

Les Misérables

A musical
from the novel by Victor Hugo

"LES MISÉRABLES"

SCREENPLAY

by

ALAIN BOUBLIL

and

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Based on their Musical
with English Lyrics

by

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P L E A S E N O T E :

AN ASTERISK (*) DENOTES
MOSTLY CHANGES TO LYRICS
IN PARIS SHOW OR
TO FIT NEW SCENES.

- 1 EXT. SKY AND FOREST - NIGHT 1
- A huge star-filled sky.
No music - light wind whisper.
From that nightly celestial vision, the camera slowly comes down to earth and then focuses on a forest before closing in on the ruins of a small abandoned watch-tower inside the forest.
- 2 EXT. RUINS IN FOREST - NIGHT 2
- The ground shakes inside the ruins and a stone covered with damp earth and grass is pushed up as the hand of a MAN appears before he emerges out of the hole. The MAN, more like a beast, looks briefly around and starts to run.
- 3 EXT. FOREST - NIGHT 3
- The FUGITIVE is running, dressed as a convict, handcuffed, a piece of chain still attached to his left leg and a number tattooed on his arm or chest partially shown as he runs.
- 4 EXT. BAGNE JAIL AND FOREST - NIGHT 4
- In the background, we see the shadow of Bagne jail (looking like one of Hugo's dark and bright drawings). The FUGITIVE looks young, although threatened and very tired. He runs, looking around for his eventual captors.
- 5 EXT. FOREST - NIGHT 5
- He emerges in a clearing out of the forest and looks with amazement at the vast open space like a bird freed from out of a cage for the first time in years - transfixed, he slows his pace a little and focuses his head towards the stars in awe.
- 6 EXT. SKY - NIGHT 6
- From the FUGITIVE's P.O.V. the camera spans the sky in its mysterious magnificence - while the music is heard for the first time: the magic notes played in 'Who Am I' intro -
- 7 EXT. FOREST - NIGHT 7
- Music stops. Among threatening noises of reality, high angle on two hands clutching his fists while another soldier's arm brutally seizes his neck. He is drawn back along the trail through the forest - dogs barking loudly.

8 INT. BAGNE JAIL - NIGHT 8

Through the doors and corridors of the 'Bagne': Noises of doors, chains, locks, shouts.

9 INT. BAGNE JAIL - NIGHT 9

Travelling to JAVERT's face who hits the FUGITIVE with his stick.

10 INT. BAGNE JAIL - NIGHT 10

He is thrown into the dark Special Punishment Cell.

11 INT. BAGNE JAIL - NIGHT 11

The door is slammed brutally.

FADE TO BLACK:

12 EXT. HARBOUR OF TOULON - DAY 12

The intro music of the chain gang bursts forth. The midday sun is blinding. We discover the harbour of Toulon where hundreds of CONVICTS are towing a huge vessel in order to tie it to the pier. The CAPTAIN and CREW watch with contempt while a well dressed FEMALE PASSENGER, totally ignoring the chain-gang at work, shows the flight of a seagull to her young SON. The PRISONERS are teamed two by two, chain linked by their feet and crawling beneath the burden of having to haul the huge ropes tied over their shoulders (exactly like horses used to draw boats along the rivers when there was no wind).

CHORUS

Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Look down, look down
Don't look 'em in the eye
Look down, look down
You're here until you die

Their suffering and their appalling struggle, the sweat on the faces is seen mostly in close up.

1ST CONVICT

The sun is strong
It's hot as hell below

(CONTINUED)

12 CONTINUED:

12

CHORUS

Look down, look down
There's twenty years to go

2ND CONVICT

I've done no wrong
Sweet Jesus, hear my prayer

CHORUS

Look down, look down
Sweet Jesus doesn't care

3RD CONVICT

I know she'll wait
I know that she'll be true

CHORUS

Look down, look down
They've all forgotten you

4TH CONVICT

When I get free
You won't see me
'Ere for dust

CHORUS

Look down, look down
Don't look them in the eye

5TH CONVICT

How long, O Lord
Before you let me die?

One of the CONVICTS, who looks very sick and keeps sliding, is linked together by the feet to an extremely strong MAN who supports him while pulling for both of them: this is the same man we saw as a fugitive at the beginning. He is now at least ten years older and he has grown a beard.

CHORUS

Look down, look down
You'll always be a slave
Look down, look down
You're standing in your grave

As the boat is approaching the pier, JEAN VALJEAN (the fugitive) and his chain-gang companion fall into the water. They are in a small space between the boat and the pier which is getting even narrower by the second. The boat keeps going forward at a fast pace and before anyone has realised what has happened, VALJEAN is in a crouching position between the pier and the boat using his superhuman strength to prevent the boat from crushing the both of them against the pier.

CHORUS

Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....

13 EXT. HARBOUR OF TOULON - DAY 13

From a distance we see JAVERT astounded. In close up he watches in astonishment (on the conclusion of the extended instrumental music) the distorted face of convict 24601.

14 INT. BAGNE JAIL - DORMITORY - NIGHT 14

In the huge dirty tollard (dormitory) all the CONVICTS fall on their sleeping spaces totally exhausted. We see VALJEAN grabbing like a beast the last crumbs of bread he has hidden from previous dinners. He then falls down, covering his eyes with his forearm. Close up on his face as if it were penetrating the inner world inside his brain, revealing the wonderful starry sky he was so astounded by when he came out of the forest.

15 EXT. SKY (DREAM) - NIGHT 15

The magic notes resume but the music turns suddenly into a violent nightmarish mood and the colours of the sky become distorted in his dream as if before a big storm:

16 EXT. VILLAGE (FLASHBACK) - NIGHT 16

In a dark surreal village street (like a Hugo drawing) in winter at night, it is snowing lightly, a raggedly dressed young man - the young VALJEAN - looks at the window of a baker's shop in the dimly lit street. On the window is painted 'Maubert Isabeau Boulanger'. There are bars behind the glass. VALJEAN looks around, then towards the bread inside the shop. He hesitates, looks up and down the street. Quickly, he picks up a cobblestone and breaks the glass. He reaches his arm through, cutting it in the process, and just manages to reach a loaf of bread. He runs off down the street, but is pursued by the BAKER in the nightshirt. The BAKER yells loudly. VALJEAN turns a corner, running frantically. The BAKER follows. A couple of SOLDIERS are standing at the end of the street and they stop him. Two hands shake him brutally.

17 INT. BAGNE JAIL - DORMITORY - DAY 17

It is early morning. The warden shakes him to wake up.

18 INT. BAGNE JAIL - JAVERT'S OFFICE - DAY

18

He is taken into JAVERT's office, a small, spartan, clinical room with a clean wooden desk, where a portrait of King Louis-Phillipe and a crucifix are the only decoration. JAVERT does not look at him and sings without raising his eyes from his papers.

JAVERT

Now look here prisoner 24601
Your time is up
And your parole's begun
You know what that means

VALJEAN

Yes, it means I'm free

JAVERT

No! It means you get
Your yellow ticket-of-leave
You are a thief

VALJEAN

I stole a loaf of bread

JAVERT

You robbed a house

We focus on JAVERT's 'list of prisoners' book on which he crosses through Valjean's name, then adding in very well calligraphed lettering 'Passeport Jaune, dangerous - watch closely'.

VALJEAN

I broke a window pane
My sister's child was close to
death
And we were starving

JAVERT

You will starve again
Unless you learn the meaning of the
law.

VALJEAN

I know the meaning of those 19
years
A slave of the law.

JAVERT

Five years for what you did
The rest because you tried to run
Yes, 24601

VALJEAN

My name is Jean Valjean

JAVERT looks at him for the first time with eyes as sharp as a knife (very first close-up on Javert's face) and immediately stands up to answer:

JAVERT
And I'm Javert
Do not forget my name
Do not forget me, 24601

He points his stick at VALJEAN's chest and pushes him, coming closer and closer to him until they face each other in close-up, just before the end of the scene.

19 EXT. COUNTRYSIDE AND RIVER - DAY

19

A wonderful morning down in the country (filmed in order to give a 'more beautiful than real life' impression - the death scene in "Soylent Green"). Kneeling by the river's edge VALJEAN starts to sing.

VALJEAN
Freedom is mine. The earth is
still.
I feel the wind. I breathe again.
And the sky clears
The world is waking.
Drink from the pool.
How clean the taste.

He looks at his weathered image in the river. He passes his hand over his face and his expression turns dramatically into anger. The countryside takes its realistic muddy vision, of poor people in the fields etc.

VALJEAN
(continuing)
Never forget the years, the waste.
Nor forgive them
For what they've done.
They are the guilty - everyone.
The day begins...
And now let's see
What this new world.
Will do for me!

VALJEAN starts walking and soon arrives at a farm.

DISSOLVE TO:

20 EXT. FARMYARD - DAY

20

It is late in the day. VALJEAN and the FARMER stand in the yard.

FARMER

You'll have to go
I'll pay you off for the day
Collect your bits and pieces there
And be on your way.

VALJEAN

You have given me half
What the other men get
This handful of tin
Wouldn't buy my sweat!

LABOURER

You broke the law
It's there for people to see
Why should you get the same
As honest men like me?

VALJEAN is pushed violently away by the FARM WORKERS.

DISSOLVE TO:

21 EXT. COUNTRY ROAD - DUSK

21

A POLICEMAN is checking his yellow ticket-of-leave, then walking to a nearby village he is followed by a group of CHILDREN throwing stones at him.

VALJEAN V.O.

Now every door is closed to me
Another jail. Another key. Another
chain.
For when I come to any town
They check my papers
And they find the mark of Cain.
In their eyes
I see their fear
'We do not want you here'.

22 EXT. INN - DUSK

22

He arrives at an inn preceded by one of the CHILDREN who has come to tell everyone inside about the unwelcome foreigner.

23 INT. INN - DUSK

23

VALJEAN enters the inn, everyone is glaring at him.

INNKEEPER'S WIFE

My rooms are full
And I've no supper to spare
I'd like to help a stranger
All we want is to be fair

VALJEAN

I will pay in advance
I can sleep in a barn
You see how dark it is
I'm not some kind of dog.

INNKEEPER

You leave my house!
Or feel the weight of my rod.
We're law-abiding people here
Thanks be to God.

He is thrown out from the inn.

EXT. VILLAGE - DUSK

24

VALJEAN, exhausted and trying to protect himself from the cold and wind sits down on the church porch.

VALJEAN V.O.

And now I know how freedom feels
The jailer always at your heels
It is the law!
This piece of paper in my hand
That makes me cursed throughout the
land
It is the law!
Like a cur
I walk the street
The dirt beneath their feet...

DISSOLVE TO:

EXT. VILLAGE - NIGHT

25

He is now alone in the dead of night, this time beneath a hostile icy sky.

26 EXT. VILLAGE - NIGHT

26

We are on VALJEAN's face. He jumps with surprise at a hand touching his shoulder (although this time gently). The camera discovers the BISHOP who sings:

BISHOP

Come in, Sir, for you are weary,
And the night is cold out there.

27 INT. BISHOP'S HOUSE - NIGHT

27

VALJEAN follows the BISHOP into his dining room where a big crucifix is hung above the table.

(CONTINUED)

27 CONTINUED:

27

BISHOP

(continuing)

Though our lives are very humble
What we have, we have to share.
There is wine here to revive you.
There is bread to make you strong.
There's a bed to rest 'til morning.
Rest from pain, and rest from
wrong.

VALJEAN V.O.

He let me eat my fill.
I had the lion's share.
The silver in my hand
Cost twice what I had earned
In all those nineteen years -
That lifetime of despair
And yet he trusted me.
The old fool trusted me -
He'd done his bit of good
I played the grateful serf
And thanked him like I should.

He bestially grabs the food under the sharply reprobative and threatened eyes of the BISHOP'S SISTER and of the OLD SERVANT.

~~VALJEAN is taken to his bed by the BISHOP. He kisses his hand.~~
After the BISHOP has left him alone, he jumps out of the bed and goes to the silver box and opens it.

VALJEAN V.O.

But when the house was still,
I got up in the night.
Took the silver,
Took my flight!

He realises the presence of the crucifix from which Jesus seems to be observing him. Shadows come and go on Christ's face from the ashes still burning in the fireplace. VALJEAN's face shows anger again and turning his eyes away from the crucifix, he steals the silver and runs out silently into the night.

28 EXT./INT. BISHOP'S HOUSE - NIGHT

28

We pull back and realise that we were seeing VALJEAN's escape from the Bishop's Sister's viewpoint, watching him wearily from a window on the first floor of the presbytery.

29 INT. BISHOP'S HOUSE - NIGHT

29

She then runs down the stairs and discovers the empty silver box.

30 EXT. VILLAGE - NIGHT

30

It's a cold dark night in the village square. VALJEAN's arms are tied in between TWO HORSE GENDARMES as he is brought back to the BISHOP's front door, followed by the curious village crowd.

CONSTABLE 1
Tell His Reverence your story.

CONSTABLE 2
Let us see if he's impressed.

CONSTABLE 1
You were lodging here last night.

31 INT. BISHOP'S HOUSE - NIGHT

31

The TWO GENDARMES take VALJEAN brutally inside the presbytery far from the crowds and the cold.

CONSTABLE 2
You were the honest Bishop's guest.
And then, out of Christian goodness.
When he learned about your plight

CONSTABLE 1
You maintain he made a present of
this silver.

The BISHOP is praying in front of the dining room crucifix. He interrupts the GUARDS.

BISHOP
That is right.
But my friend, you left so early
Surely something slipped your mind.
You forgot I gave these also.

And gives VALJEAN the candlesticks.

BISHOP
(continuing)
Would you leave the best behind?
So, Messieurs, you may release him
For this man has spoken true.
I commend you for your duty
And God's blessing go with you.

Then, from a strange angle taken from above the head of Christ (Salvador Dali painting), looking through his crown of thorns, the BISHOP continues:

BISHOP

(continuing)

But remember this, my brother
See in this some higher plan.
You must use this precious silver
To become an honest man.
By the witness of the martyrs
By the Passion and the Blood
God has raised you out of darkness
I have brought your soul for God!

32 EXT. COUNTRY ROAD - DAWN

32

VALJEAN walks in the country where the first morning mist floats above the ground. He looks like an inebriated man, his face showing a state of shock and turmoil. He sings the Soliloquy while raising his head at times as if he was asking direct questions to God beyond infinity.

VALJEAN

What have I done?
Sweet Jesus, what have I done?
Become a thief in the night!
Become a dog on the run!
And have I fallen so far
And is the hour so late
That nothing remains but the cry of
my hate,
The cries in the dark that nobody
hears
Here where I stand at the turning
of the years?

If there's another way to go
I missed it twenty long years ago.
My life was a war that could never
be won
They gave me a number and murdered
Valjean
When they chained me and left me
for dead
Just for stealing a mouthful of
bread.

Yet why did I allow this man
To touch my soul and teach me love?
He treated me like any other.
He gave me his trust.
He called me brother.
My life he claims for God above.
Can such things be?
For I had come to hate the world.
This world that always hated me!

Take an eye for an eye.
Turn your heart into stone.
This is all I have lived for.
This is all I have known.
One word from him and I'd be back
Beneath the lash, upon the rack.
Instead he offers me my freedom.
I feel my shame inside me like a knife.
He told me that I have a soul.
How does he know?
What spirit comes to move my life?
Is there another way to go?

And finally he falls down on his knees.

VALJEAN
(continuing)
I am reaching, but I fall,
And the night is closing in,
And I stare into the void -
To the whirlpool of my sin.
I'll escape now from the world
From the world of Jean Valjean.

33 EXT. COUNTRY ROAD - DAWN

33

VALJEAN stands back on his feet as we pull back and see his newfound determination. He opens his arms (Manpower image logo) facing the mountains while a surreal sunrise is dawning and he starts walking towards the horizon until he appears like a silhouette into the glorious morning light.

VALJEAN
(continuing)
Jean Valjean is nothing now.
Another story must begin!

34 INT. GLASS BEAD FACTORY - DUSK

34

While the magic notes stir, the blinding sun has filled the screen and as we are pulling back, it appears that the light and heat are coming from the inside of the glass bead factory ovens. We discover the medium-sized plant where MEN and WOMEN FACTORY WORKERS are at work. The 'end of the day' bell rings between the magic notes of "At the End of the Day" intro. They quickly take off their working uniforms and rush outside of the plant banging the doors on the first up tempo note.

35 EXT. GLASS BEAD FACTORY - DUSK

35

Close up on two hands grabbing coins from a box and piling them up on the corner of a table.

(CONTINUED)

35 CONTINUED:

35

Clutching the factory gates from the outside, a group of Daumier looking BUMS stare at the money and start to sing angrily and with envy. (Small changes to following lyrics)

THE POOR

At the end of the day you're
another day older
And that's all you can say for the
life of the poor
It's a struggle, it's a war
And there's nothing that anyone's
giving
One more day standing about
What is it for?
One day less to be living!

At the end of the day you're another
day older
And the shirt on your back doesn't
keep out the chill
And the righteous hurry past
They don't hear the little ones
crying
And the winter is coming on fast
Ready to kill
One day nearer to dying!

At the end of the day there's
another day dawning
And the sun in the morning is
waiting to rise
Like the waves crash on the sand
Like a storm that'll break any
second
There's a hunger in the land
There's a reckoning still to be
reckoned and
There's gonna be hell to pay
At the end of the day!

While two or three WHORES cruise outside (as on every payday) from the BUMS' and the WHORES' P.O.V., we discover the queue being formed in front of the foreman's cash box as this is payday. The FOREMAN sings his bit while his two AIDES push the poor and chase them away like street dogs as they open the factory gates.

FOREMAN

At the end of the day you get
nothing for nothing
Sitting flat on your butt doesn't
buy any bread.

(CONTINUED)

35 CONTINUED: (2)

35

WORKER 1

There are children back at home.

WORKERS 1 & 2

And the children have got to be fed

WORKER 2

And you're lucky to be in a job

WOMAN

And in a bed

WORKERS

And we're counting our blessings!

It is terribly cold outside - a dark winter evening and when the WORKERS sing, their breath is seen on the screen because of the cold.

The FACTORY GIRL and the FOREMAN sing: (Inplace of the following)

GIRL 2

Have you seen how the foreman is
fuming today
With his terrible breath and his
wondering hands?

*
*
*
*
*

GIRL 3

It's because little Fantine won't
give him his way

*
*
*

GIRL 1

Take a look at his trousers, you
see where he stands!

*
*
*

GIRL 4

And the boss, he never knows
That the foreman is always in heat

*
*
*

GIRL 3

If Fantine doesn't look out
Watch how she goes
She'll be out on the street!

*
*
*
*

She asks about their evening rendezvous. He acts very dismissively, his eyes checking out FANTINE in the queue. The FACTORY GIRL sees this and makes a nasty remark about that 'nothing' girl. The FOREMAN sends her back to the queue. As a provocation, she stands close behind FANTINE who is now reading a letter which she has just taken out of her pocket. Looking over FANTINE's shoulder, the FACTORY GIRL sings.

(CONTINUED)

35 CONTINUED: (3)

35

GIRL

And what have we here, little
innocent sister?
Come on Fantine let's have all the
news.

(reads)

'Ooh..."dear Fantine, you must send
us more money...your child needs a
doctor...There's no time to lose..."

FANTINE

Give that letter to me
It is none of your business
With a husband at home
And a bit on the side!
Is there anyone here
Who can swear before God
She has nothing to fear?
She has nothing to hide?

The GIRLS fight - they are surrounded by the WORKERS. A window
is suddenly flung open on the first floor. All the WORKERS'
eyes shoot towards the noise. We discover close up an older
well-dressed VALJEAN while all the workers whisper with fear
and respect when they see him.

GIRL

(spoken)

The boss, Monsieur Madeleine, the
boss...

MONSIEUR MADELEINE sings from his office window which he closes
after his short speech.

VALJEAN

Will someone tear these two apart
What is this fighting all about?
This is a factory, not a circus.
Now, come on ladies, settle down
I run a business of repute
I am the Mayor of this town
(to FOREMAN)
I look to you to sort this out
And be as patient as you can.

*

The GIRLS, covered in mud, get up. The FOREMAN summons them to
follow him inside the empty plant.

36 INT. GLASS BEAD FACTORY - DAY

36

FOREMAN

Now someone say how this began!

(CONTINUED)

36 CONTINUED:

36

The FACTORY GIRL bad mouths her again:

She discloses the child's existence to all the other workers crowded around the plant's window.

GIRL

At the end of the day
She's the one who began it!
There's a kid that she's hiding
In some little town.
There's a man she has to pay
You can guess how she picks up the
extra.
You can bet she's earning her keep
Sleeping around
And the boss wouldn't like it!

A shockwave goes through the crowd while FANTINE answers and the WOMEN join for their final chorus in a state of great excitement.

FANTINE

Yes it's true there's a child
And the child is my daughter
And her father abandoned us
Leaving us flat.
Now she lives with an innkeeper man
And his wife
And I pay for the child,
What's the matter with that?

37 EXT. GLASS BEAD FACTORY - DAY

37

WOMEN WORKERS

At the end of the day
She'll be nothing but trouble
And there's trouble for all
When there's trouble for one!
While we're earning our daily bread
She's the one with her hands in the
butter
You must send the slut away
Or we're gonna end up in the gutter
And it's us who'll have to pay
At the end of the day!

38 INT. GLASS BEAD FACTORY - DAY

38

FOREMAN

I might have known the bitch could
bite
I might have known the cat had
claws
I might have guessed your little
secret.
Ah yes, the virtuous Fantine
Who keeps herself so pure and clean
You'd be the cause, I had no doubt
Of any trouble hereabout
You play a virgin in the light
But need no urgin' in the night!

GIRL

She's been laughing at you
While she's having her men.

WOMEN

She'll be nothing but trouble again
and again.

WOMAN

You must sack her today.

ALL WORKERS

Sack the girl today.

The FOREMAN, encouraged by the 'taste of blood' emanating from the reactions outside, orders FANTINE outside of the factory.

FOREMAN

Right my girl. On your way!

39 EXT. GLASS BEAD FACTORY - DAY

39

On the uptempo reprise of the intro at the end of the song, from outside, we see the plant's door being slammed and FANTINE then pushed from one girl to another towards the factory gates.

'I Dreamed a Dream' intro music.

We precede her, seeing her face backing through the crowd on to the street.

40 EXT. MONTREUIL-SUR-MER - NIGHT

40

Now FANTINE is outside in the cold black street and the camera pulls away from her as high as possible showing her as such a lonely soul - like the only human being alive in a deserted town, the last shadows in the street having now gone back home. She passes a church, looks up at the cross and the slightly opened gate projects a ray of light on her face, revealing in a second, her beauty.

FANTINE

There was a time when men were
kind,
When their voices were soft
And their words inviting.
There was a time when love was
blind
And the world was a song
And the song was exciting.
There was a time.
Then it all went wrong.

*
*
*
*
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*
*
*
*

41 INT. CHURCH - NIGHT

41

Like a despairing bird reaching for shelter she enters the church discreetly and the camera discovers through her eyes the PRIEST and a small group of OLD WOMEN and NUNS gathered for the evening prayers. FANTINE raises her eyes to the sweet face of Christ above the altar behind the PRIEST.

FANTINE

I dreamed a dream in time gone by
When hope was high
And life worth living
I dreamed that love would never die
I dreamed that God would be forgiving.

FANTINE then puts her hand inside the blessed water fountain.
Close up on her hand in the water.

42 EXT. RIVER MARNE - DAY

42

She takes her hand out of the river Marne. She is lying on a small barge on a beautiful summer day while a young well-dressed MAN is rowing. She smiles at him lovingly among many other BOYS with young lovers.

FANTINE V.O.

Then I was young and unafraid
And dreams were made and used
And wasted
There was no ransom to be paid
No song unsung
No wine untasted.

43 EXT. CAFE - DUSK

43

It's dusk and a group of GIRLS and BOYS who are friends are having dinner around a joyous table at a 'guinguette' on the Marne's bank. FANTINE's BOYFRIEND is pouring white wine and laughing loudly.

44 EXT. CAFE - NIGHT

44

At night, on the dance floor in the 'guinguette', FANTINE is sitting down on her drunk BOYFRIEND's knee and sings to the camera.

FANTINE

(continuing)

But the tigers come at night
With their voices soft as thunder
As they tear your hope apart
As they turn your dream to shame.

The atmosphere is very vulgar, smoky, dark and cheap and the drunken couples are waltzing faster and faster silently with no relation to the rhythm of the music of the song.

FANTINE

(continuing)

He slept a summer by my side
He filled my days
With endless wonder
He took my childhood in his stride
But he was gone when autumn came.

45 INT. CAFE - NIGHT

45

Her boyfriend takes a shy FANTINE towards the back of the restaurant and there after a light resistance from her, eventually makes love to her amongst empty bottles and wooden crates.

46 INT. CHURCH - NIGHT

46

FANTINE in close up is singing to the camera the whole verse. She is in the dark with flickering candlelights behind her (as if she still was inside the guinguette).

(CONTINUED)

46 CONTINUED:

46

FANTINE

And still I dream he'll come to me
That we will live the years together
But there are dreams that cannot be
And there are storms
We cannot weather...

We pull back and realise that we are back in the church, now empty and dark with only a few candlelights still lit.

FANTINE from a strange angle, as if seen from behind Christ's face with part of Christ's crown of thorns. His bleeding, suffering face is part of this image. FANTINE stands up and goes towards the Church's door.

Only a little candle under a red glass (indicating the presence of the Holy Spirit inside the church) is still shining on the altar and lights a tear on her face.

FANTINE

I had a dream my life would be
So different from this hell I'm
living
So different now from what it
seemed
Now life has killed
The dream I dreamed.

47 EXT. MONTREUIL-SUR-MER - NIGHT

47

FANTINE walks down the empty streets of Montreuil-sur-Mer, a small town where the whole centre of life is on the quay by the harbour (like Honfleur): all the shops, cafes, inns are located on the pier and the PROSTITUTES gather around waiting for the customers; the nearby streets are residential and from wherever you are, you can always see the church bell on the hill on which the houses are built.

48 EXT. QUAY - MONTREUIL-SUR-MER - NIGHT

48

The first verses are sung by the three PROSTITUTES (With complete new lyrics) who were hanging around the factory on payday and FANTINE is seen crossing the harbour in the background on her way to a little pawnshop 'Preteur sur Gages'.

WHORE 1

I smell women
Smell 'em in the air.
Think I'll drop my anchor
In that harbour over there.

*
*
*
*

WHORE 2

Lovely ladies
Smell 'em through the smoke
Seven days at sea
Can make you hungry for a poke.

*
*
*
*
*

WHORE 3

Even stokers need a little stoke!

*
*

The WHORES who are making circles around a fire (brasero)
warming their hands join in for the first chorus.

WOMEN

Lovely ladies
Waiting for a bite
Waiting for the customers
Who only come at night
Lovely ladies
Ready for the call
Standing up or lying down
Or any way at all.
Bargain prices up against the wall.

49 INT. PAWN SHOP - DAY

49

(This section would be sung a cappella in order to establish
that this is happening on another day). We follow the bargaining
between an OLD WOMAN and FANTINE selling her trinket.

OLD WOMAN

Come here, my dear
Let's see this trinket you wear
This bagatelle...

FANTINE

Madame, I'll sell it to you!

OLD WOMAN

I'll give you four.

FANTINE

That wouldn't pay for the chain!

OLD WOMAN

I'll give you five. You're far too
eager to sell.
It's up to you.

FANTINE

It's all I have.

OLD WOMAN

That's not my fault.

FANTINE

Please make it ten.

OLD WOMAN

No more than five.

My dear, we all must stay alive.

50 EXT. QUAY - DAY

50

The next whore chorus is sung in daytime by the same bunch of WHORES waiting for the sailors to disembark from a terra-nova boat which has just harboured full of excited FISHERMEN.

WOMEN

Lovely ladies
Waiting in the dark
Ready for a thick one
Or a quick one in the park.

*

SAILORS

Long time, short time
Anytime, my dear.
Cost a little extra if you want to
take all year.

*

*

*

*

*

WHORES

Quick and cheap is underneath the
pier!

*

*

*

On this last line, two SAILORS, just landed, make a rude gesture towards FANTINE who is walking along the pier on her way to the barber shop; she is now dressed in rags, her hair badly combed and she looks tired and pale.

51 INT. BARBER SHOP - DAY

51

FANTINE undoes her hair before the BARBER could ask her what she wants.

CRONE

What pretty hair!
What pretty locks you got there.
What luck you got. It's worth a
centime, my dear
I'll take the lot.

Instead of saying "don't touch me", FANTINE would show and describe the new letter she has received from the Thenardiers and mention her desperate plight, then receive the ten francs from the BARBER. She would cough at times during that scene.

FANTINE

Don't touch me. Leave me alone.

*

*

CRONE

Let's make a price. I'll give you
all of ten francs,
Just think of that.

FANTINE

It pays a debt.

CRONE

Just think of that.

FANTINE

What can I do? It pays a debt.
Ten francs may save my poor Cosette.

52 INT. CAFE - NIGHT

52

The next section happens in a smoky cafe called 'Au Tillac d'Argent' on a cold rainy night with a bunch of WHORES trying to dry off and to get some heat inside them before going back to their hard work. Their PIMP is looking around making sure none of them are spending too much time away from duty. He then addresses one of them, a very YOUNG WOMAN, sick with consumption and complaining about her pain; she looks frightfully thin and he only asks her about the money she doesn't make, and suggests that she hides it from him thus threatens to sack her with a smirk.

SAILOR 3

Lovely lady!
Fastest on the street
Wasn't there three minutes
She was back upon her feet.

SAILOR 1

Lovely lady!
What yer waiting for?
Doesn't take a lot of savvy
Just to be a whore.
Come on, lady,
What's a lady for?

Then after sending her back to the street, the PIMP turns to the big fat MADAME who sits behind the cafe's cash box like a throne and draws the PIMP's attention to a short-haired WOMAN who has just entered the cafe.

PIMP

Gimme the dirt
Who's that bit over there?

WHORE 1

A bit of skirt
She's the one sold her hair.

(CONTINUED)

52 CONTINUED:

52

WHORE 2

She's got a kid
Sends her all that she can.

*
*
*

PIMP

I might've known
There is always some man
Lovely lady, come along and join
us,
Lovely lady!

*
*
*
*
*
*

She looks completely lost until the old ugly MAN dressed in red makes a sign for her to approach him. The MADAME knows what FANTINE is going to do with this man, the travelling 'PROFESSEUR DENTISTE' - she will sell him her teeth.

The PIMP puts his hand on FANTINE's arms as she passes him and stops her on her way to the Professeur Dentiste.

MADAME

Come on dearie, why all the fuss?
You're no grander than the rest of
us.
Life has dropped you at the bottom
of the heap.
Join your sisters.

PIMP

Make money in your sleep!

MADAME

That's right dearie
Let 'im have the lot.

PIMP

That's right, dearie
Show him what you've got!

FANTINE releases herself from his hold, horrified.

53 INT. CAFE - BACK ROOM - NIGHT

53

She finally follows the MAN in red behind a dirty curtain inside the cafe's back room. The MAN opens his bag full of terrifying instruments after showing FANTINE two coins.

54 EXT. QUAY - MONTREUIL-SUR-MER - NIGHT

54

We go suddenly to the group of WHORES now singing outside behind the braseros which are now projecting huge flames on their ghostly faces.

WOMEN

Old men, young men, take 'em as
they come,
Harbour rats and alley cats and
every kind of scum.
Poor men, rich men, leaders of the
land,
See them with their trousers off
they're never quite as grand
All it takes is money in your hand!

CHORUS

Lovely ladies
Going for a song
Got a lot of callers
But they never stay for long.

55 INT. CAFE - BACK ROOM - NIGHT

55

FANTINE is sitting on the floor of the bare, cold room with a handkerchief bleeding over her mouth. She coughs and holds another letter in her hand while other letters are on the floor.

56 EXT. QUAY - MONTREUIL-SUR-MER - NIGHT

56

We see her joining the other girls around the braseros in a surrealistic manner, like in a dream or a nightmare.

DISSOLVE TO:

57 EXT. QUAY - MONTREUIL-SUR-MER - NIGHT

57

The snow starts to fall on the same groups of WHORES and FANTINE, now dressed and made up like one of them. She is sicker and addresses a passing sailor, probably the same one who slapped her butt at the very beginning of the scene.

FANTINE

Come on, Captain, you can wear your
shoes
Don't it make a change
To have a girl who can't refuse?
Easy money
Lying on a bed.
Just as well they never see the
hate
That's in your head!
Don't they know
They're making love to one already
dead!

(CONTINUED)

57 CONTINUED:

57

From the line "easy money" the sailor has disappeared. We follow FANTINE closely as she is getting dangerously close to the water, watching the nothingness of the liquid black hole. From the level of the water we look up at her as if she were going to commit suicide.

Suddenly, FANTINE screams. We then discover a well-dressed man, BAMATABOIS, accompanied by two pretty drunk FRIENDS puffing contemptuously the smoke of their cigars into the night. BAMATABOIS has just put some snow down FANTINE's back and the three of them are laughing. BAMATABOIS, seeing her face, keeps teasing her.

BAMATABOIS

Here's something new. I think I'll
give it a try.
Come closer, you!
I like to see what I buy...
The usual price
For just a slice of your pie.

*
*
*
*
*
*

FANTINE, fuming and coughing and crying, her make-up rolling down her cheeks, refuses him.

FANTINE

I don't want you. No, no, m'sieur,
let me go.

*
*
*

BAMATABOIS

Is this a trick? I won't pay more!

*
*

FANTINE

No, not at all.

*
*

BAMATABOIS

You got some nerve, you little
whore,
You've got some gall.
It's the same with a tart
As it is with a grocer
The customer sees what he gets in
advance
It's not for the whore to say 'yes
sir' or 'no sir'
It's not for the harlot to pick and
to choose
Or to lead me a dance!

*
*
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*

BAMATABOIS puffs smoke directly in her face, she scratches his cheek.

FANTINE

I'll kill you, you bastard, try any
of that!
Even a whore who has gone to the
bad
Won't be had by a rat!

BAMATABOIS

By Christ you'll pay for what
you've done
This rat will make you bleed you'll
see!
I guarantee, I'll make you suffer
For this disturbance of the peace
For this insult to life and property!

PEOPLE have started to gather round and cheers and insults and
laughs keep the excitement of the dispute growing.

FANTINE

I beg you, don't report me, sir
I'll do whatever you want...

BAMATABOIS

Make your excuse to the police!

58 EXT. QUAY - MONTRIEUL-SUR-MER - NIGHT

58

Two POLICEMEN intervene and without checking too far, grab the
GIRL and take her forcefully to the police station, followed by
BAMATABOIS. From FANTINE's P.O.V. we enter the police station
and continue down a narrow corridor, at the bottom of which
JAVERT is sitting behind his desk, like the incarnation of
Justice itself.

59 INT. POLICE STATION - NIGHT

59

FANTINE, terrified, is thrown at his feet. His office is as
spartan as in Toulon's Bagne, although slightly more furnished
by a stove.

JAVERT does not look at the GIRL sat by his feet, as if it was
the usual scene, and continues reading his papers while he asks
for the story from his constables.

(CONTINUED)

59 CONTINUED:

59

JAVERT

Tell me quickly what's the story
Who saw what, and why, and where?
Let him give a full description.
Let him answer to Javert!
In this nest of whores and vipers
Let one speak who saw it all.
Who laid hands on this good man
here?
What's the substance of this brawl?

FANTINE is crying and coughing and sweating in the cold weather.
She looks unhealthy to the point of appearing now like the
shadow (ghost) of herself.

POLICEMAN

Javert, would you believe it
I was crossing from the park
When this prostitute attacked me
You can see she left her mark.

*
*
*
*

JAVERT

She will answer for her actions
When you make a full report.
You may rest assured, M'sieur
That she will answer to the court.

FANTINE

There's a child who sorely needs me
Please M'sieur, she's but 'that
high'
Holy God, is there no mercy?
If I go to jail she'll die!

FANTINE kneels at JAVERT's feet at the side of his desk; he
raises his head from his papers for the first time and, disgusted,
pushes her away with his foot.

JAVERT

I have heard such protestations
Every day for twenty years
Let's have no more explanations,
Save your breath and save your
tears. 'Honest work. Just reward.
That's the way to Please the Lord.

JAVERT suddenly stands up from his seat in a military manner;
he has seen M. MADELEINE standing at the bottom of the staircase
which leads to Javert's office. VALJEAN enters Javert's office
as if at home and speaks to JAVERT with authority:

VALJEAN

A moment of your time, Javert
I do believe this woman's tale.

JAVERT

But M'sieur Madeleine!

VALJEAN

You've done your duty.
Let her be
She needs a doctor, not a jail.

JAVERT

But M'sieur Madeleine!

FANTINE

Can this be?

VALJEAN

Where will she end -
This child without a friend?

*
*

VALJEAN sings about the doctor and then the lines: 'Where will she end...friend' are replaced by his instructions to the two POLICEMEN to take FANTINE to the hospital nearby.

60 EXT. STREET - ON WAY TO HOSPITAL - NIGHT

60

FANTINE is carried hastily by the two POLICEMEN towards the hospital. VALJEAN is holding FANTINE's hand as they sing their duet.

VALJEAN

(continuing)

I've seen your face before
Show me some way to help you
How have you come to grief
In such a place as this?

FANTINE

M'sieur, don't mock me now, I pray
It's hard enough I've lost my
pride!
You let your foreman send me away
Yes, you were there and turned
aside
I never did no wrong!

*
*
*
*

VALJEAN

Is it true, what I've done?

FANTINE

My daughter's close to dying...

VALJEAN

To an innocent soul?

FANTINE

If there's a God above

VALJEAN

Had I only known then

FANTINE

He'd let me die instead

VALJEAN

In His name my task has just begun.
I will see it done.

61 INT. HOSPITAL - NIGHT

61

They enter the city hospital where one or two NUNS are showing the POLICEMEN the way to the doctor's office.

62 EXT. MONTREUIL-SUR-MER TOWN HALL SQUARE - DAY

62

A busy market day: chickens, rabbits, flowers, stories sold by the PEASANTS dressed in their local costumes, all shouting and bargaining. A huge noise disrupts the marketplace routine.

The WOMEN start to shout and a rumbling is heard from afar. Getting closer is a runaway cart on the loose in the square without a driver, destroying everything in its path. The chickens, rabbits and pigs all escape from their cages and run away with noise and disorder.

Amongst exaggerated noise and in slow motion, close up on the horse falling on its side, dragging the cart with it, falling on M. FAUCHELEVENT and trapping his leg under the wheel. The music resumes on the introduction of M. MADELEINE's questioning. The MAYOR has come outside from the City Hall and is directly taking charge.

VALJEAN

Is there anyone here
Who will rescue the man
Who will help me to shoulder
The weight of the cart?

VOICES

Don't go near him Mr Mayor
The load is as heavy as hell
The old man's a goner for sure
It'll kill you as well.

No-one reacts.

63 EXT. POLICE STATION - DAY

63

JAVERT watches the scene from the window of his office, bemused by the MAYOR's initiative which starts immediately, before he can even react himself.

64 EXT. MONTREUIL-SUR-MER TOWN HALL SQUARE - DAY 64

The MAYOR tries to lift the cart (on different and simplified music, one note transforming into a chord). When he succeeds, his face is distorted as it was in Toulon when he stopped the boat.

65 EXT. POLICE STATION - DAY 65

JAVERT is astounded. He has the face of someone who is making an effort to remember something from the past,

66 EXT. MONTREUIL-SUR-MER TOWN HALL SQUARE - DAY 66

The people take FAUCHELEVENT away from under the wheel.

FADE TO:

67 EXT. MAYOR'S OFFICE - DAY 67

Close up on a fist knocking at an impressive wooden double door: It's JAVERT knocking at the door a few days after the preceding events.

68 INT. MAYOR'S OFFICE - DAY 68

(The following new scene is set to the same existing music from 'Can this be true....no mistake' to be written with complete new lyrics).

JAVERT comes in - VALJEAN hardly looks at him and continues his paperwork. JAVERT humbly asks M. MADELEINE to be dismissed as Chief of The City Police for his dreadful misconduct. The MAYOR finally looks at him and asks for explanations, struck by this strange behaviour. JAVERT, upright as a soldier under command, confesses his faults. Upset at having been denied making the decision of Fantine's fate, JAVERT has developed a feeling of revenge, unacceptable in the context of his duties and obedience to the authority of the Mayor. Furthermore, after watching M. MADELEINE lift the runaway cart, JAVERT confesses to having established in his head a parallel between the Mayor's strength and that of an ex-convict he had under his watch at the Bagne of Toulon - this man broke his parole and he, JAVERT committed the unforgivable offence of denouncing M. MADELEINE to his superior officer in Paris.

(CONTINUED)

68 CONTINUED:

68

He then immediately adds that Paris stopped his malevolent fantasy, informing him that Valjean had just been finally arrested, transferred to Arras and was about to be put on trial the very next day. M. MADELEINE responds by refusing to dismiss JAVERT, emphasising his dignity and sense of honour and tells him: 'I order you to continue your duty'. JAVERT thanks, salutes and tells VALJEAN that he will now go to Arras to testify as requested and make sure that VALJEAN is at last condemned and executed for his crimes.

JAVERT

Can this be true?
I don't believe what I see!
A man your age
To be strong as you are!
A mem'ry stirs...
You make me think of a man
From many years ago

*
*
*
*
*
*
*

A man who broke his parole
He disappeared.
Forgive me, sir
I would not dare...

*
*
*
*

VALJEAN

Say what you must
Don't leave it there...

*
*

JAVERT

I have only known one other
Who can do what you have done
He's been a convict from the chain
gang

*
*
*
*

He's been ten years on the run
But he could not run forever
We have found his hideaway
And he's just been re-arrested
And he comes to court today

*
*
*
*
*

Well, of course, he now denies it
You'd expect that of a 'con'
But he couldn't run forever -
No, not even Jean Valjean!

*
*
*
*

VALJEAN

You say this man denies it all
And gives no sign of understanding
or repentance?

*
*
*

You say this man is going to trial
And that he's sure to be returned
To serve his sentence?

*
*
*

Come to that, can you be sure
That I am not your man?

*
*

JAVERT

I have known the thief for ages
Tracked him down through thick and
thin
And to make the matter certain
There's the brand upon his skin
He will bend. He will break.
This time there is no mistake!

*
*
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*
*

69 EXT. MONTREUIL-SUR-MER - DUSK

69

VALJEAN, alone, lost in his thoughts is walking the streets of Montreuil-sur-Mer not greeting or even acknowledging his fellow citizens' salutes ('Who Am I' intro. music starts).

70 INT. DINING ROOM - NIGHT

70

In his dining room, VALJEAN is alone sitting in front of the dinner he has not touched. He is sitting at his table in the dark, his left hand on his chin and two fingers of his right hand holding his forehead (like the famous Victor Hugo picture).

VALJEAN

He thinks that man is me
He knew him at a glance!
That stranger he has found
This man could be my chance!

VALJEAN stands up and prepares to go to bed.

INT. BEDROOM - NIGHT

71

He takes off his tie, then his jacket,

VALJEAN

(continuing)

Why should I save his hide?
Why should I right this wrong
When I have come so far
And struggled for so long?

Then his eyes fall on the lit candlesticks which seem to project a Godly light that reflects in the mirror. VALJEAN stops undressing.

VALJEAN

(continuing)

If I speak, I am condemned.
If I stay silent, I am damned!

After a pause, VALJEAN goes to the window.

- 72 EXT. MONTREUIL-SUR-MER - NIGHT 72
VALJEAN's P.O.V. of the city lights to Montreuil-sur-Mer, his domain and his pride.
- 73 INT. BEDROOM - NIGHT 73
VALJEAN
(continuing)
I am the master of hundreds of workers
They all look to me
Can I abandon them?
How would they live
If I am not free?
VALJEAN looks at the crucifix hanging above his head.
VALJEAN
(continuing)
If I speak, I am condemned.
If I stay silent, I am damned!
He has made up his mind to go to Arras, puts his jacket back on and prepares to leave.
- 74 EXT. COUNTRY ROAD - NIGHT 74
VALJEAN is driving his cart at full speed.
VALJEAN V.O.
Who am I?
Can I condemn this man to slavery?
Pretend I do not see his agony?
- 75 INT. ARRAS COURT - DAY 75
Quick and short images of the trial actually taking place.
- 76 INT. ARRAS JAIL - DAY 76
CHAMPMATHIEU is taken out of his cell.
VALJEAN V.O.
(continuing)
This innocent who bears my face
- 77 INT. ARRAS COURT - DAY 77
JAVERT's face of satisfaction; ugly witnesses.

VALJEAN V.O.

(continuing)

Who goes to judgement in my place
Who am I?
Can I conceal myself for evermore?

78 EXT. COUNTRYSIDE INN - NIGHT

78

In the country inn courtyard (relais de poste), VALJEAN is discussing his cart's damaged wheel with a young MAN. It is the middle of the night. He is seen bargaining and finally leaving in a hurry on a horse.

VALJEAN V.O.

(continuing)

Pretend I'm not the man I was
before?
And must my name until I die
Be no more than an alibi?
Must I lie?

79 INT. ARRAS COURT - DAY

79

Some quick and short images of the trial.

VALJEAN V.O.

(continuing)

How can I ever face my fellow men?
How can I ever face myself again?

80 EXT. COUNTRY ROAD - NIGHT

80

VALJEAN is on a new horse that he is riding bareback. A signpost directs him to Arras 7 miles.

VALJEAN V.O.

(continuing)

My soul belongs to God, I know
I made that bargain long ago

81 EXT. COUNTRY ROAD - DAWN

81

In the pouring rain, VALJEAN is walking, leading his horse that falls dead at his side. VALJEAN abandons the horse and walks a few steps and realises from the next signpost that Arras is still 5 more miles which we understand makes it impossible to get there in time as dawn is breaking. He turns back as if he is about to abandon his journey. The rain suddenly stops - VALJEAN looks up at the sky where the last stars are still shining. As if from nowhere, a cart appears on the horizon and comes his way, a sign of destiny.

VALJEAN V.O.
(continuing)
He gave me hope when hope was gone
He gave me strength to journey on

82 EXT. ARRAS COURT - DAY

82

Arras - day. VALJEAN jumps off the cart in front of the City's tribunal.

VALJEAN V.O.
(continuing)
Who am I? Who am I?

83 INT. ARRAS COURT - DAY

83

He enters the crowded courtroom, makes his way through the people and interrupts the JUDGE.

VALJEAN
I am Jean Valjean!
And so, Javert, you see it's true
That man bears no more guilt than
you!

VALJEAN tears open his shirt and displays his 24601 tatoo.

VALJEAN
(continuing)
Who am I?
24601!

The two POLICEMEN who were guarding M. CHAMPMATHIEU arrest him and the handcuffs are locked on his arms at the end of the 24601 high note.

84 INT. ARRAS JAIL - DAY

84

VALJEAN is thrown into jail.

85 INT. HOSPITAL - NIGHT

85

Close on FANTINE, sweating and turning deliriously in her sick bed. We hear the start of Fantine's Death intro.

86 INT. ARRAS JAIL - NIGHT

86

VALJEAN is sweating and pulling his chain like a beast, with his neck veins red and inflated. He is trying to pull the chain away from the wall.

- 87 EXT. SURREAL GARDEN - DAY 87
A wonderful garden (of surreal beauty) where a little GIRL is playing. The images are artistically blurred during the whole scene.
- 88 INT. ARRAS JAIL - NIGHT 88
VALJEAN in his cell is now trying to use one section of his long chain, which is still hanging to the wall, in order to loop around one bar of the cell window and pull it down with one foot on the wall pushing forward.
- EXT. SURREAL GARDEN - DAY 89
FANTINE's silhouette, young and well-dressed in a marvellous sunray, is approaching holding a small umbrella.
- 90 INT. ARRAS JAIL - NIGHT 90
VALJEAN grasps with his tetanized hand with great effort the broken bar that he's now using to break apart the bracelet around his ankle, putting the bar between the bracelet and his foot and twisting the metal around his bare skin, now bleeding.
- 91 EXT. SURREAL GARDEN - DAY 91
The little GIRL is playing with a butterfly that she's trying to catch (ref. Monet painting). FANTINE looks at her tenderly.

FANTINE
Cosette, it's turned cold
Cosette, it's past your bed time!
- 92 EXT. ARRAS ROOFTOPS - NIGHT 92
VALJEAN, like a wildcat, is walking from one roof to the other and a piece of dirty material is wrapped around his wounded ankle.
- 93 EXT. SURREAL GARDEN - DAY 93
The little GIRL runs towards her mother's arms in the fading daylight.

FANTINE
You've played the day away
And soon it will be night.

94 EXT. ARRAS STREETS - NIGHT

94

VALJEAN runs in the streets, lightly limping.

95 EXT. SURREAL GARDEN - DAY

95

The little GIRL is in her mother's arms and hugs and kisses her.

FANTINE

Come to me, Cosette, the light is
fading
Don't you see the evening star
appearing?
Come to me and rest against my
shoulder
How fast the minutes fly away and
every minute colder.
Hurry near, another day is dying
Don't you hear the winter wind is
crying?
There's a darkness which comes
without a warning
But I will sing you lullabies and
wake you in the morning.

The last image is even more blurred, nearly white.

96 INT. HOSPITAL - NIGHT

96

We fade into the white sheet covering FANTINE's death bed, her eyes are open.

VALJEAN enters the room.

(During the duet, FANTINE might be answering VALJEAN from the garden of her dreams as if she had already completely lost touch with the human world and already flying to heaven. So, at the end, she would be dying as if lying on the grass to take a rest. VALJEAN would always be seen by the bed in the hospital in real time and place).

VALJEAN

Oh, Fantine, our time is running
out
But, Fantine, I swear this on my
life.

97 EXT. SURREAL GARDEN - DAY

97

FANTINE

Look M'sieur, where all the children
play.

VALJEAN V.O.
Be at peace, be at peace evermore.

FANTINE
My Cosette...

98 INT. HOSPITAL - NIGHT

98

VAJEAN
Shall live in my protection

FANTINE V.O.
Take her now.

VALJEAN
Your child will want for nothing.

99 EXT. SURREAL GARDEN - DAY

99

FANTINE
Good M'sieur, you come from God in
heaven.

VALJEAN V.O.
And none will ever harm Cosette
As long as I am living.

FANTINE
Take my hand
The night grows even colder.

100 INT. HOSPITAL - NIGHT

100

VALJEAN
Then I will keep you warm.

FANTINE V.O.
Take my child
I give her to your keeping.

VALJEAN
Take shelter from the storm.

101 EXT. SURREAL GARDEN - DAY

101

FANTINE
For God's sake, please stay till I
am sleeping
And tell Cosette I love her
And I'll see her when I wake...

102 INT. HOSPITAL - NIGHT

102

The dying FANTINE suddenly points her finger towards the door behind VALJEAN. VALJEAN looks at FANTINE - she's dead. Close on FANTINE's hand gripping VALJEAN's hand, we move up to her face, her eyes are wide open. VALJEAN turns towards the door, JAVERT is standing there.

JAVERT

Valjean, at last,
We see each other plain!
'M'sieur le Mayor',
You'll wear a different chain!

JAVERT approaches the bed like a fighter in a wrestling ring approaching his opponent. Every word is thrown like a knife and delivered as a stroke. The scene happens with all the inherent violence of a fight.

VALJEAN

Before you say another word, Javert
Before you chain me up like a slave
again.
Listen to me. There is something I
must do.
This woman leaves behind a suffering
child.
There is none but me who can intercede.
In mercy's name, three days are all
I need.
Then I'll return. I pledge my word.
Then I'll return...

JAVERT

You must think me mad!
I've hunted you across the years.
Men like you can never change.
A man such as you.

At the pledge section, JAVERT stays by the door to stop VALJEAN from escaping without taking his eyes off him.

VALJEAN

Believe of me what you will
There is a duty that I'm
sworn to do

You know nothing of my life
All I did was steal some bread

You know nothing of the world
You would sooner see me dead

JAVERT

Men like me can never change
Men like you can never change

No 24601

My duty's to the law
You have no rights
Come with me, 24601

(CONTINUED)

102 CONTINUED:

102

VALJEAN

But not before I see this
justice done

I am warning you, Javert
I'm a stronger man by far

There is power in me yet
My race is not yet run!
I am warning you, Javert
There is nothing I won't dare
If I have to kill you here.
I'll do what must be done

JAVERT

Now the wheel has turned around
Jean Valjean is nothing now

Dare you talk to me of crime
And the price you had to pay

Every man is born in sin
Every man must choose his way
You know nothing of Javert.
I was born inside a jail.
I was born with scum like you
I was from the gutter too.

VALJEAN

And this I swear to you tonight...

JAVERT

There is no place for you to hide.

VALJEAN takes FANTINE's head in his hands, he closes her eyes while singing to her - FANTINE's face looks suddenly relieved and strangely luminous, now as beautiful as in the garden before.

VALJEAN

Your child will live within my
care.

JAVERT

Wherever you may hide away.

VALJEAN

And I will raise her to the light.

VALJEAN & JAVERT

I swear to you, I will be there!

VALJEAN stands up, now inhabited by the kind of animal strength the man was showing in the prologue, he walks towards JAVERT and hits him without a pause as if he wanted to erase the obstacle between him and the mission he has just pledged to accomplish.

103 EXT. HOSPITAL - NIGHT

103

VALJEAN at speed bursts out into the street running, all this on the violent instrumental ending of the confrontation.

104 EXT. MONTFERMEIL STREET - DAY

104

We see on screen:

"Christmas Eve 1822 - Montfermeil"

We discover a travelling funfair with its shops, attractions, merry-go-round, lottery stand, tame animals, storytellers etc. which have settled for a week or so in Montfermeil main street. Lots of PEOPLE in the street playing on their way to church, including CHILDREN turning wheels/hooplas. We stop and focus on a wonderful doll dressed like a princess; on the small shopping table, lots of other toys are displayed. A little GIRL dressed in rags with a black eye, naked feet inside her wooden shoes, is carrying a pile of wood too heavy for her poor thin body. She looks in awe at the doll as if it was a vision. Little COSETTE quickly leaves the joyful street when she sees from afar a WOMAN with a little GIRL who is coming her way while buying little presents and enjoying themselves.

105 INT. THENARDIER INN - DAY

105

COSETTE is now inside the inn 'Cabaret du Sergent de Waterloo' where THENARDIER is serving, joking and singing with the half-drunk CUSTOMERS. The inn is full of souvenirs of the Battle of Waterloo hanging everywhere (flags, rifles) and decorated with bad taste Christmas Eve decorations. THENARDIER hits COSETTE when she arrives, but not too nastily (like a dog). She runs away from him and starts disposing of the wood into the fireplace. COSETTE hurries to get a broom that is too big for her, out of the cupboard and starts to clean the place. The magnificent doll image comes to her mind and she starts singing "The Doll in the Window" (rewritten "Castle on a Cloud").

YOUNG COSETTE

There is a castle on a cloud
I like to go there in my sleep
Aren't any floors for me to sweep
Not in my castle on a cloud.

*
*
*
*

She would stop working in the middle of the song and sing the rest of the song hidden in her usual corner by the fireplace, entranced by her own dream.

*
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*

YOUNG COSETTE

(continuing)

There is a lady all in white
Holds me and sings a lullaby
She's nice to see
And she's soft to touch
She says 'Cosette I love you very
much'.

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*

I know a place where no-one's lost
I know a place where no-one cries
Crying at all is not allowed
Not in my castle on a cloud.

*
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*

(CONTINUED)

105 CONTINUED:

105

Oh help! I think I hear them now,
and I'm nowhere near finished
sweeping and scrubbing and polishing
the floor
Oh, it's her! It's Madame!

*
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*

MME. THENARDIER arrives, her daughter EPONINE carries a small doll and they are watching COSETTE doing nothing for the last seconds of the song. MME. THENARDIER starts fuming silently before exploding at her in front of the customers:

MME. THENARDIER
Now look who's here!
The little madam herself!
Pretending once again she's been so
awfully good!
Better not let me catch you slacking.
Better not catch my eye!
Ten rotten francs your mother sends
me

COSETTE, terrified, hides under the table while the CUSTOMERS laugh, used as they are to seeing COSETTE treated like that.

MME. THENARDIER
(continuing)
What is that going to buy?
Now take that pail
My little "Mademoiselle"
And go and draw some water from the
well.
We should never have taken you in,
in the first place.
How stupid the things that we do!
Like mother, like daughter, the
scum of the street
Eponine, come my dear, Eponine, let
me see you:
You look well in that new little
blue hat
There's some little girls who know
how to behave
And they know what to wear
And I'm saying thank heaven for that.

MME. THENARDIER gives EPONINE a loud wet kiss and goes to her frying pans to taste her sauce. On the way she keeps chastising COSETTE.

MME. THENARDIER
(continuing)
Still there, Cosette
Your tears will do you no good!
I told you fetch some water from
the well in the wood...

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*

YOUNG COSETTE
Please do not send me out alone
Not in the darkness on my own!

*
*
*

MME. THENARDIER
Enough of that, or I'll forget to
be nice!
You heard me ask for something
And I never ask twice!

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*

COSETTE is thrown out of the inn by MME. THENARDIER threatening
her with the broom.

*
*

106 EXT. THENARDIER INN - MONTFERMEIL - NIGHT

106

COSETTE leaves the inn.

*

107 EXT. WOODS - NIGHT

107

Cosette enters the huge, dark wood, the music stops - she hears
owls and distant barking dogs, creating a frightening
atmosphere. The meeting between COSETTE and VALJEAN is spoken
with a shortened version of their dialogue in the novel. COSETTE
is terrified at first when she sees VALJEAN's shadow, then he
explains who he is. She explains why she is in the wood and he
holds her hand and takes the bucket from her, carrying it back
towards the inn.

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108 EXT. MONTFERMEIL STREET - NIGHT

108

They pass the toy stall and VALJEAN notices COSETTE's fascinated
look at the doll.

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*

109 INT. THENARDIER INN - NIGHT

109

It's late at night and the Christmas Eve celebrations have
largely deteriorated inside the inn.

*
*

The DRINKERS, completely inebriated, ask THENARDIER to tell for
the thousandth time his same old Battle of Waterloo exploits.

*
*

DRINKER 6
Mine host Thenardier
He was there, so they say,
At the field of Waterloo

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*
*
*

(CONTINUED)

109 CONTINUED:

109

DRINKER 7

Got there, it's true
When the fight was all through

*
*
*

DRINKER 1

But he knew just what to do
Crawling through the mud
So I've heard it said
Picking through the pockets
Of the English dead

*
*
*
*
*

DRINKER 8

He made a tidy score
From the spoils of war.

*
*
*

Once again, THENARDIER starts his heroic routine:

*

THENARDIER

My band of soaks
My den of dissolutes
My dirty jokes, my always pissed as
newts.
My sons of whores
Spend their lives in my inn
Homing pigeons homing in
They fly through my doors
And their money's as good as yours.

*
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*

He has resisted alone on the battlefield a whole platoon of
English soldiers; furthermore he has saved the life of General
Noirmoutiers who would not be one of the nation's deputies
without him.

DINER 1

Ain't got a clue
What he put into this stew
Must've scraped it off the street.

*
*
*

DINER 2

God, what a wine!
Chateau Neuf de Turpentine
Must've pressed it with his feet.

*
*
*
*

DRINKERS

Landlord, over here!
Where's the bloody man.
One more for the road?
Thenardier, one more slug o' gin.

*
*
*
*
*

GIRL

Just one more, or my old man is
gonna do me in.

*
*
*

(CONTINUED)

109 CONTINUED: (2)

109

THENARDIER sings the first verse and his chorus, running from one table to another to the kitchen, stealing nick-nacks here and there.

THENARDIER

Welcome, M'sieur
Sit yourself down
And meet the best
Innkeeper in town.
As for the rest,
All of them crooks
Rooking their guests
And cooking the books.
Seldom do you see
Honest men like me
A gent of good intent
Who's content to be

Master of the house
Doling out the charm
Ready with a handshake
And an open palm
Tells a saucy tale
Makes a little stir
Customers appreciate a bon-viveur
Glad to do a friend a favour
Doesn't cost me to be nice
But nothing gets you nothing
Everything has got a little price!

Master of the house
Keeper of the zoo
Ready to relieve 'em
Of a sou, or two.
Watering the wine
Making up the weight
Pickin' up their nick-nacks
When they can't see straight
Everybody loves a landlord
Everybody's bosom friend
I do whatever pleases
Jesus! Won't I bleed 'em in the
end!

The crowd all join in.

THENARDIER & CHORUS

Master of the house
Quick to catch yer eye
Never wants a passer-by
To pass him by

110 EXT. THENARDIER INN - NIGHT

110

We see VALJEAN and COSETTE at the inn door.

THENARDIER & CHORUS V.O.

Servant to the poor
Butler to the great
Comforter, philosopher
And lifelong mate!
Everybody's boon companion
Everybody's chaperone

COSETTE asks VALJEAN to give the bucket to her because she will be beaten if they see him carrying it for her. VALJEAN agrees, she enters before him.

111 INT. THENARDIER INN - NIGHT

111

THENARDIER welcomes VALJEAN. He sings his second verse to VALJEAN who behaves like a normal customer and watches the scene.

THENARDIER

But lock up your valises
Jesus! Won't I skin you to the
bone!
Enter, M'sieur
Lay down yer load
Unlace yer boots
And rest from the road.
This weighs a ton
Travel's a curse
But here we strive
To lighten your purse.
Here the goose is cooked
Here the fat is fried
And nothing's overlooked
Till I'm satisfied...

Food beyond compare
Food beyond belief
Mix it in a mincer
And pretend it's beef.
Kidney of a horse
Liver of a cat
Filling up the sausages
With this and that!

Residents are more than welcome
Bridal suite is occupied!
Reasonable charges
Plus some little extras on the
side!

(CONTINUED)

111 CONTINUED:

111

Charge 'em for the lice
Extra for the mice
Two per cent for looking in the
mirror.
Twice.
Here a little slice
There a little cut
Three per cent for sleeping with
the window
Shut.
When it comes to fixing prices
There are lots of tricks he knows
How it all increases
All those bits and pieces
Jesus! It's amazing how it grows!

THENARDIER & CHORUS

Master of the house
Quick to catch yer eye
Never wants a passer-by
To pass him by
Servant to the poor
Butler to the great
Comforter, philosopher
And life-long mate!
Everybody's boon companion
Gives 'em everything he's got.

THENARDIER

Dirty bunch of geezers
Jesus! What a sorry little lot!

The song develops as on stage.

Finally, we get MME. THENARDIER's solo. COSETTE is still hiding under a table in a corner.

(CONTINUED)

111 CONTINUED: (2)

111

MME. THENARDIER
I used to dream
That I would meet a prince.
But God Almighty,
Have you seen what's happened
since?
'Master of the house'?
Isn't worth me spit!
'Comforter, philosopher'
- and lifelong shit!
Cunning little brain
Regular Voltaire
Thinks he's quite a lover
But there's not much there.
What a cruel trick of nature
Landed me with such a louse
God knows how I've lasted
Living with this bastard in the
house!

THENARDIER & CHORUS
Master of the house.

MME. THENARDIER
Master and a half!

THENARDIER & CHORUS
Comforter, philosopher.

MME. THENARDIER
Don't make me laugh!

THENARDIER & CHORUS
Servant to the poor
Butler to the great.

MME. THENARDIER
Hypocrite and toady
And inebriate!

THENARDIER & CHORUS
Everybody bless the landlord!
Everybody bless his spouse!

THENARDIER
Everybody raise a glass.

MME. THENARDIER
Raise it up the master's arse.

ALL
Everybody raise a glass ter the
master of the house.

112 EXT. THENARDIER INN - DAY

112

The morning after - the countryside in the morning dew of a cold December Christmas Day.

Through the blurred window glass, THENARDIER is seen walking down the stairs.

113 INT. THENARDIER INN - DAY

113

VALJEAN is already there warming his hands, sitting by the fireplace with a strange tough face - the place is dirty from last night's festivities and THENARDIER, coughing, sneezing and spitting into a dirty handkerchief is, at first, very surprised to see the wealthy customer already awake.

VALJEAN starts immediately (there will be altered lyrics specifying why he is here, as COSETTE is not in the room yet).

VALJEAN

I found her wandering in the
wood
This little child, I found her
trembling in the shadows.
And I am here to help Cosette
And I will settle any debt you may
think proper

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*

I will pay what I must pay
To take Cosette away.
There is a duty I must heed
There is a promise I have made
For I was blind to one in need
I did not see what stood before me

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*

Now her mother is with God
Fantine's suffering is over
And I speak here with her voice
And I stand here in her place.
And from this day and evermore.

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*

MME. THENARDIER is standing still on the stairs;

MME. THENARDIER

Let me have your coat M'sieur.

*

VALJEAN stands up and goes towards the table under which COSETTE is sleeping like a little puppy on some straw.

VALJEAN

Cosette shall live in my protection.

THENARDIER

You are very welcome here.

(CONTINUED)

113 CONTINUED:

113

VALJEAN
I will not forsake my vow.

THENARDIER
Take a glass.

MME. THENARDIER
Take a chair.

VALJEAN takes COSETTE in his arms without waking her and sings the rest of the bargain as if he were dedicating it to her.

VALJEAN
Cosette shall have a father now!

COSETTE opens her eyes and wipes her hands over her face like a child waking up. THENARDIER looks at the scene with eagerness.

THENARDIER
What to do? What to say?
Shall you carry our treasure away?
What a gem! What a pearl!
Beyond rubies is our little girl?
How can we speak of debt?
Let's not haggle for darling Cosette!
Dear Fantine, gone to rest...
Have we done for her child what is
best?
Shared our bread. Shared each
bone.
Treated her like she's one of our
own!
Like our own, Monsieur!

In a non-stop show, the THENARDIERS perform a serpentine ballet between tables and chairs undulating around VALJEAN in order to keep him there when VALJEAN is ready to leave with COSETTE at each stage of the bargain.

VALJEAN
Your feelings do you credit, sir
And I will ease the parting blow

Let us not talk of bargains or
bones or greed
Now, may I say, we are agreed?

MME. THENARDIER

That would quite fit the bill
If she hadn't so often been ill.
Little dear, cost us dear
Medicines are expensive, M'sieur!
Not that we begrudged a sou
It's no more than we Christians
must do!

VALJEAN goes out after putting a last note on the table and
COSETTE holds his hand firmly. The THENARDIERS are bemused for
a few seconds during the musical break.

114 EXT. THENARDIER INN - DAY

114

The THENARDIERS rush outside to follow them.

THENARDIER & WIFE

One thing more. One small doubt.
There are treacherous people about.
No offence. Please reflect.
Your intentions may not be correct?

VALJEAN turns round and looks at them in such a way that they
are frozen with fear to the spot. He then throws a few coins on
the pavement which they fight to grab and points his finger at
them:

VALJEAN

No more words. Here's your price.
Fifteen hundred for your sacrifice.
Come, Cosette, say goodbye
Let us seek out some friendlier
sky.
Thank you both for Cosette
It won't take you too long to
forget.

He then turns to COSETTE - she is watching the doll stand with
a very sorry little face. The cushion on which the doll was
displayed is now empty. VALJEAN taps her shoulder with a tender
smile on his face - from his bag, he takes out the doll, visible
through its Christmas wrapping paper. On the instrumental
ending of the waltz, she jumps into his arms and hugs him with
all her little strength.

115 EXT. ROAD TO PARIS - DAY

115

They walk together alone in the early morning in the Montfermeil
'Rue de Paris' which obviously leads to Paris. We rise above
them and while they get smaller, one can see the city skyline
on the horizon.

116 EXT. PARIS STREETS - DAWN

116

We see on screen:

"Paris 1832 - Ten Years Later".

The morning mist at the crack of dawn. At the end of the long street (le Faubourg) from a crossroad, an unidentifiable blurred shape emerges, crawling towards us, with distant sounds. This shape, soon followed by more similar shapes, now forms a crawling caravan that keeps progressing with louder noises of wheels, chains, horseshoes, etc....whilst their aspect becomes more precise.

PEOPLE are coming out of their houses from the adjacent streets, all attracted by the forthcoming event - they all seem to know what is coming about and their faces show an ugly look of excitement.

Close up on an older JAVERT. Pulling back, we discover he is riding a black horse and heading the patrol accompanying the chain gang through the Paris streets towards the Barriere du Maine (in order to avoid the King seeing such an ugly show in case he was taking a morning stroll).

CONVICTS

Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....
Aha-aha-aha.....

The caravan is composed of seven carts showing the worst of human misery: the CONVICTS' feet and necks are chained and this downtrodden parade in the morning looks like a scene from Hell (ref Hugo - Book 2 - la Cadene) with overpowering noises of human suffering, quips and nasty comments from the people witnessing the scene, all still in real noises and words while underneath the intro music. (THIS SEQUENCE WILL HAVE NEW LYRICS TO FIT NEW CHARACTERS)

CONVICTS

Look down and see the beggars at
your feet
Look down and show some mercy if
you can
Look down and see
The sweepings of the street
Look down, look down
Upon your fellow man!

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While they sing their verse, we travel down the whole caravan discovering abysses of horror and discover a gang of young BEGGAR CHILDREN following and defying the SOLDIERS who are protecting the last cart, closing the convoy in the same way Javert was heading it.

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(CONTINUED)

116 CONTINUED:

116

GAVROCHE is their leader.

*

GAVROCHE

*

'Ow do you do? My name's Gavroche.
These are my people. Here's my
patch.

*

*

*

*

Not much to look at, nothing posh
Nothing that you'd call up to
scratch.

*

*

*

*

This is my school, my high society
Here in the slums of Saint Michele
We live on crumbs of humble piety
Tough on the teeth, but what the
hell!

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*

Think you're poor,
Think you're free,
Follow me! Follow me!

*

*

*

*

During this he comes to the head of the convoy to mimic Javert
on his horse.

CONVICTS

Look down and show some mercy if
you can.

*

*

Look down, look down upon your
fellow man.

*

*

117 EXT. PARIS STREETS (ABC CAFE) - DAWN

117

The convoy passes the corner of Rue de la Chanvrerie where 'le
cafe Musain' has just opened the door.

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*

A group of young MEN come out of the cafe to watch the scene
and discuss it between them in a highly opinionated political
manner: they criticise the King, the system, the injustice of
a society unable to foresee the future times to come and would
mention the name General Lamarque, their inspiration and his
worrying state of health. (Complete new lyrics for this page).

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OLD BEGGAR WOMAN

*

What 'yer think yer at
Hanging round me pitch
If you're new around here, girl
You've got a lot to learn.

*

*

*

*

*

YOUNG PROSTITUTE

*

Listen, you old bat...
Crazy bloody witch...
'Least I give me customers
Some pleasure in return!

*

*

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*

(CONTINUED)

117 CONTINUED:

117

OLD BEGGAR WOMAN

I know what you give.
Give 'em all the pox!
Spread around yer poison
Till they end up in a box.

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*

PIMP

Leave the poor old cow.
Move it, Madeleine.
She used to be no better
Till the clap got to her brain.

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*

BEGGARS

When's it gonna end?
When we gonna live?
Something's gotta happen now or
something's gonna give.
It'll come, It'll come, It'll
come
It'll come, It'll come, It'll
come.

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ENJOLRAS

Where are the leaders of the
land
Where are the swells who run the
show.

*
*
*
*

MARIUS

Only one man - and that's Lamarque
Speaks for these people here below.

*
*
*

BEGGARS

See our children fed
Help us in our shame
Something for a crust of bread
In Holy Jesus' name.

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*
*

URCHIN

In the Lord's Holy name.

*
*

BEGGARS

In his name
In his name
In his name.

*
*
*
*

MARIUS

Lamarque is ill and fading fast
Won't last the week out, so they
say.

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*
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*

ENJOLRAS

With all the anger in the land
How long before the judgement
day?
Before we cut the fat ones down to
size?
Before the barricades arise?

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While the convoy continues to progress through Paris, GAVROCHE would stop when the end of the convoy passes the STUDENTS and show us his friendly conniving with them, especially with ENJOLRAS indicating his will to fight when the time comes, ie: give us more info. re: the rising tension in Paris and obviously, the STUDENTS would treat him lightly but fondly before they all go inside the cafe for their upcoming meeting led by ENJOLRAS.

118 EXT. PARIS STREETS - DAY

118

(The following section will have music changes and complete new lyrics).

We follow GAVROCHE and the KIDS joking and hustling around the convoy while we discover MME. THENARDIER busy directing an adult EPONINE in her pickpocketing activity: she successfully steals a wallet from a BOURGEOIS' pocket, thanks to MME. THENARDIER who stops the BOURGEOIS and beckons him to follow her when he realises he has been mugged. EPONINE disappears among the crowd and soon joins the friendly GAVROCHE's gang, among whom she looks like one of the boys.

GAVROCHE

Watch out for old Thenardier
All of his family's on the make
Once ran a hash-house down the way
Bit of a swine and no mistake
He's got a gang
The bleeding layabout
Even his daughter does her share
That's Eponine, she knows her way about
Only a kid but hard to scare
Do we care?
Not a cuss
Long live us.
Long live us!

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Then, the convoy passes an older VALJEAN and a pretty young lady, COSETTE. We finish up on JAVERT's profile: VALJEAN has recognised his ex-captor. In his eyes, all the terrors of the past recur instantly while COSETTE shows horror and disgust on her face, taking a handkerchief out of her purse to protect herself from the nauseating view before hiding in the old man's shoulder.

119 EXT. PARIS STREETS - DAY

119

We see EPONINE placing her hand inside the pocket of a gentleman's coat. We realise the coat belongs to VALJEAN. He feels the hand in his pocket and siezes it. Spinning round, he is amazed to find a young girl no older than Cosette. COSETTE does not seem to understand what is happening. MME. THENARDIER immediately intervenes, giving EPONINE a slap on the face and insulting her. She asks VALJEAN and the bemused COSETTE to forgive the behaviour of her daughter which is all due to their misery and their hunger (neither of them having recognised each other). COSETTE is visibly moved and asks her reluctant father to forgive the GIRL and help these poor people. MME. THENARDIER jumps at the opportunity to cry and to beg them to help with the unpaid rent and a sick husband. VALJEAN is soon convinced by Cosette's insistence and his plight to please any of Cosette's wishes. He promises to visit the Thenardiers later that evening with the necessary money that he has not got with him now.

In the background, the rear of the convoy drifts away while the convicts sing the last chorus.

CONVICTS

Look down and show some mercy if
you can
Look down, look down
Upon your fellow man!

120 INT. THENARDIERS' SLUM - NIGHT

120

Inside the Thenardiers' room in preparation of Valjean's visit. It's a horrible place - cold, poor, dirty and the THENARDIERS and their GANG OF THIEVES are staging an even more distressing set-up. THENARDIER gives his instructions:

THENARDIER

Everyone here, you know your place
Brujon, Babet, Claquesous

They break a window pane.

THENARDIER

(continuing)

You, Montparnesse, watch for the
law
With Eponine take care
You turn on the tears

121 EXT. THENARDIERS' SLUM - NIGHT

121

In the street, two MEN dressed in black with top hats raise their heads towards the source of the noise. They look at each other with dark faces. One of them writes notes down in a small book.

122 INT. THENARDIERS' SLUM - NIGHT

122

They extinguish the small fire and adorn THENARDIER's head with lots of repulsive bandages before he lays down on his bed as if he were about to die.

THENARDIER

No mistakes, my dears.

They hide every trace of good and hide the blankets under the bed while MME. THENARDIER sends EPONINE to be watchdog outside.

MME. THENARDIER

These bloody students on our streets

Here they come slumming once again

Our Eponine would kiss their feet

She never had a scrap of brain.

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123 INT. THENARDIERS' SLUM - STAIRS - NIGHT

123

A forlorn EPONINE is sitting in her usual niche in a corner at the top of the stairs on the outside landing that she uses as shelter from the hostile world; she looks like a gutter cat facing the small door adjacent to the Thenardiers' room, in her very boyish attitude. The door opens and MARIUS come out, carrying a pile of books. EPONINE's face lights up as soon as her neighbour appears and she leaves her hiding place to meet him. MARIUS starts chatting with her jokingly.

MARIUS

Hey, Eponine, what's up today?
I haven't seen you much about.

EPONINE

'Ere, you can always catch me in.

MARIUS

Mind the police don't catch you out!

EPONINE

'Ere wotcher do with all them books?

I coulda been a student, too!

Don't judge a girl on how she looks.

I know a lot of things, I do!

MARIUS

Poor Eponine, the things you know
You wouldn't find in books like these.

EPONINE and MARIUS laugh together. EPONINE plays her flirtatious role showing how much in love she is with him and discloses, more or less as in the show, the usual crooked begging trick they are about to perform on an unsuspecting bourgeois.

EPONINE

I like the way you grow your hair.

MARIUS

I like the way you always tease.

EPONINE

Little he knows!

Little he sees!

124 EXT. THENARDIERS' SLUM - NIGHT

124

Outside in the street, VALJEAN and COSETTE are entering Thenardiers' porch. The two MEN in black are watching them, hiding in the dark from the opposite side of the street.

125 INT. THENARDIERS' SLUM - ENTRANCE HALL - NIGHT

125

Inside the building at the bottom of the stairs, COSETTE and VALJEAN look up the stairs and start to climb them.

126 INT. THENARDIERS' SLUM - STAIRS - NIGHT

126

Hearing a noise downstairs, EPONINE looks down the staircase and, recognising the old MAN and the GIRL, she must warn the others (instead of Mme. Thenardier doing so in the show).

MME. THENARDIER

Here's the old boy. Stay on the job
and watch out for the law.

*
*
*

Like a protective older brother, it's MARIUS who asks EPONINE (not the other way round, as in the show) to stay out of these dangerous actions her parents are involving her in. EPONINE protests sadly that she can't and describes how her father would beat her if she disobeyed him.

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EPONINE

Stay out of this.

*
*

MARIUS

But Eponine...

*
*

EPONINE

You'll be in trouble
It's not your concern
You'll be in the clear.

*
*
*
*

MARIUS

Who is that man?

*
*

The old MAN and the GIRL are now fast approaching. To get rid of MARIUS, as the bourgeois are now turning the corner at the base of the final staircase, she pushes him and makes him fall inadvertently into the arms of the wonderfully beautiful young GIRL whose father is close behind her.

EPONINE

Leave me alone!

MARIUS

Why is he here? Hey, Eponine!

I didn't see you there, forgive me.

MARIUS is astonished. COSETTE looks at him intensely - a little too long for her father's taste. MARIUS flattens himself against the wall to let them follow EPONINE (already acting as a little beggar) to the Thenardiers' door. Knowing what is awaiting them, MARIUS runs back to his own room.

127 INT. THENARDIERS' SLUM - MARIUS' ROOM - NIGHT

127

Once inside, MARIUS goes straight to a crack in the wall through which he can watch what is happening in the Thenardiers' room. He is looking at COSETTE, fascinated, until he is distracted by the arrival of MONTPARNASSE and the other THIEVES who are now surrounding VALJEAN and COSETTE.

128 INT. THENARDIERS' SLUM - NIGHT

128

THENARDIER

Please m'sieur, come this way
Here's a child that ain't eaten
today.
Save a life, spare a sou
God rewards all the good that you
do.
Wait a bit. Know that face.
Ain't the world a remarkable place?
Men like me don't forget
You're the bastard who borrowed
Cosette.

THENARDIER jumps out of bed and all the others viciously grab VALJEAN.

VALJEAN

What is this? Are you mad?
No Monsieur, you don't know what
you do!

(CONTINUED)

128 CONTINUED:

128

MARIUS then reacts at once and runs from his room to the Thenardiers trying to protect COSETTE from the attackers.

THENARDIER

You know me! You know me!
I'm a con, just like you.

EPONINE

It's the police! Disappear!
Run for it! It's Javert!

At the climax of the fight, JAVERT bursts into the room followed by two POLICEMEN who seize THENARDIER and the GANG, but EPONINE escapes through the little window she was standing by.

COSETTE looks longingly at MARIUS, as if for the first time before VALJEAN grabs her hand. JAVERT's intervention lyrics will be changed and shortened.

JAVERT

Another brawl in the square!
Another stink in the air!
Was there a witness to this?
Well, let him speak to Javert!
M'sieur, the streets are not safe,
But let these vermin beware
We'll see that justice is done!

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Look upon this fine collection
Crawled from underneath a stone
This swarm of worms and maggots,
Could have picked you to the bone!
I know this man over here
I know his name and his trade
And on your witness, M'sieur
We'll see him suitably paid.

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But where's the gentleman gone?
And why on earth did he run?

*
*

VALJEAN has managed to leave the room with COSETTE who does not seem to understand what is happening. The others (BABET, MONTPARNASSE, CLAQUESOUS) may try to escape. (We should try to demonstrate JAVERT's sense of discipline, authority and righteousness). When the situation is under control, he realises that VALJEAN is gone and the CONSTABLES turn their attentions to search for him.

129 INT. THENARDIERS' SLUM - NIGHT

129

THENARDIER proposes a bargain to JAVERT as if he has something to offer and to make JAVERT forgive him for this little incident. JAVERT picks up on this. THENARDIER makes his revelation.

(CONTINUED)

129 CONTINUED:

129

THENARDIER

You will have a job to catch
him.
He's the one you should arrest!
No more bourgeois when you scratch
him
Than that brand upon his chest!

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JAVERT

Could it be he's some old jailbird
That the tide now washes in?
Heard my name and started running
Had the brand upon his skin!

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*

JAVERT's face changes dramatically from hatred to haunted
interest.

JAVERT

(continuing)

And the girl who stood beside
him
When I turned they both had gone.
Could he be the man I've hunted?
Could it be he's Jean Valjean?

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MONTAGE:

Some flashing memories that are imprinted in his mind return to
him (Valjean at the Bagne jail, lifting the cart, hitting him
at the hospital) and should visually suggest that he is haunted
by these memories all the time.

10 INT. THENARDIERS' SLUM - NIGHT

130

JAVERT is immediately brought back to reality by THENARDIER
mocking him.

THENARDIER

In the absence of a victim
Dear Inspector, may I go?
And remember when you've nicked
'im
It was me that told you so!

JAVERT

Let the old man keep on running
I will run him off his feet!

Everyone about your business!

Clear this garbage
Off the street!

JAVERT, immersed in his new thoughts, leaves the room without paying any more attention to the vermin crawling at his feet.

131 INT. THENARDIERS' SLUM - STAIRS - NIGHT

131

On his way down the stairs, JAVERT pushes aside all the curious POOR who had been peeping through the keyhole, attracted like flies to the exciting scene.

132 EXT. THENARDIERS' SLUM - NIGHT

132

JAVERT is soon out in the street in a labyrinth of crowded, dirty, narrow roads with no pavements and with stray dogs sniffing around.

JAVERT
(to camera)
There, out in the darkness
A fugitive running
Fallen from grace
Fallen from grace

JAVERT V.O.
God be my witness
I never shall yield
Till we come face to face.
Till we come face to face.

We alternate between JAVERT and images of mutilated BEGGARS, over-made-up WHORES with no teeth and hell-like smiles. We pass a dimly-lit cabaret - through the window we see outrageous drinking scenes taking place. Somewhere nearby, a BLACKSMITH is repairing a horseshoe and hitting his anvil in front of the furnace from which flames are coming out. Real noises: laughter, vulgar comments to the customers, barking animals are all mixed within the music track.

JAVERT V.O.
He knows his way in the dark
Mine is the way of the Lord
Those who do follow the path of
the righteous
Shall have their reward

JAVERT
(to camera)
And if they fall
As Lucifer fell
The flame
The sword!

The architecture of the slums is tormented and intricate with an ugly complexity and JAVERT is a stalwart figure, imperious to the the crumbling world of 'La Cour des Miracles' surrounding him.

133 EXT. PARIS STREETS - NIGHT

133

On a street corner (feeling not unlike when VALJEAN arrived in the clearing out of the forest) JAVERT carries on into an open space alongside the Seine where private town houses on the river bank are standing in strict order as if he has crossed a frontier from where he was previously. There is no-one around, perhaps a carriage or two passing by, and some gas street lamps are projecting a sweet light on the street's cobblestones.

JAVERT, now reassured that in the serene world of justice it is his mission to protect on earth, he raises his head towards the night sky and watches the stars reflected in the river.

JAVERT

Stars in your multitudes
Scarce to be counted
Filling the darkness
With order and light.
You are the sentinels
Silent and sure
Keeping watch in the night
Keeping watch in the night.

134 EXT. PARIS RIVERSIDE - NIGHT

134

JAVERT walks down the steps leading to the waterside, walking alone in the darkness of the night, surrounded by the stars above and their own reflection in the water (to give the impression that JAVERT does not walk on earth any more but floats in space like an astronaut out of gravity).

JAVERT

And your aim
And each in your season
Returns and returns
And is always the same.
And if you fall
As Lucifer fell
You fall
In flame!

And so it has been and so it's
written
On the doorway to paradise
That those who falter
And those who fall
Must pay
The price.

135 EXT. PARIS RIVER AND BRIDGE - NIGHT

135

JAVERT climbs back up the steps and finds himself in the middle of a bridge (Pont Neuf type) over the Seine. From the water's level, JAVERT will appear like an archangel of justice in the middle of an open air cathedral and will sing directly to the Lord.

JAVERT

Lord let me find him
That I may see him
Safe behind bars
I will never rest
Till then
This I swear
This I swear by the stars!

He leaves the bridge quickly and following him we discover GAVROCHE riding the statue of a horse built upon one of the bridge's pillars.

GAVROCHE

That inspector thinks he's something
But it's me who runs this town!
And my theatre never closes
And the curtain's never down
Trust Gavroche. Have no fear.
Don't you worry, Auntie dear
You can always find me here!

On his last lines, GAVROCHE comes down from the horse and follows JAVERT at a distance, imitating his attitude - hands behind his back in a military stance. GAVROCHE takes us back towards the slum district where Marius and the Thenardiers live.

FADE TO:

136 INT. THENARDIERS' SLUM - STAIRS - DAY

136

Next day, inside the Thenardiers' building at the top of the stairs, EPONINE is sitting in her usual niche on the landing, in her usual boyish manner.

EPONINE

Cosette! Now I remember
Cosette! How can it be
We were children together
Look what's become of me...

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*

She gets up and knocks very softly at Marius' door.

137 INT. THENARDIERS' SLUM - MARIUS' ROOM - DAY

137

MARIUS opens the door, EPONINE enters and we can feel that she is at home from the way she puts the objects of cheap furniture back in place.

EPONINE

Good God! Ooh, what a rumpus!

They start chatting and she loses her enthusiasm as soon as she understands the real purpose of Marius' curiosity for the 'bourgeois' they nearly robbed.

MARIUS

That girl! Who can she be?

EPONINE

That cop! He's like to jump us
But he ain't smart, not he.

MARIUS

Eponine, who was that girl!

EPONINE

That bourgeois two-a-penny thing!

MARIUS

Eponine, find her for me!

EPONINE

What will you give me?

MARIUS

Anything!

EPONINE

Got you all excited now
But God knows what you see in
her
Ain't you all delighted now
No, I don't want your money, sir...

MARIUS

Eponine! Do this for me...
Discover where she lives
Be careful how you go
Don't let your father know
'Ponine! I'm lost until she's
found!

EPONINE

Y'see! I told you so!
There's lots of things I know
'Ponine...she knows her way around.

EPONINE accepts this but immediately leaves the room, slamming the door.

138 INT. THENARDIERS' SLUM - STAIRS - DAY

138

EPONINE runs back and hides in her niche. MARIUS leaves his room, looking as if he is in a real hurry. He passes EPONINE without seeing her.

EPONINE follows him with her eyes and she may have a few tears welling up that she would quickly wipe.

139 EXT. PARIS STREETS - DAY

139

We run with MARIUS along the Paris streets on his way to the Cafe Musain.

COMBEFERRE V.O.

At Notre Dame

The section are prepared!

While we are running with him, we discover the emerging movements of revolt taking place on the streets.

FEUILLY V.O.

At rue du Bac

They're straining at the leash!

A group of PEOPLE, all wearing the distinctive sign of their profession, are conferring with weapons in hand. Newspaper sellers are announcing the headlines of the last agony of General Lamarque.

COURFEYRAC V.O.

Students, workers, everyone,

There's a river on the run;

Like the flowing of the tide

Paris coming to our side!

Another GROUP holding billboards and red flags; some young excited STUDENTS are digging up the street's cobblestones and piling them up while one of them is on lookout for the police.

ENJOLRAS V.O.

The time is near

So near it's stirring the blood in
their veins

And yet beware

Don't let the wine go to your brains

For the army we fight is a dangerous
foe
With the men and the arms that we
never can match
It is easy to sit here and swat 'em
like flies
But the National Guard will be
harder to catch

We need a sign
To rally the people
To call them to arms
To bring them in line!

140 INT. ABC CAFE - DAY

140

MARIUS enters the Cafe Musain and at the end of a dark corridor,
we discover a narrow back staircase, dimly lit and leading to a
gallery above the tiny room where the students are singing
amidst a cloud of smoke.

141 INT. ABC CAFE - STUDENTS' ROOM - DAY

141

We burst into the room - ENJOLRAS sings to camera addressing
MARIUS with anger.

ENJOLRAS
Marius, you're late.

On the door, a sign reads 'Societe des Amis de l'ABC'. The
meeting room looks like a very secret room; on the wall, a map
of France entitled 'Republique Francaise' (at a time when there
is a reigning King in France) under a red flag. A Bonaparte
cavalry coat hangs on two crossed swords. A few bottles of
cheap wine are on the main table where a group of young MEN
look very excited. Some workers are also in the cafe at the
same meeting as the students - newspapers are strewn all over
the floor; adjustable oil lamps hang down from the ceiling over
the table and the pipe smoke is getting thicker by the minute.
A domino game has been left on the corner of a table with
leftovers from lunch. JOLY addresses MARIUS.

JOLY
What's wrong today?
You look as if you've seen a ghost.

GRANTAIRE
Some wine, and say what's going on.

MARIUS
A ghost you say, a ghost maybe
She was just like a ghost to me
One minute there...then she was
gone!

(CONTINUED)

141 CONTINUED:

141

GRANTAIRE, the anarchist of the group, is sitting in a corner a little distance away from the others - he pours himself some wine before commenting ironically.

GRANTAIRE

I am agog!
I am aghast!
Is Marius in love at last?
I have never seen him 'ooh' and
'aah'
You talk of battles to be won
And here he comes like Don Ju-an
It's better than an o-per-a!

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ENJOLRAS looks at him in anger but he has more important matters to deal with. He addresses all the students and workers.

ENJOLRAS

It is time for us all
To decide who we are?
Do we fight for the right
To a night at the opera now?

During this we take a panoramic view of the audience, thirsty for the words of their charismatic leader. Finally we arrive at a close up of MARIUS' face, in transparency behind his image his thoughts appear on the screen.

142 INT. THENARDIERS' SLUM - STAIRS - NIGHT

142

The beautiful COSETTE in her black dress and hat, then a detail of her forehead, her mouth, her hand, her curls, her neck, her eyes, the way she looked at him on the stairs.

ENJOLRAS V.O.

Have you asked of yourselves
What's the price you might pay?
Is it simply a game
For rich young boys to play?
The colour of the world
Is changing day by day...

143 INT. ABC CAFE - STUDENTS ROOM - DAY

143

MARIUS is smiling like a happy child. The images in transparency stops and MARIUS is off the screen. Back to reality with ENJOLRAS and the students in the room. ENJOLRAS moves around them and motivates each one of them separately.

(CONTINUED)

143 CONTINUED:

143

ENJOLRAS

Red - the blood of angry men!
Black - the dark of ages past!
Red - a world about to dawn!
Black - the night that ends at
last!

MARIUS does not seem to have heard ENJOLRAS' speech and from his dream world sings about love

MARIUS

Had you been there tonight
You might know how it feels
To be struck to the bone
In a moment of breathless delight!
Had you been there tonight
You might also have known
How the world may be changed
In just one burst of light
And what was right seems wrong
And what was wrong seems right!

No one is listening except GRANTAIRE who is having one more glass of brandy. Everyone is busy at work, they prepare banners and armbands for their future army; they take a few guns from the places where they are hidden and fill them with gunpowder. GRANTAIRE, now well pissed, joins MARIUS in the refrain.

MARIUS & GRANTAIRE

Red - I feel my soul on fire!
Black - my world if she's not
there!
Red - the colour of desire!
Black - the colour of despair!

That's when ENJOLRAS and the others notice what they are saying and realise they are not contributing to the work. They all laugh at MARIUS' romantic fable while ENJOLRAS turns his angry face in close up to shout at MARIUS, his best pal.

ENJOLRAS

Marius, you're no longer a child
I do not doubt you mean it well
But now there is a higher call
Who cares about your lonely soul?
We starve towards a larger goal
Our little lives don't count at
all!

(CONTINUED)

143 CONTINUED: (2)

143

STUDENTS

Red - the blood of angry men!
Black - the dark of ages past!
Red - a world about to dawn!
Black - the night that ends at
last!

All the others stop smiling immediately and join ENJOLRAS for the last chorus, all standing up for a patriotic pledge, as in the show. MARIUS finally joins in the last line.

STUDENTS

Red - the blood of angry men!
Black - the dark of ages past!
Red - a world about to dawn!
Black - the night that ends at last!

Two STUDENTS, BAHOREL and LESGLES, burst into the meeting room with great news and report about the mounting revolts in the streets and the rallying of many new corporations to the cause (bricklayers from Monteuil, stonemasons etc...).

ENJOLRAS

Well Courfeyrac, do we have all the
guns
Feuilly, Combeferre, our time is
running short.
Grantaire, put the bottle down!
Do we have the guns we need?

GRANTAIRE

Give me brandy on my breath
And I'll breathe them all to death!

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*

COURFEYRAC

In St Antoine they're with us to a
man!

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*
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COMBEFERRE

In Notre Dame they're tearing up
the stones!

*
*
*

FEUILLY

Twenty rifles good as new!

*
*

They have just partially told their stories - now everyone there seems to be about to leave the place and they are ready for action when GAVROCHE arrives and whistles his way through the conversations, striving to be heard - he eventually gets his way and announces the big news.

GAVROCHE

Listen!

(CONTINUED)

143 CONTINUED: (3)

143

JOLY
Twenty rounds for every man!

GAVROCHE
Listen to me!

JEAN PROUVAIRE
Double that in Port St Cloud!

GAVROCHE
Listen everybody!

LESGLES
Seven guns in St Martin!

GAVROCHE
General Lamarque is dead!

Everyone is paralysed. ENJOLRAS is the first to react. In complete silence, without a word, he unhangs the red coat from the wall, puts it on and sings to his friends with renewed authority. He gives them back faith over their fears and at the end of his lecture, they all raise their glasses to the future and to their ideals.

ENJOLRAS
Lamarque is dead.
Lamarque! His death is the hour of
fate.
The people's man.
His death is the sign we await
On his funeral day they will honour
his name.
It's a rallying cry that will reach
every ear!
In the death of Lamarque we will
kindle the flame
They will see that the day of
salvation is near
The time is here!
Let us welcome it gladly with
courage and cheer
Let us take to the streets with no
doubt in our hearts.
But a jubilant shout
They will come one and all
They will come when we call!

144 EXT. PARIS STREETS - JUNE 5TH 1832 - DAY

144

The funeral of General Lamarque. Drums play a Funeral March: (A version of 'Do You Hear The People Sing' intro mixed with real street sounds). The procession passes the Faubourg Saint-Antoine. Just behind the coffin, officials and government members are talking in a very respectful and organised fashion. This is a very important social event attended by hundreds of people and joined by the crowds on the street. The National Guard keep spectators in line behind them as tensions are expected due to General Lamarque's special relationship with the poor people of Paris. We discover the rest of the procession - family, friends, the schools with their banners and small CHILDREN carrying laurel branches.

At the end of the procession, the first signs of violence can be felt and heard: some WORKERS are shouting "Lamarque to the Pantheon; Viva la Republique".

ENJOLRAS is among the students under their banner 'Societe des Amis de l'ABC', carried by Combeferre. Suddenly some PEOPLE who are trying to join the procession from the sidewalks are brutally pushed away by the GUARDS. ENJOLRAS reacts immediately by taking out the red flag he has been hiding under his coat and starts to sing to a group of his friends.

ENJOLRAS

(a capella)

Do you hear the people sing?
Singing the song of angry men?
It is the music of a people
Who will not be slaves again!
When the beating of your heart
Echoes the beating of the drums
There is a life about to start
When tomorrow comes!

Someone from the group joins him while more and more PEOPLE put a distinctive red armband on and take weapons out from under their coats, shirts etc. (Note the orchestra starts here)

COMBEFERRE

Will you join in our crusade?
Who will be strong and stand with me?
Beyond the barricade
Is there a world you long to see?

The PEOPLE from the sidewalks have succeeded in overrunning the GUARDS and COURFEYRAC enthusiastically sings to them all.

COURFEYRAC

Then join in the fight
That will give you the right to be
free...

(CONTINUED)

144 CONTINUED:

144

A big CROWD joins in for the next chorus while tension is growing with the POLICE who are now trying to isolate the turbulent CROWD at the end of the 2 kilometre long procession.

CHORUS

Do you hear the people sing?
Singing the song of angry men?
It is the music of a people
Who will not be slaves again!
When the beating of your heart
Echoes the beating of the drums
There is a life about to start
When tomorrow comes!

The STUDENTS and the GUARDS face each other in defiance and FEUILLY hails everyone.

FEUILLY

Will you give all you can give
So that our banner may advance?
Some will fall and some will live
Will you stand up and take your
chance?
The blood of the martyrs
Will water the meadows of France!

They all boldly sing to the POLICE the last chorus.

CHORUS

Do you hear the people sing?
Singing the song of angry men?
It is the music of a people
Who will not be slaves again!
When the beating of your heart
Echoes the beating of the drums
There is a life about to start
When tomorrow comes!

Fearing for themselves and scared by the violent enthusiasm shown in front of them, one SOLDIER makes the stupid mistake of firing a shot into the air. This is the spark that starts the fire; a real fight now opposes the sides while the rest of the procession carries on hardly noticing what is happening around them.

145 EXT. LUXEMBOURG GARDENS GATE- DAY

145

At the gate, EPONINE points out a GIRL to MARIUS. He is besotted with his romantic quest and has not attended the funeral of Lamarque. He is ignorant of the fact that his funeral is turning sour.

(CONTINUED)

145 CONTINUED:

145

We move towards the girl: it's COSETTE. She is feeding the birds. VALJEAN is sitting on a bench reading his newspaper. COSETTE starts to sing, walking away from her father as if she were afraid that he could read her thoughts.

COSETTE

How strange this feeling that my
life's begun at last
This change, can people really fall
in love so fast?
What's the matter with you, Cosette?
Have you been too much on your
own?
So many things unclear
So many things unknown.

In my life
There are so many questions and
answers
That somehow seem wrong
In my life
There are times when I catch in the
silence
The sigh of a faraway song
And it sings
Of a world that I long to see
Out of reach
Just a whisper away
Waiting for me.

She passes MOTHERS and NANNIES who are pushing their BABIES in their prams. Young BOYS in sailor costumes are playing with their boats in the pond or with their hooplas while three GIRLS are playing with a skipping rope, two of them holding it for the third one. COSETTE approaches a toy stand where hooplas, windmills, beach shovels, kaleidoscopes and skipping ropes are sold.

COSETTE

(continuing)

Does he know I'm alive
Do I know if he's real?

She seizes one of the kaleidoscopes on display and turns it around towards the sun to see inside. That is when she sees MARIUS with her other opened eye.

COSETTE

(continuing)

Does he see what I saw?
Does he feel what I feel?

(CONTINUED)

145 CONTINUED: (2)

145

He is looking at her from a short distance and not expecting her to turn around so suddenly. MARIUS' face and the kaleidoscope colours mix in a wonderful surreal image.

COSETTE
(continuing)
In my life
I'm no longer alone
Now the love in my life
Is so near
Find me now, find me here!

VALJEAN's hand touches COSETTE's shoulder. EPONINE is watching all of this scene from afar.

VALJEAN takes COSETTE's arm and they start walking out of the garden on their way back home. COSETTE can't resist looking discreetly aside or behind while her father sings to her.

VALJEAN
Dear Cosette
You're such a lonely child
How pensive, how sad you seem to me
Believe me, were it within my power
I'd fill each passing hour
How quiet it must be, I can see,
With only me for company.

146 EXT. PARIS STREETS - DAY

146

They pass elegant neighbourhoods and from time to time, they stop walking in order to make a point as if in conflicting discussion...

COSETTE
There is so little I know
That I'm longing to know
Of the child that I was
In a time long ago...
There's so little you say
Of the life you have known
Why you keep to yourself
Why we're always alone
So dark! So dark and deep...
The secrets that you keep!

In my life.
I have all that I want
You are loving and gentle and
good
But Papa, dear Papa,
In your eyes I am just like a
child
Who is lost in a wood

VALJEAN

No more words
No more words. It's a time that is
dead
There are words
That are better unheard
Better unsaid.

COSETTE

In my life
I'm no longer a child and I yearn
For the truth that you know
Of the years...years ago!

VALJEAN

You will learn
Truth is given by God
To us all in our time
In our turn.

147 EXT. VALJEAN'S HOUSE - PARIS - DAY

147

They arrive at 55 rue Plumet and we see MARIUS (who has been following) entranced, looking at them from a distance. VALJEAN opens the gate and they walk towards the house together. MARIUS gets closer to the gate as if he were approaching the nirvana and sings to himself.

MARIUS

In my life
She has burst like the music of
angels
The light of the sun!
And my life seems to stop
As if something is over
And something has scarcely begun.

148 EXT. RIVER AND BRIDGE - DAY

148

We see EPONINE walking sadly along by the river, crossing a bridge heading towards home while we hear MARIUS' V.O.:

MARIUS V.O.

Eponine, you're the friend
Who has brought me here.
Thanks to you, I am one with the
gods
And Heaven is near!
And I soar through a world that is
new, that is free.

149 INT. THENARDIERS' SLUM - ENTRANCE HALL - DAY 149

EPONINE arrives at the Thenardiers' place at the bottom of the stairs.

EPONINE

Every word that he says
Is a dagger in me!
In my life

150 INT. THENARDIERS' SLUM - STAIRS - DAY 150

She climbs up the stairs slowly and sadly.

EPONINE

(continuing)

There's been no one like him anywhere
Anywhere, where he is
If he asked...I'd be his!

On the landing, she stops briefly.

EPONINE with MARIUS V.O.

In my life, there is someone

151 EXT. VALJEAN'S HOUSE - PARIS - DAY 151

We fade into MARIUS who sits slowly down on a step in front of the house.

MARIUS with EPONINE V.O.

who touches my life.

MARIUS

Waiting near!

152 INT. THENARDIERS' SLUM - STAIRS - DAY 152

We go back to EPONINE sitting down in exactly the same crouched position in her little niche.

EPONINE

Waiting here!

(CONTINUED)

152 CONTINUED:

152

MONTARNASSE comes out suddenly from Thenardier's room with a grapnel in his hand. EPONINE jumps out of her shelter.

EPONINE

'Parnasse, what are you doing
So far out of our patch?

*
*

He explains about the planned attack on the rue Plumet house.

MONTARNASSE

This house, we're going to do
it
Rich man, plenty of scratch.
You remember he's the one
Who got away the other day.
Got a number on his chest
Perhaps a fortune put away!

*
*
*
*
*
*

EPONINE twists her hands in despair:

EPONINE

Oh Lord, somebody help me!
Dear God, what'll I do?
He'll think
This is an ambush.
He'll think I'm in it, too!

What'll I do? What'll I say
I've got to warn them here
I gotta find a way!

She finally makes her decision and starts running down the stairs.

153 EXT. VALJEAN'S HOUSE - PARIS - NIGHT

153

MARIUS stands up when he sees VALJEAN coming through the garden and out of the gate. COSETTE locks the gate behind him. After VALJEAN has turned the corner of the street, MARIUS, in awe, approaches the gate and sees COSETTE is looking at her roses before she sits on a garden bench. MARIUS clutches the gate.

MARIUS

A heart full of love
A heart full of song
I'm doing everything all wrong
Oh God, for shame
I do not even know your name
Dear Mad'moiselle
Won't you say?
Will you tell?

(CONTINUED)

153 CONTINUED:

153

COSETTE, ready to faint when she hears a voice, does not make a sound. She is too distracted by who she sees, steps back and leans on a tree to avoid falling. Then, reassured by the frontier that the gate represents between her and the young MAN, she dares to step forward and answer him.

COSETTE
A heart full of love
No fear, no regret.

MARIUS
My name is Marius Pontmercy.

COSETTE
And mine's Cosette.

MARIUS
Cosette, I don't know what to say.

COSETTE
Then make no sound.

MARIUS
I am lost.

COSETTE
I am found!

She gets closer to him while singing as if attracted by a magnet. Her hands are now also clutching the gate and their faces get closer and closer on each side of the gate and finally their hands join:

MARIUS
A heart full of light.

COSETTE
A night bright as day.

MARIUS
And you must never go away

154 EXT. VALJEAN'S HOUSE - PARIS - NIGHT

154

EPONINE, running, turns the same corner of the rue Plumet. She stops suddenly when she sees MARIUS at the gate.

MARIUS
Cosette, Cosette!

COSETTE
This is a chain we'll never break.

(CONTINUED)