is horrified to see RAIDER 2 run the MONK through in cold blood -

In his anger, ARAM S takes up RAIDER 1's sword and runs at RAIDER 2 - they clash. ARAM S' anger makes him careless and RAIDER 2 cuts him across the arm - the pain increases his fury and he thrusts, slashes and twists - disarming RAIDER 2, knocking him to the ground and holding his sword to his throat -

It is a moment of truth: he is on the verge of running the man through - stops - his guard drops.

RAIDER 1 exploits ARAM S' confusion and grabs at a dagger in his boot, thrusting it at ARAM S, who parries the blade and automatically thrusts his sword into RAIDER 1 who falls back dead.

ARAM S stands holding the sword, trying to comprehend what is happening. Then a cry:

LUC

Get away from them

ARAM S spins around, running towards the fallen tree -

Two RAIDERS have their swords drawn, LUC is holding them off with a branch -

RAIDER 3 slashes at LUC, forcing him back as RAIDER 4 kicks at the brush and discovers the cowering CHILDREN. He grabs little MARIE by the arm - triumphant - he holds up his sword -

And suddenly ARAM S is there - sword in hand -

ARAM S

Take your hands of f her!

And RAIDER 3 and 4 come at ARAM S - they fight -

LUC watches, amazed, as ARAM S takes on the two RAIDERS. He's rusty and he knows it, but his spirit and skill are still intact. He is fighting like a man possessed - blade flashing this way and that - finally he slashes down RAIDER 3 and runs through RAIDER 4 -

ARAM S stands over the dead RAI DERS, breathing hard.

VOISARD (O.S.)

Don't move -

ARAM S looks around. VOISARD is standing twenty feet away with a blade to LUC's head. Calmly ARAM S leans down and takes up a loaded pistol from the body of RAIDER 4. He points it at VOISARD -

VOISARD (CONT'D) I'll kill himl

A stand of f between VOI SARD and ARAM S, LUC between them Tense, nervy.

VOISARD (CONT'D) So the man of God was once a soldier? You've been wearing a cassock too long -

VOISARD pushes the blade into LUC's chest. LUC flops forward -

ARAM S' eyes register horror then anger - he shoots!

Half of VOISARD's forehead is suddenly red and black and most of it is missing. The blade drops from his hand and he slumps down. ARAM S runs to LUC -

ARAM S

Luc -

LUC looks up at him -

You

LUC a Musketeer -

ARAM S is amazed. LUC pulls aside his shirt to reveal: his padded tunic, straw stuffing hanging out of a long gash, revealing wooden stays like armour -

> LUC (CONT'D) I'm not so sure I want to be a soldier any more -

ARAM S hugs him -

CUT TO.

58 EXT. ARDENNES. MOUNTAIN PATH. DAY 2.

Minutes later. ARAM S leads LUC, the remaining FRIARS and the CHILDREN towards the mountain road. As they look through the trees, ARAM S can see along the valley:

Twenty SPANISH soldiers, some on horseback, heading towards the monastery. Through the branches, ARAM S catches glimpses of the man in black [GRIMAUD] riding alongside them tantalizingly, he still does not see the man's face -

> ARAM S Spanish soldiers. I have to warn the others -(to LUC) Stay hidden.

ARAM S crashes into the trees and back towards the monastery - LUC watches, itching to follow him -

CUT TO.

59 EXT. DOUAI MONASTERY. COURTYARD. DAY 2.

Later. A RAIDER LOOK-OUT is watching for GRIMAUD and the SPANISH from the monastery walls. He turns and signals to the others -

RAI DER LOOK-OUT

Open the gates -

Only a handful of RAIDERS - nine, including himself - come running. Two of them open the gates -

RAI DER LOOK-OUT (CONT'D) Where are the others?

Puzzled, he looks back to his men in time to see them grabbed from behind, disappearing into the shadows -

Close: on RAI DER LCOX-CUT as he realises:

RAI DER LOOK-OUT (CONT'D) Musket eers! They're inside!

The RAIDERS draw swords - all attention -

And a shot rings out - the RAIDER at the main gate falls -

ARAM S runs in taking the Arquebus from the dead RAIDER and discarding the spent pistol.

58

NEW ANGLE: framed in the arches of the cloisters, ATHOS - tosses aside his smoking pistol -

PORTHOS steps out from beside the church -

D'ARTAGNAN from the stables - then -

Suddenly arriving at the gate -

ARAM S. They draw their swords in unison - and attack!

WIDE: we swoop in as side by side, the MUSKETEERS engage the surprised RAIDERS sword to sword -

ANGLE: one of the RAI DERS comes running and manages to get off a shot - D'ARTAGNAN fires back - the RAIDER falls. Another comes at him and they clash swords -

ANGLE: ARAM S is fighting hard against a RAIDER, twists, hooks the RAIDER's sword from his hand - and lunges -

ANGLE: ATHOS fights off two RAIDERS at a time - he takes a cut but slashes out, cutting one down. He sees a RAIDER running for the gunpowder cart -

ATHOS

Porthos - stop him -

PORTHOS fights off a RAIDER and runs to intercept another, who has managed to hitch the traces to the cart -

The horses rear and lunge forward towards the gates as PORTHOS fights the RAIDER, falling into the back of the cart -

ARAM S sees the horses come forward and goes to grab the reins and stop them - he leaps into the driving seat of the cart -

The horses gallop for the gates as ARAM S tries to bring them under control -

CUT TO.

EXT. FOREST ROAD. DAY 2. 60

> Meanwhile the SPANISH TROOPS, GRI MAUD alongside them, can now see the battle in the monastery and ARAM S in the cart careering away. The SPANISH horsemen break off and go after the wagon -

> > CUT TO.

61 EXT. MOUNTAINSIDE. ROAD. DAY 2.

PORTHOS finally manages to get the better of the RAIDER and flings him off the wagon.

61

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PORTHOS now takes the reins and control of the cart from ARAM S, while ARAM S works his way from the horse to sit beside PORTHOS on the driver's seat - ARAM S catches sight of the SPANISH TROOPS in pursuit - PORTHOS Spanish - they can't be allowed to get the powder -

ARAM S looks under the covering of the wagon. Besides the powder for the artillery there are also grenades - ARAM S

Through the smoke and falling debris the SPANISH TROOPS can be seen turning away on their mounts - their prize lost -

> PORTHOS (CONT'D) Now are you going to try and tell me you didn't enjoy that?

ARAM S grins and they begin to how with laughter at their near escape. From the forest: GRIMAUD watches them He can hardly contain his anger, his black eyes brimmed with grim malevolence. He jerks his horse away savagely and rides into the trees.

CUT TO.

62 EXT. DOUAI MONASTERY. COURTYARD. DAY 2.

62

Later. In the B/G the CHILDREN stand with the FRIARS. ATHOS, D'ARTAGNAN and PORTHOS lead out the horses. LUC comes over to them

> LUC Thank you for all you have done -

MARIE runs up to PORTHOS. He leans down to her -

PORTHOS You be good now. Look after the MUSKETEERS III EP 1 - YELLOW PAGES SCRIPT 29.05.15. 50.

65 EXT. FRENCH COUNTRYSIDE. RIDGE. DAY 2. MONTAGE. 65

Later. The four MUSKETEERS gallop through. A sense of freedom and the old camaraderie. PORTHOS takes a drink from a wine bottle, nods to D'ARTAGNAN. He passes the bottle to ARAM S who takes a draught, passes it to ATHOS -All smiles as we -

DI SSOLVE TO.

66

67

66 EXT. HILL OVERLOOKING PARIS. DAY 3. MONTAGE.

The MUSKETEERS draw up their horses and take in their first view of Paris in four long years -

The city spreads out before them like a dark bruise on the valley floor - somehow both exciting and ominous -

The MUSKETEERS exchange looks.

Then exhilaration as D'ARTAGNAN digs in his heels and gallops away - "HAAA!" PORTHOS and ATHOS laugh and follow, galloping hard. ARAM S holds back slightly, looks out. He smiles and, "HAAA!" -

CUT TO.

67 INT. HOTEL DE VILLE. FERON'S OFFICE. DAY 3.

Later. P.O.V. [FERON]: blurred, in and out of focus we see clouds and what looks like angels reaching down - and down. Then a foggy figure in black -

gri Maud

I have what you want -

A face coming into focus: GRIMAUD - the shock forces us to:

NEW ANGLE: FERON, lying prostrate on a table in his breeches - his torso trussed up in bandages -

GRIMAUD standing over him, his back to a Rubenesque painting depicting the heavenly host and the fall of mankind. GRIMAUD pours a few slices of opium resin from a paper into a glass of wine -

ATHOS

In time to see a half-naked figure look up from drying his face in a towel. He grins.

D'ARTAGNAN Did you miss me?

And through laughter and tears she THROWS herself into his

ATHOS comes over with ARAM S and PORTHOS -

TREVI LLE

Governor, you haven't met Captain Athos, Porthos and Aramis.

FERON

Ah, the war heroes. Not quite as impressive in the flesh. But stories tend to exaggerate everything. Even courage.

TREVI LLE

You will be seeing a great deal more of Captain Athos and his men, Feron. They are to be stationed in Paris. Effective immediately.

FERON You're not returning to the front? Perhaps it's for the best. We need men in their prime fighting for France - not worn-out dregs -

The MUSKETEERS bristle. FERON stands firm

FERON (CONT'D) The world has changed since you've been gone. Paris is city now. (darts a look to TREVILLE) Cross me and you'll live to regret it.

He leaves. The MUSKETEERS watch him go. There is suddenly a sense of a different war beginning...

<u>CREDI TS</u>

CUT TO.