

Les Misérables

Episode 3

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Shooting Script

1st February 2018

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3/01 **SCENE OMITTED**

3/01

3/01A **EXT. ARRAS. FEBRUARY 1820. DAY 32 - DUSK. (PREVIOUSLY 3/03)** 3/01A

JEAN VALJEAN arrives in the main square of the town. Jumps down from the cart. Addresses a PASSER-BY:

JEAN VALJEAN
Where are the law courts?

MAN
That building there, monsieur.

He points to four long lighted windows in the facade of a huge dark building. In the shadows stands a small chain gang of AGED CONVICTS.

JEAN VALJEAN
(with dread)
Thank you.

He hurries towards the building. The MAN calls after him:

MAN
They'll be all long gone by now!

3/02 **INT. WARD. INFIRMARY. MONTREUIL. FEBRUARY 1820. DAY 32 - 3/02 DUSK.**

FANTINE sleeping feverishly. Outside the light is fading.

SISTER SIMPLICE and another NUN talking softly.

FANTINE wakes.

FANTINE
Sister.

SISTER SIMPLICE goes to her.

FANTINE (CONT'D)
Where's Monsieur Madeleine? Why
doesn't he come?

SISTER SIMPLICE
Calm yourself, my child.

FANTINE
Answer me, why doesn't he come?

SISTER SIMPLICE looks at the other NUN.

SISTER SIMPLICE
Monsieur le Maire has gone away.

FANTINE

Ah. He's gone to fetch Cosette.
That's what it is. He's gone to
fetch my little girl.

She lies back on the pillow, and smiles. She's deathly pale,
and covered with sweat. The NUNS exchange a sad glance.

3/03 SCENE OMITTED (NOW SCENE 3/01A)

3/03

3/04 INT. FOYER. LAW COURTS. ARRAS. FEBRUARY 1820. NIGHT 32. 3/04

In the foyer, groups of LAWYERS are standing about conferring
in low voices. JEAN VALJEAN approaches an USHER.

JEAN VALJEAN

Is the case over?

USHER

Yes, monsieur.

JEAN VALJEAN

And sentence passed?

USHER

Penal servitude for life.

JEAN VALJEAN

Well no one could say I didn't do
my best to get here. What else
could I have done? Nothing!

USHER

Monsieur?

JEAN VALJEAN

The man was identified?

USHER

The accused was a woman.
Infanticide.

JEAN VALJEAN

I'm not here for that. Wasn't there
another case? A convict? Theft?

USHER

Oh, that one's in progress now.

JEAN VALJEAN

Ah.

He thought he was off the hook.

USHER

Court's packed out. Jean Valjean
was it? Something like that.

JEAN VALJEAN

May I go in?

USHER

I'm sorry, monsieur. It's full in
there.

JEAN VALJEAN

There's not a single seat?

USHER

No one else can be admitted.

We see the relief on JV's face.

USHER (CONT'D)

Unless you are a public official.
There are two or three places
behind Monsieur le Président.

It's like the knell of doom.

JEAN VALJEAN

I am a public official. I am the
Mayor of Montreuil.

USHER

Follow me, monsieur.

He leads JV through a big double door.

3/05

INT. COUNCIL CHAMBER. LAW COURTS. ARRAS. FEBRUARY 1820. 3/05
NIGHT 32.

Another panelled room, lit by two candles on a long green baize table.

USHER

Monsieur, you are now in the
council chamber. You see that door
there? If you turn the handle, you
will find yourself in the
courtroom, behind the President's
chair.

The USHER goes off. JEAN VALJEAN is alone in that austere room, staring at the door handle.

He walks slowly towards it, then turns away. He's wrestling with himself. (In the book, he walks right out of the room - I don't think we need that.)

He turns, walks quickly to the door, and opens it.

3/06 **INT. COURTRoom. LAW COURTS. ARRAS. FEBRUARY 1820. NIGHT** 3/06
32.

He's in the courtroom. It's like a bad dream. Lots of faces turned towards him. LAWYERS, SPECTATORS, the MAN in the dock, and JAVERT.

Someone indicates a seat to him and he stumbles towards it and sits.

PRESIDING JUDGE
 Prisoner at the bar...

JEAN VALJEAN shudders, as if he were the accused. He looks at the PRISONER, and we get a close-up too. The prisoner, CHAMPMATHIEU, does bear a resemblance to JV, though not a close one. He sits, twisting his cap in his hands.

PRESIDING JUDGE (CONT'D)
 You stand accused of the theft of property, to wit, nine apples, from the Pierron orchard. It has been established beyond doubt that you were apprehended in possession of the branch of apples, which you claim you found on the ground outside the orchard walls.

Some chuckling in court.

PRESIDING JUDGE (CONT'D)
 Your counsel has argued that no one actually saw you climb the wall and break off the branch. It is for the jury to decide whether your version of events is true.

We get a look at the jury - respectable CITIZENS.

PRESIDING JUDGE (CONT'D)
 In making their decision, they will no doubt take into account the fact that four witnesses - three of your former fellow prisoners, and a former guard of the prison, Inspector Javert -

We might whizz the camera first to three unsavoury looking GUYS in prison clothes, then to JAVERT, then to CHAMPMATHIEU again.

PRESIDING JUDGE (CONT'D)
 - have identified you as the convicted felon and fugitive Jean Valjean, wanted for the theft of forty sous from a child named Petit-Gervais near the town of Digne; and for fleeing justice ever since.

And now we are on JEAN VALJEAN. The truth is torturing him.

CHAMPMATHIEU

(muttering)

Never heard of him. Never been
there. Never seen any of you.

PRESIDING JUDGE

Stand up. Now, before the jury
consider their verdict, have you
anything to say to the court that
may help your defence?

CHAMPMATHIEU

I'm not him, sir! My name is
Champmathieu, I come from Paris, I
used to be a wheelwright there, for
Monsieur Baloup, twenty years, you
can ask him, he'll tell you. Thirty
sous a day, out in all weathers, it
breaks you down. A man's finished
by forty five and I was fifty
three. And I had my daughter
working as a washerwoman at the
river, up to her waist in a tub all
day long, in the rain, in the snow,
she used to get home at seven in
the evening and go straight to bed.
She was a good girl, didn't go out
dancing, very steady she was. I
remember one Mardi Gras when she
was asleep by eight o'clock. Her
husband used to beat her, she's
dead now. We never had much luck,
sir. You can ask anybody. Mind you,
who's heard of Champmathieu? No
one! Monsieur Baloup, though, you
can ask him, he'll tell you. I
don't know what else to say.

He sits down abruptly. Someone starts laughing, and suddenly
the whole court is roaring with laughter, except for the
JUDGE and JEAN VALJEAN. CHAMPMATHIEU himself looks round
bewildered, then starts laughing himself, in a confused way.

PRESIDING JUDGE

Silence in court! Prisoner at the
bar, the most serious allegations
are hanging over you. For the last
time, and for your own sake, will
you answer these two questions:
first, did you steal nine apples
from the Pierron orchard? Second,
are you the felon Jean Valjean?

CHAMPMATHIEU gets up.

CHAMPMATHIEU

First of all...

He falls silent, twisting his cap again.

PRESIDING JUDGE

Speak up, man. Your confusion will condemn you.

Sounds of agreement all round the court. CHAMPMATHIEU suddenly finds his voice again.

CHAMPMATHIEU

You're very wicked, you are! Twisting everything! I never stole anything! You know, I'm a man that doesn't eat every day. I was coming from Ailly, looking for work, nearly starved. I saw this branch on the ground with apples on it, next thing I'm in jail - I never was in any prison before, I never heard of Jean Valjean, I never saw any of these men that say they know me. Ask Monsieur Baloup, he'll tell you who I am!

PRESIDING JUDGE

Unfortunately it has proved impossible to locate this Monsieur Baloup. I will however ask the witnesses if they wish to reconsider their testimony in the light of your statement. Brevet?

BREVET stands up. He's about sixty, big, shaven head.

BREVET

That's Jean Valjean all right. I did nine years alongside of him. I'd know him anywhere.

PRESIDING JUDGE

Chenildieu?

CHENILDIEU is smaller, wiry, malevolent looking.

CHENILDIEU

That's him. We were chained together for five years, I'd never forget the sight of him - or the smell of him!

PRESIDING JUDGE

Cochepaille?

The third CONVICT is a huge hulking brute in the red shirt of the hulks.

COCHEPAILLE

Jean Valjean, there he is. We used to call him Jean-le-Cric, he was so strong. Stronger than me, even.

CHAMPMATHIEU has been shaking his head and muttering through all of this.

PRESIDING JUDGE

Prisoner at the bar?

CHAMPMATHIEU

What?

PRESIDING JUDGE

What have you to say?

CHAMPMATHIEU stands up and opens his mouth, but then throws up his hands and sits down again.

PEOPLE in court are talking now, saying, he's guilty, it's obvious, he can't deny it, etc. Suddenly JEAN VALJEAN roars out:

JEAN VALJEAN

Enough! Enough of these lies!

People are saying: 'It's Monsieur Madeleine!'

PRESIDING JUDGE

Monsieur Madeleine, are you quite well? Call a doctor!

JEAN VALJEAN

I am Jean Valjean!

Shock horror in the court. No one can believe it except, of course, JAVERT, who smiles in triumph.

JEAN VALJEAN (CONT'D)

Brevet! Chenildieu! Cochepaille! Look at me! Don't you remember me? Brevet, have you still got those red knitted braces you had in the prison hulks?

BREVET gasps.

JEAN VALJEAN (CONT'D)

Yes, you know me now. Chenildieu, the whole of your shoulder is burnt from when you lay on a chafing dish, right or wrong?

CHENILDIEU

Right.

JEAN VALJEAN
Show the court!

CHENILDIEU does. A gasp as the burn scar is revealed.

JEAN VALJEAN (CONT'D)
Cochepaille, you have a tattoo on
the inside of your left elbow. It
says March the first 1815, the day
the emperor landed at Cannes. Pull
up your sleeve!

COCHEPAILLE pulls up his sleeve to reveal the tattoo.
Everyone's amazed.

JEAN VALJEAN (CONT'D)
And now Inspector Javert may wish
to revise his testimony.

JAVERT
Indeed, I fear I was mistaken. This
man is Jean Valjean.

JEAN VALJEAN
And now, before the court, I
confess to the robbery of forty
sous from the boy known as Petit-
Gervais.

He pulls the stolen coin out and shows it to the court.

PRESIDING JUDGE
Monsieur le Maire, I am not sure I
can believe my own ears. You will
surrender yourself to the custody
of Inspector Javert?

JEAN VALJEAN
Willingly.

He walks across the court and looks JAVERT in the eyes.
Expressionless. For JAVERT, it's a moment of triumph.

JEAN VALJEAN holds out his hands, and JAVERT nods for a
POLICEMAN to cuff him.

JAVERT
Follow me.

He leads the way out of the courtroom. PEOPLE have been
holding their breath, but now chatter breaks out.

3/07

INT. WARD. INFIRMARY. MONTREUIL. FEBRUARY 1820.
NIGHT 32.

3/07

FANTINE very weak and feverish. SISTER SIMPLICE attending.

FANTINE

Will my Cosette be here tomorrow?

SISTER SIMPLICE

Perhaps not as soon as that. Rest now.

FANTINE

It's funny, I thought I heard her outside the window. When she comes, could she sleep in a little bed beside me?

SISTER SIMPLICE

We'll see. Don't tire yourself now.

FANTINE

When she comes, I'll be all better.

The DOCTOR is there. He exchanges a glance with SISTER SIMPLICE. FANTINE is not long for this world.

3/08

EXT/INT. COACH. TOWN CENTRE. MONTREUIL. FEBRUARY 1820.

3/08

DAY 33.

JAVERT's black coach rolls into town. They have travelled through the night.

JAVERT

Now the people of this town can see you for what you are.

JEAN VALJEAN cuffed and chained in the back. He can see PASSERS-BY gazing at him in shock...

Then his eye alights on MADAME VICTURNIEN with a couple of fellow GOSSIPS. She is still in Montreuil!

The coach rumbles to a halt and several burly ARMED MEN emerge from the police station to help JAVERT. MADAME VICTURNIEN lurking nearby.

JEAN VALJEAN is unchained from the coach and led towards the police station door...

Then in the blink of an eye turns on his captors, wrests free and sends at least two MEN flying. Still cuffed he sprints off.

Is he going for MADAME VICTURNIEN? She screams and bundles into a doorway -

But JV hares past her.

3/09 INT. WARD. INFIRMARY. MONTREUIL. FEBRUARY 1820. DAY 33. 3/09

JEAN VALJEAN comes in to find SISTER SIMPLICE.

SISTER SIMPLICE
Père Madeleine! Your hands...

JEAN VALJEAN
Let me see her.

SISTER SIMPLICE
(whispers)
She's very weak - we didn't think
she'd....

FANTINE opens her eyes and smiles.

FANTINE
I knew you were here. I was asleep
but I was watching you. Where's
Cosette?

JV doesn't know how to answer.

FANTINE (CONT'D)
You did bring her? Let me see her
now!

JV looks helplessly at SISTER SIMPLICE, who comes to the
rescue.

SISTER SIMPLICE
She is here, my dear, but the
doctor says she can't be with you
while you still have the fever.

FANTINE
But I am well. I hate that doctor.
How is she, Monsieur Madeleine? Did
they treat her well in Montfermeil?
Is she still - as pretty as ever?

She weakens, coughs, and then a look of horror comes over her
face.

JEAN VALJEAN
Fantine! What is it?

She points with a wavering hand.

It's JAVERT. Backed up by a squad of burly HEAVIES, some of
them armed this time.

JAVERT
A very touching scene. But I am
here to tell you that your Monsieur
Madeleine is a criminal. A liar and
a thief! He's as bad as you!
(MORE)

JAVERT (CONT'D)

The scum of the earth! He hasn't been to Montfermeil to fetch your little girl, he's been confessing to his crimes in court. And now he's going back to the prison hulks where he belongs, for the rest of his miserable life!

He takes JV roughly by the collar.

FANTINE

Monsieur le Maire!

JAVERT laughs.

JAVERT

Monsieur le Maire? There's no Monsieur le Maire here any more! This is Jean Valjean, a ruffian and a thief! He's...nothing!

FANTINE sits bolt upright. She points at JAVERT, she opens her mouth to speak, but there's only a rattle from deep in her throat. She gasps, moves her fingers convulsively as if to cling to the last bits of life, then she falls back, her eyes open and dull. She's dead.

JV turns on JAVERT.

JEAN VALJEAN

You killed that woman.

JAVERT

Enough. I'm not here to argue with you. She's dead. You're my prisoner. Are you going to come quietly this time?

JEAN VALJEAN

You....!

With a huge effort, JEAN VALJEAN controls his rage.

JEAN VALJEAN (CONT'D)

I advise you not to disturb me for a moment.

He goes over to the bed where FANTINE is lying dead, her eyes wide open, and he bends and whispers a few words in her ear.

Then he takes FANTINE's head in both hands and settles it straight on the pillow, "as a mother might have done to her child." He re-ties the fastening of her nightdress, and tidies some stray locks of hair under her cap. Then he closes her eyes and bends to kiss her forehead.

He straightens and turns to JAVERT.

JEAN VALJEAN (CONT'D)
Now I'm at your disposal.

He holds out his hands for the handcuffs.

3/09A EXT. HARBOUR/CITADEL. PRISON HULK. TOULON. MARCH 1820. 3/09A
DAY 33A.

JEAN VALJEAN in chains, being shuffled back on to the hulks.

3/09B INT. PRISON HULK. TOULON. MARCH 1820. DAY 33A. 3/09B

JEAN VALJEAN endures his hair being shorn off once again.

3/10 INT. CELLS. PRISON HULK. TOULON. MARCH 1820. DAY 33A. 3/10

JEAN VALJEAN back in his convict's garb.

GUARD
Two four six oh one!

JV is shackled to the wall, though this time he is chained to a different bunk from before, right next to the little hole in the side of the hulk he discovered in Episode 1.

In his hand we spot Fantine's little glass bird, before he slips it in a secret pocket.

His face - resolved to keep his promise.

3/11 EXT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/11
NIGHT 34.

Snow on the ground. A Christmas fair is in town. Lots of PEOPLE, a roundabout, JUGGLERS and STILT-WALKERS, a FIRE-EATER, and then we come to a skinny barefoot girl - she's almost seven, but small for her age, with a dirty face and a black eye. She carries a bucket of water in each hand, but now sets the buckets down. She is of course COSETTE.

She is staring at the centrepiece of a toy stall: a beautiful brunette doll, surrounded by lesser dolls and toy soldiers. When we pull out again we see that this is a venture of the HAIR AND TEETH MAN.

HAIR AND TEETH MAN
Feast your eyes on my beautiful
handmade dolls, ladies and gents,
each one unique, every single one
with real human hair....what a
Christmas present that would be for
a dearly loved little girl!
(MORE)

HAIR AND TEETH MAN (CONT'D)

Or if it's wigs you want, or a new
set of teeth, I got them all, I've
got the lot, I'm buying and I'm
selling, I'm selling and I'm
buying, come in close and don't be
shy....

Whack! COSETTE gets a hard slap on the back of her leg and cries out.

MADAME THENARDIER

What d'you think you're doing, you
idle little beast? Gawping at dolls
when we got customers waiting? Now -

Whack!

MADAME THENARDIER (CONT'D)

Get inside with those buckets this
minute! Before I -

Whack!

MADAME THENARDIER (CONT'D)

- really give you something to cry
about!

COSETTE picks up the buckets and carries them into the inn.

3/12

INT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/12
NIGHT 34.

The inn parlour is quite full for once, THENARDIER and his PALS and other CUSTOMERS from the fair.

COSETTE comes in, followed by MADAME THENARDIER.

MADAME THENARDIER

Here she is, the wanderer returned,
gawping at dollies in the fair if
you please, now fill up that pot
and get out of my way, Mademoiselle
Toad!

The THENARDIER GIRLS giggle at this.

There's a big pot on the fire - quite hard for a small girl to fill it from a heavy bucket...

MADAME THENARDIER (CONT'D)

And don't you dare spill none! Not
a drop!

She does spill a few drops.

MADAME THENARDIER (CONT'D)

Oh, you done that on purpose just
to vex me!

She manages to get in a couple more sharp slaps before COSETTE can get out of her way under the table with the dog and GAVROCHE, who is now four years old.

CUSTOMER

Nothing like a bit of exercise,
brings out the colour in your
cheeks, madame, very becoming!

MADAME THENARDIER

And none of your sauce either!

But she enjoys the compliment.

A PEDLAR comes in from outside.

PEDLAR

Madame! My horse hasn't been
watered!

MADAME THENARDIER

Toad! Go and fetch two more
bucketfuls! And quick about it! Go
on!

COSETTE creeps out, gets the buckets, and manages to avoid some of the slaps MADAME T aims at her...

Whack! Miss! Whack! Whack! Miss! Whack!

The DRINKERS at the table applaud her efforts.

3/13

EXT. FOREST. MONTFERMEIL. 24TH DECEMBER 1822. NIGHT 34. 3/13

COSETTE carries the buckets out of the brightness of the square and into the woods.

Here, the sounds of the fair are muffled, and we can hear other sounds - an owl hooting, woodland creatures pushing their way through the undergrowth, and the sound of water.

COSETTE is following the path of a little stream that leads uphill through the wood. There's enough light to see the water glittering.

She starts to fill her buckets, then gasps as a huge shadow looms over her. She looks up and sees a big man silhouetted against the stormy sky.

JEAN VALJEAN

Don't be frightened, little one.
I'm not here to hurt you. Let me
give you a hand with that.

He fills the buckets.

JEAN VALJEAN (CONT'D)

Now who would send a little girl
out on a night like this?

COSETTE

Madame Thénardier, sir. She keeps
the inn.

JEAN VALJEAN

Has she no servant to fetch her
water?

COSETTE

No, sir. Well that's to say, it's
me.

JEAN VALJEAN

And what is your name?

COSETTE

Cosette.

JEAN VALJEAN

Ah.

It's a big moment for him.

JEAN VALJEAN (CONT'D)

Well, I'll carry your buckets
tonight. You show me the way.

She leads the way.

3/14

INT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/14
NIGHT 34.

COSETTE comes in, with JEAN VALJEAN behind her, carrying the buckets.

The DRINKERS, who have been singing, stop and stare.

JV puts the buckets down. And takes off his cap. He's dressed like a peasant and has a sort of rough backpack on his back.

JEAN VALJEAN

Good evening, madame.

MADAME THENARDIER

Who are you and what do you want?

JEAN VALJEAN

I want a bed for the night, a
bottle of wine, and something to
eat.

THENARDIER
We're fully booked.

JEAN VALJEAN
Put me anywhere. The stable if you like. I'll pay the price of your best room.

THENARDIER and MADAME T exchange a glance.

THENARDIER
Forty sous.

JEAN VALJEAN
Agreed.

THENARDIER
Let's see it.

JV puts his hand in his pocket and takes out coins and puts them on the table.

JEAN VALJEAN
Forty sous for the room. Twenty sous for the meal. And another twenty sous for whatever you like.

He sits down at an empty table and COSETTE runs to get him a bottle of wine and a glass.

EPONINE and AZELMA are playing with their dolls. JV takes this in, also the little kid, GAVROCHE, wearing only a filthy vest, gnawing a bone under the table.

MADAME THENARDIER
What would monsieur like for supper?

JEAN VALJEAN
Bread and cheese.

MADAME THENARDIER scoffs.

MADAME THENARDIER
He's a fine gentleman, and no mistake!

THENARDIER
Nothing wrong with a bit of bread and cheese.

JEAN VALJEAN
Cosette.

COSETTE
Yes, sir?

JEAN VALJEAN
Would you like to have a doll too?

COSETTE looks baffled.

MADAME THENARDIER
That one? She has to work for her
keep!

JEAN VALJEAN
She's not yours then?

MADAME THENARDIER
Good God, no! She's a pauper we've
taken in out of charity.

JEAN VALJEAN
All the same, a child should be
able to play now and then.
Especially at Christmas.

MADAME THENARDIER
Oh! And some people should learn to
mind their own business!

JEAN VALJEAN gets up.

JEAN VALJEAN
I'll be back.

He walks out.

MADAME THENARDIER
Well! He was a strange one! Come
out here, you little toad. Tell me:
where did you find him?

COSETTE
He found me. In the woods.

MADAME T grabs COSETTE and raises her fist threateningly.

MADAME THENARDIER
What did he want with you? What did
he say to you?

COSETTE
Nothing! He helped me carry the
water!

MADAME THENARDIER
And what else? Come on, you think I
was born yesterday? What did he
want with you?

She's shaking COSETTE now.

COSETTE

Nothing! I don't know anything!

JEAN VALJEAN comes back in. He is carrying the prize doll. He glares at MADAME THENARDIER and she releases COSETTE. He sits down at the table.

JEAN VALJEAN

Come here, Cosette. This is for you.

She can't believe it. She comes forward timidly, takes the doll, and retreats to a corner. EPONINE and AZELMA are staring.

JEAN VALJEAN (CONT'D)

I have a wish to see the child playing.

MADAME THENARDIER

And who do you think is going to serve you your supper?

JEAN VALJEAN

You, madame. I will buy the child's time for the rest of the evening. Name your price.

THENARDIER

Five francs.

A bit of a gasp. And some laughter from the BOOZERS' table - five francs for that?

JEAN VALJEAN

Done.

He puts the money down on the table. COSETTE cradles the doll.

JEAN VALJEAN (CONT'D)

Now bring me my supper, woman!

There's something scary about him, and she scuttles to obey him.

3/15

INT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/15
NIGHT 34. LATER.

JEAN VALJEAN, eating and drinking alone at his table benignly watching COSETTE, who is cradling her new doll and crooning to it, while MADAME THENARDIER and her husband exchange puzzled and suspicious glances. We can hear their conversation in undertones.

MADAME THENARDIER

What's he up to, Thénardier? Giving forty franc dolls to a little guttersnipe that's not worth forty sous herself?

THENARDIER

It's his pleasure, my love. It's your pleasure to have her work, it's his pleasure to see her play. He can have his pleasure if he's willing to pay for it. And I'll make sure he does.

He raises his glass to JEAN VALJEAN.

THENARDIER (CONT'D)

Everything to your satisfaction, sir? You'll have the best room in the house tonight - the bridal chamber itself!

3/16

INT. STAIRS/BRIDAL CHAMBER. THENARDIER'S INN.
MONTFERMEIL. 24TH DECEMBER 1822. NIGHT 34.

3/16

THENARDIER with an oil lamp leading JEAN VALJEAN upstairs.

THENARDIER

You mustn't mind the wife, monsieur, she's got a sharp tongue but a heart of gold, here we are, the best room in the house, the bridal chamber itself!

There's a big double bed with an ornate headboard. On the mantelpiece, under a glass dome, a woman's head-dress made of silver wire and orange blossom.

JEAN VALJEAN

What's this?

THENARDIER

This, monsieur, is my wife Rosalie's bridal head-dress.

JEAN VALJEAN

Hm.

THENARDIER

No doubt you know, sir, that I was one of the heroes of Waterloo.

JEAN VALJEAN

I did not.

THENARDIER

Carried the Colonel on my back
through a hail of bullets.

JEAN VALJEAN

That so?

THENARDIER

Were you at Waterloo, monsieur?

JEAN VALJEAN

No. I was unavoidably detained at
the time.

THENARDIER

Well there we are, sir. Got
everything you need?

He comes close.

THENARDIER (CONT'D)

Would you like the little girl in
with you, monsieur? For a small
consideration? No need for the wife
to know.

JEAN VALJEAN

She has a bed of her own, has she
not?

THENARDIER

Oh, yes, sir, of course, just like
one of my own.

JEAN VALJEAN

Then I'll say good night.

THENARDIER

And the same to you, sir. See you
in the morning!

And he goes off humming the Marseillaise.

3/17

INT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/17
NIGHT 34.

THENARDIER comes back into the main room. MADAME THENARDIER
tidying bits and pieces away. THENARDIER puts the lamp down
on the mantelpiece.

MADAME THENARDIER

I'm turning that child out of the
house tomorrow.

THENARDIER

Whatever you say, my dear.

3/18 INT. BRIDAL CHAMBER. THENARDIER'S INN. MONTFERMEIL. 3/18
24TH DECEMBER 1822. NIGHT 34.

JEAN VALJEAN is sitting in an armchair, thinking. He kicks off his boots, gets up, and takes one of the two candles burning on the mantelpiece. He goes out of the room quietly....

3/19 INT. LANDING/BEDROOMS. THENARDIER'S INN. MONTFERMEIL. 3/19
24TH DECEMBER 1822. NIGHT 34.

...and up the stairs to the floor above. Low ceilings here.

He opens a door softly. EPONINE and AZELMA are asleep in neat little white twin beds. They have left their shoes out. We can see a bright coin shining in each.

3/19A INT. THENARDIER'S INN. MONTFERMEIL. 24TH DECEMBER 1822. 3/19A
NIGHT 34.

JEAN VALJEAN goes out and into the main room. Here COSETTE sleeps on a bed that's not much more than a sack of straw on the floor. She is hugging her doll. She too has left out a cracked and filthy clog. It is empty. JV bends and puts a coin in it. GAVROCHE sleeps next to her with his thumb in his mouth. JV leaves a coin by him too.

3/20 INT. THENARDIER'S INN. MONTFERMEIL. 25TH DECEMBER 1822. 3/20
DAY 35 - DAWN.

JEAN VALJEAN sits at the table. COSETTE is sweeping the hearth. MADAME THENARDIER comes in.

MADAME THENARDIER
 Bonjour, monsieur. You're up early.
 Here's your bill, if you please.

He takes it and looks it over.

JEAN VALJEAN
 Twenty three francs. Do you do much
 business here?

MADAME THENARDIER
 To tell the truth, monsieur, it's
 been very slow.

JEAN VALJEAN
 I'm not surprised.

MADAME THENARDIER
 And we've so many expenses. That
 child costs us the earth.

JEAN VALJEAN

That one?

MADAME THENARDIER

Yes, that one! Cosette! Alouette,
as they call her in the village.
Alouette? She's more like a bat
than a lark, ha ha.

JEAN VALJEAN

What if I were to take her off your
hands?

MADAME THENARDIER

What? You want to take the child?

JEAN VALJEAN

I do.

MADAME THENARDIER

Thénardier! Thénardier!

THENARDIER appears.

MADAME THENARDIER (CONT'D)

He wants the child, Thénardier.

THENARDIER

Didn't I say that's how it would
be? Now, you leave me and the
gentleman alone together.

He gives her a very emphatic look.

MADAME THENARDIER

Come on, you.

And she hustles COSETTE out. THENARDIER sits down at the
table with JEAN VALJEAN.

THENARDIER

Now, monsieur. This is all very
irregular. I'm not making any
aspersions, it takes all sorts to
make a world, but this is beyond
anything I've done so far, to sell
a child in my care to a stranger,
who wants her for who knows what?

JEAN VALJEAN

You talk of selling her?

THENARDIER

Well if we were to part with her, if we were to endure that heartbreak, and I'm not saying we are prepared to make that sacrifice, of course we would want some compensation, of course we would, and substantial compensation at that. I mean, what if the child's mother should turn up saying where's my child gone, what have you done with her?

JEAN VALJEAN

That's not going to happen. How much?

THENARDIER

Well, monsieur....No, I can't do it. It'd break the wife's heart. Sorry, monsieur. No deal.

JEAN VALJEAN

How much?

THENARDIER goes through the performance of a man in an agonising situation.

THENARDIER

Ah! It's no good. I won't lie to you, sir, you've got me over a barrel. You see, I've got debts.

JEAN VALJEAN

How much?

THENARDIER

Fifteen hundred francs.

JEAN VALJEAN

Agreed. Bring the child.

He opens up his backpack and starts counting out notes on the table.

THENARDIER

Rosalie! Bring the child!

MADAME THENARDIER comes back with COSETTE. JEAN VALJEAN is taking a set of child's clothes out of the backpack. A complete outfit for an eight year old girl. All black.

MADAME THENARDIER

Now, you. You're to go with this gentleman.

JEAN VALJEAN

Only if she wishes to. Do you?

COSETTE

Can I bring my doll?

JEAN VALJEAN

You can.

She smiles.

JEAN VALJEAN (CONT'D)

Go and put these things on, as quick as you can, and we'll be on our way.

She takes the things and runs off. THENARDIER is counting the money.

MADAME THENARDIER

Don't forget the twenty three for the room.

JEAN VALJEAN

Here's thirty.

He stands up.

3/21 **EXT. MONTFERMEIL OUTSKIRTS. 25TH DECEMBER 1822. DAY 35.** 3/21

JEAN VALJEAN and COSETTE walking out of town. She's holding his hand, and carries the big doll under her other arm.

3/22 **INT. THENARDIER'S INN. MONTFERMEIL. 25TH DECEMBER 1822. 3/22 DAY 35.**

THENARDIER still at the table. MADAME T stands over him.

MADAME THENARDIER

How much did he pay for her?

THENARDIER

Fifteen hundred. He paid up just like that.

They stare at each other.

THENARDIER (CONT'D)

We could have had more off him.

He thinks for a minute.

THENARDIER (CONT'D)

I'll go after him.

MADAME THENARDIER

Better take your pistol. He had a dangerous look about him.

3/23 **EXT. COUNTRYSIDE. 25TH DECEMBER 1822. DAY 35.** 3/23

JEAN VALJEAN and COSETTE have reached the top of a hill.

JEAN VALJEAN
We'll rest here a while. Are you
tired?

She shakes her head. After a moment.

COSETTE
Catherine's a bit tired.

JEAN VALJEAN
Catherine?

COSETTE indicates her doll.

JEAN VALJEAN (CONT'D)
Is that her name?

COSETTE
Well of course it is.

JEAN VALJEAN
And your name's Cosette.

COSETTE
Yes. What's your name?

JEAN VALJEAN
My name is Jean Valjean.

She's looking at him curiously.

COSETTE
Are you my papa?

A pause.

JEAN VALJEAN
No, But I will be a papa to you,
and look after you like a father.
I promised your maman, before she
died.

COSETTE
Look.

THENARDIER is toiling up the hill.

THENARDIER
Monsieur! Monsieur!

He's puffing and blowing.

JEAN VALJEAN
What do you want?

THENARDIER reaches the brow of the hill and stands panting.

THENARDIER
I can't let her go, monsieur.

JEAN VALJEAN
You already have.

THENARDIER
Not for fifteen hundred francs.

JEAN VALJEAN
It's more than you deserve. Her
mother paid you well and you
treated her like an animal. You
should be ashamed of yourself. Now
leave us alone before I knock you
down.

THENARDIER pulls out his pistol and thrusts it into VALJEAN's
face.

THENARDIER
Give me three thousand or I take
the child back!

A moment of stillness. Then quick as a flash JV has the gun
in his hand and he hits THENARDIER across the face with it.

THENARDIER cries out in pain.

JEAN VALJEAN
You want to be careful with those
things. People could get hurt.

He puts the gun in his pocket.

JEAN VALJEAN (CONT'D)
Now get back home before I change
my mind and blow your head off.

He roars:

JEAN VALJEAN (CONT'D)
Off with you!

Alarmed, THENARDIER takes off down the hill.

JEAN VALJEAN (CONT'D)
Now. Has Catherine had enough of a
rest?

COSETTE
She says yes.

JEAN VALJEAN
On we go, then.

He picks up his backpack and they set off together - we're watching them go. After a little while her hand comes up to take his.

3/24 **EXT. COUNTRYSIDE. 25TH DECEMBER 1822. DAY 35.** 3/24

JEAN VALJEAN and COSETTE sitting under a hedge eating bread and cheese.

She's eating as if she's ravenously hungry. She catches his eye and grins.

3/25 **EXT. COUNTRYSIDE. 25TH DECEMBER 1822. DAY 35.** 3/25

Paris in the distance, we can see buildings, church spires.

JEAN VALJEAN is carrying COSETTE and the doll. COSETTE has her arms round his neck. Her eyes are closed.

3/26 **SCENE OMITTED** 3/26

3/27 **SCENE OMITTED** 3/27

3/28 **SCENE OMITTED** 3/28

3/29 **SCENE OMITTED** 3/29

3/30 **EXT. STREETS. PARIS. DECEMBER 1822. DAY 36.** 3/30

COSETTE and JEAN VALJEAN walk through Paris. The poor are very poor here.

3/31 **EXT. GORBEAU HOUSE. PARIS. DECEMBER 1822. DAY 36.** 3/31

It's a tumbledown tenement in a neglected area of the Paris outskirts. Grass is growing out of the cobbles. Next door is a timber yard, with a big dog on a chain on top of a pile of logs. The front of the building has a sign hanging, 'CHAMBRES', alongside numerous bills posted on it, on top of one another, including ones that say 'Défense d'afficher'.... An OLD WOMAN with a bent back shuffles by, and here come JEAN VALJEAN and COSETTE, taking in their new home.

3/32 **INT. COSETTE'S ROOM. JV'S APARTMENT. GORBEAU HOUSE. PARIS. DECEMBER 1822. DAY 36.** 3/32

A small room. COSETTE lies asleep in a single bed, with the doll beside her. And JEAN VALJEAN, sitting in a chair, watches over her.

Her sleeping face. The doll's bland staring eyes. JEAN VALJEAN's worn face, full of tenderness and care.

Then outside, a cart rattles noisily past, and the guard dog in the timber yard sets up a terrific barking.

COSETTE

Ah! Madame! J'arrive! I'm -

She sits up straight and stares about her. Sees JV's smiling face.

COSETTE (CONT'D)

Oh. It's true. Are we in Paris?

JEAN VALJEAN

We are.

COSETTE

Do I have to sweep?

JEAN VALJEAN

No, you don't have to sweep. Or go to the wood to fetch water. All you have to do is eat, drink, sleep and play. Perhaps a little learning.

COSETTE

We don't have to go back there?

JEAN VALJEAN

No; we don't.

COSETTE

And you're my papa now.

JEAN VALJEAN

If you want me to be. Do you?

COSETTE

Yes. I think so.

JEAN VALJEAN

I've never been anybody's papa before. Perhaps you'd better ask Catherine what she thinks.

COSETTE whispers to the doll. Then listens to what the doll has to say.

COSETTE

She says all right, if you don't beat us.

JEAN VALJEAN

Tell her I won't beat either of you.

COSETTE

It's all right. She heard you.

3/33

EXT. CITY PARK. PARIS. DECEMBER 1822. DAY 36.

3/33

JEAN VALJEAN and COSETTE. She's got a hoop and she runs ahead of him, rolling her hoop. He strolls behind her, looking content. But then he stops and looks over his shoulder sharply. Relaxes. Walks on.

3/34

INT. COSETTE'S ROOM. JV'S APARTMENT. GORBEAU HOUSE.
PARIS. DECEMBER 1822. NIGHT 36.

3/34

JEAN VALJEAN sits watching COSETTE who is in her nightie, kneeling to say her prayers. We can hear her murmuring but we can't hear the words.

COSETTE

Finished!

She jumps up and runs over to JV, climbs on his lap, throws her arms round his neck and kisses him.

COSETTE (CONT'D)

Good night, Papa.

JEAN VALJEAN

Good night, little one. Sleep well.

She jumps into bed and prepares for sleep. He watches benignly. She has changed his life. This is all he wants now. Maybe a tear in his eye.

3/34A

EXT. POLICE HEADQUARTERS. PARIS. JANUARY 1823. DAY 37.

3/34A

JAVERT steps out of a carriage, makes his way towards the station. His star is clearly rising: he is treated with deference and respect by all the MEN around him.

3/35

INT. OFFICE. POLICE HEADQUARTERS. PARIS. JANUARY 1823.
DAY 37.

3/35

JAVERT's spacious office, with a big desk. On it, beside the usual blotter, inkwell, etc., a Phrenology head. JAVERT is leafing through a book of drawings of various villainous looking types of all races.

A colleague, RIVETTE, is at the desk working his way through some papers.

RIVETTE

Here's a curious one. Innkeeper in Montfermeil says his daughter's been kidnapped by some ruffian with a gun.

JAVERT

Montfermeil, you say? Let me see.

RIVETTE hands it over.

RIVETTE

Am I to go there, sir?

JAVERT

Stepdaughter, it says. Not daughter. Montfermeil. I think I'll go myself, Rivette. And you, I want you to look into the prison hulks at Toulon. Any recent deaths, suspicious disappearances...See what you can turn up.

3/36

EXT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823.
DAY 38.

3/36

JAVERT gets down from the coach and looks about him. He walks over to the Thénardiers' inn, 'AU SERGENT DE WATERLOO'. EPONINE and AZELMA are playing outside. He has a scary mien, and they look a bit apprehensive.

He looks them over, runs his eyes over the rusty gun carriage, and strolls inside.

3/37

INT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823. DAY
38.

3/37

JAVERT comes in and stands, looking about him. Little GAVROCHE is scrubbing the floor as MADAME THENARDIER bustles out from the kitchen.

MADAME THENARDIER

Bonjour, monsieur, how can I help you? Are you looking for a room?

JAVERT

No. I'm staying at the Wild Duck.

Everything about him expresses the utmost contempt.

MADAME THENARDIER

Oh. A glass of wine, then? A beer? Something to eat?

JAVERT

Coffee.

He sits down at the table.

JAVERT (CONT'D)
And I want to interview your
husband.

MADAME THENARDIER
Interview him? And who are you, if
I may make so bold?

She doesn't care for his manner.

JAVERT
Inspector Javert of the Paris
police.

MADAME THENARDIER
Oh Lord. He's still in bed,
monsieur. I'll get him up right
away.

3/38 INT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823. DAY 3/38
38. LATER.

JAVERT at the table, sipping his coffee like Jack Palance in Shane.

THENARDIER comes in, a little flustered.

THENARDIER
Inspector...?

JAVERT
Javert. You filed a complaint
regarding the abduction of a minor.

This is a relief to THENARDIER, who thought he might be getting investigated for fraud, or fleecing his customers.

THENARDIER
Right! Yes! Very good of you to
come all this way, Inspector.

He takes a chair, about to sit down at the table with JAVERT.

JAVERT
Don't sit down. This child. Not
yours?

THENARDIER
No. We -

JAVERT
Whose?

THENARDIER

A young woman who was passing through just left her with us, said she was coming back, never did. She looked no better than she should be, if you take my meaning.

JAVERT

Do you know where she went, the mother?

THENARDIER

She said she was going to Montreuil-sur-Mer.

JAVERT

I see. Did she. And she sent you money for the child's board and lodging?

THENARDIER

Never. Not a penny. We looked after that child out of the goodness of our hearts. We loved her like she was our own, Inspector.

JAVERT

Very touching.

THENARDIER

I was one of the heroes of Waterloo, you know. Carried the Colonel on me -

JAVERT

Come to the abduction.

THENARDIER

Well - this fellow - great big hulking brute he was - he turned up one night, wanted to stay in the best room, drank the best wine, then in the morning he holds us up at gunpoint, and goes off with the takings and the little girl!

JAVERT

A strong man, would you say?

THENARDIER

Strong as an ox. Handled two buckets of water like they were thimbles.

JAVERT

Did he say what he wanted the girl for?

THENARDIER

No, but we're men of the world,
Inspector. Not hard to guess.
Doesn't bear imagining.

JAVERT

All right. That's all.

THENARDIER

That's all? But look here -

JAVERT

What?

THENARDIER

What are you going to do for me?

JAVERT

Nothing. And you can think yourself
lucky that I can't be bothered to
charge you.

THENARDIER

Charge me?

JAVERT

It's perfectly clear to me that you
sold this child to a passing
stranger. Your neighbours tell me
that you were flush with money for
weeks after she went. You're a
scoundrel, Thénardier, but you
don't need me to tell you that.

He gets up.

JAVERT (CONT'D)

This ruffian. I don't suppose he
said where he was going?

THENARDIER

No. But it looked like he was
heading Paris way.

JAVERT

Yes. I dare say he was. Good day to
you, Thénardier. I advise you to
watch your step in future.

He strolls out. Turns in the doorway.

JAVERT (CONT'D)

And in particular, don't try to
sell any more little girls.

He's gone. THENARDIER left deflated. MADAME THENARDIER comes
out of the kitchen.

MADAME THENARDIER

What did he say? Is he going to help us, Thénardier?

THENARDIER

Oh. He said he'd do his best. But you know how it is.

3/39 SCENE OMITTED

3/39

3/40 SCENE OMITTED

3/40

3/41 INT. MAIN ROOM/COSETTE'S ROOM. JV'S APARTMENT. GORBEAU HOUSE. PARIS. JANUARY 1823. NIGHT 38. 3/41

JEAN VALJEAN is struggling to sleep. He gets up to check on COSETTE.

She is sleeping peacefully with Catherine by her side.

3/42 INT. MAIN ROOM. JV'S APARTMENT. GORBEAU HOUSE. PARIS. JANUARY 1823. DAY 39. 3/42

JEAN VALJEAN and COSETTE are at the table eating breakfast. Catherine sits on a third chair. A knock on the door. JV goes to open it.

JEAN VALJEAN

Yes?

An old lady bustles past him.

MADAME RULLY

I heard a noise in the night and I came to see if everything was all right.

JEAN VALJEAN

It is, as you see, madame.

MADAME RULLY

It's my duty, you know, as the principal tenant. Bonjour, ma petite.

COSETTE

Bonjour, madame.

MADAME RULLY

She's very thin. I could do some cooking for you if you like, monsieur.

JEAN VALJEAN
Not necessary, thank you, madame.

MADAME RULLY
And she's your granddaughter? Not
much of a family resemblance, is
there?

JEAN VALJEAN
She takes after her mother's side.

MADAME RULLY
I see.

JEAN VALJEAN
Well....

MADAME RULLY
I'll be getting along then. Au
revoir, monsieur. Au revoir, ma
petite!

She goes.

COSETTE
Nosy old bitch.

JEAN VALJEAN
Now, now.

COSETTE
You think so too.

JEAN VALJEAN
But we don't say these things. Come
on. Eat up.

3/43 INT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823. DAY 3/43
40.

EPONINE and AZELMA have got the dog into a pram, and are
dressing him in a bonnet.

EPONINE
You keep still now! And be a good
boy!

AZELMA
Or you'll get a whipping and be
sent to bed!

THENARDIER is grumbling over bills.

THENARDIER
Give you a whipping and send you to
bed.
(MORE)

THENARDIER (CONT'D)
 Wives and children, they drag you
 down into a bottomless pit of
 misery...I'm not paying that! They
 can whistle for it!

MADAME THENARDIER coming through.

MADAME THENARDIER
 What's that, my love?

THENARDIER
 More bloody bills, I'm not standing
 for it! I've got better things to
 do than keep leeches in luxury!
 They can stuff their bills.

MADAME THENARDIER
 Ooh, is that wise, my dear?

THENARDIER
 Let me be the judge of that, my
 little turtle dove. Can't pay,
 won't pay, and there's an end on
 it!

He shoves the bills in a drawer and slams it shut.

3/44 **INT. OFFICE. POLICE HEADQUARTERS. PARIS. JANUARY 1823.** 3/44
DAY 40.

JAVERT has his book of criminal types out on his desk, and an ARTIST is making a drawing meant to represent JAVERT's idea of JEAN VALJEAN. It's not a good likeness at all.

JAVERT
 Yes...not bad. If you could make
 the jawline more prognathous - you
 see here?

RIVETTE enters.

RIVETTE
 No escapes from Toulon reported
 Inspector Javert, but there was an
 accident - a prisoner fell over the
 side of one of the ships and
 drowned.

JAVERT
 They recovered the body?

RIVETTE
 No. It's assumed it must have been
 trapped under the pilings. It
 was...

JAVERT
24601.

JAVERT beckons RIVETTE to look at the ARTIST's likeness.

JAVERT (CONT'D)
What d'you think, Rivette?

RIVETTE, baffled. How did he know?

RIVETTE
Well I never saw the man. But this
certainly looks like a regular
villain.

JAVERT
There's nothing regular about this
villain.

3/45 EXT. STREETS. PARIS. JANUARY 1823. DAY 41.

3/45

We see posters going up on walls: the drawing of JEAN VALJEAN with the legend: 'JEAN VALJEAN. WANTED FOR ROBBERY. ARMED AND DANGEROUS. MAY BE IN THE COMPANY OF A SMALL GIRL.'

3/46 INT. MAIN ROOM. JV'S APARTMENT. GORBEAU HOUSE. PARIS. JANUARY 1823. DAY 42. 3/46

COSETTE is drawing a picture of a king and queen, and singing to herself as she does.

COSETTE
Le bon roi Dagobert mettait ses
culottes à l'envers....[and on]

JV reaches for his coat which is on a hook.

JEAN VALJEAN
Cosette? I'm just going out for a
little while. What shall I get us
for lunch?

COSETTE
Sausages?

JEAN VALJEAN
Good idea. Sure you'll be all
right?

COSETTE
Of course. When I've finished this
I'll read my book.

He looks at her thoughtfully.

JEAN VALJEAN
Are you happy, Cosette?

COSETTE
Of course I am.

JEAN VALJEAN
Perhaps, you know, you should go to
school like other children.

COSETTE
Why? You teach me everything.

JEAN VALJEAN
You don't long for friends? Someone
to play with?

COSETTE
I have you. And Catherine.

JEAN VALJEAN
Hm.

3/47 EXT. GORBEAU HOUSE. PARIS. JANUARY 1823. DAY 42. 3/47

JEAN VALJEAN in his shabby coat and hat pulled well down,
walking along the street. The dog in the wood yard barks at
him.

JEAN VALJEAN
Bonjour, mon ami.

He walks on, comes to a BEGGAR, a veteran fallen on hard
times.

JEAN VALJEAN (CONT'D)
Bonjour, monsieur.

He puts a coin in the begging cup.

BEGGAR
Merci, monsieur.

JV walks on, briskly. He's whistling.

3/48 INT. MAIN ROOM. JV'S APARTMENT. GORBEAU HOUSE. PARIS. 3/48
JANUARY 1823. DAY 42.

COSETTE is reading. A knock at the door. In comes MADAME
RULLY.

MADAME RULLY
All on your own, little one?

COSETTE
Papa won't be long.

MADAME RULLY

Papa?

MADAME RULLY is having a good look round.

MADAME RULLY (CONT'D)

He looks after you well, does he,
your papa?

COSETTE

Yes.

MADAME RULLY

So what happened to your mama?

COSETTE

She died.

MADAME RULLY

That man, he's not really your
papa, is he?

COSETTE

Yes, he is. And I'll tell him you
were in here, nosing round.

MADAME RULLY

I am the principal tenant. I have a
perfect right. But I won't disturb
you any longer. Good day to you,
little miss, and I hope you find
your manners before I see you
again.

She goes. COSETTE sticks her tongue out.

3/49

EXT. STREETS. PARIS. JANUARY 1823. DAY 42.

3/49

Another street, similarly run-down. Just a few PEOPLE about,
the downtrodden poor. No one taking much notice of anybody
else.

JEAN VALJEAN on his way back with a bag of groceries.

He passes a wall which has hundreds of old bills stuck one on
top of the other, advertising long-gone events. Then stops
and double takes. There's one fresh one: with his name on it
and the picture which looks a bit like him, but not much.It's a terrible shock. He looks wildly round - no one
apparently looking. He tears the bill off the wall, leaving
fragments, and stuffs it into his pocket. He pulls his hat
further down over his face, and hurries towards home.As he turns the corner, everyone seems to be a suspicious
figure, watching him.

3/50 EXT. GORBEAU HOUSE. PARIS. JANUARY 1823. DAY 42. 3/50

JEAN VALJEAN is coming nearer to the familiar figure of the BEGGAR, but when the BEGGAR looks towards him, JV sees the face of JAVERT!

He gives an involuntary cry.

JEAN VALJEAN
Ah! You!

But now the BEGGAR is an old man again, looking perturbed.

BEGGAR
Is something wrong, monsieur?

JEAN VALJEAN
No! No. Good day, good day.

And he goes on. He's in a muck sweat by now.

3/51 EXT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823. DAY 43. 3/51

MADAME THENARDIER is outside beating a carpet with some venom. EPONINE and AZELMA are dressed up as fine ladies, sashaying up and down, with GAVROCHE toddling after them in his dirty rags. The dog standing by...

When a purposeful party marches up. Four BAILIFFS, four POLICEMEN, followed by a small CROWD of gawpers.

HEAD BAILIFF
Thénardier!

MADAME THENARDIER
What do you want?

HEAD BAILIFF
(ignoring her)
Thénardier!

THENARDIER comes out.

THENARDIER
What can I do for you, boys?

HEAD BAILIFF
I'm taking possession of this
property, Thénardier. And
everything in it but the tools of
your trade.

THENARDIER
You can't do that!

HEAD BAILIFF
In you go, lads!

His three UNDERLINGS push THENARDIER aside and go in, start bringing out furniture.

THENARDIER
What's all this about?

HEAD BAILIFF
You know what. Non-payment of debts.

EPONINE and AZELMA staring open-mouthed.

THENARDIER
Ah, come on! I'll pay! Just need a bit of time!

HEAD BAILIFF
Too late! Take it up with the court! I've been instructed by Inspector Javert!

THENARDIER
What's he got to do with it? Look, cut us a bit of slack, monsieur.

HEAD BAILIFF
More than me job's worth. I'm not going up against the Inspector.
Come on, lads! Bring it all out!

MADAME THENARDIER
Oh, Thénardier. What have you done?

EPONINE
What's going to happen to us, Papa?

THENARDIER
Look, just - just -

He's lost for words for once.

AZELMA starts to cry.

3/52 EXT. THENARDIER'S INN. MONTFERMEIL. JANUARY 1823. DAY 3/52
43. LATER.

MADAME THENARDIER, EPONINE, AZELMA in a cart piled high with bedding etc.

The BAILIFFS looking on with folded arms.

The GIRLS are in tears.

THENARDIER is reaching the inn sign down.

He gets up in the cart.

THENARDIER
(sotto voce)
What about the dog?

MADAME THENARDIER
Tied up. We don't want another
mouth to feed.

THENARDIER
And the nipper?

MADAME THENARDIER
Told him to wait round the back.

This is a bit much for THENARDIER.

MADAME THENARDIER (CONT'D)
Someone'll look after him.

THENARDIER
Yeah. I suppose. Right then.

He flicks the reins. The horse starts moving.

GAVROCHE
Maman!

He comes around the side, running. One of the BAILIFFS picks
him up and runs to the cart, hands him to MADAME T.

MADAME THENARDIER
Oh, my dear child! To think you
were nearly left behind! Thank you,
thank you!

She's furious.

The cart goes off.

We hear a whimper, developing into a howl.

As the light fades, we see the dog, tied up, howling
piteously.

3/53

INT. OFFICE. POLICE HEADQUARTERS. PARIS. JANUARY 1823.

3/53

DAY 44.

JAVERT pacing moodily.

RIVETTE comes in.

JAVERT
Any sightings?

RIVETTE

Nothing, sir.

JAVERT

He can't have travelled further than Paris with a little girl in tow. Agreed?

RIVETTE

Agreed. But Inspector -

JAVERT

And there's nowhere better than Paris for a dead man to hide.

Another POLICEMAN knocks, comes in and speaks to RIVETTE.

RIVETTE

There's a woman outside asking for you, sir.

JAVERT

What does she want?

RIVETTE

She says she has information for you. About him.

He points to the poster.

JAVERT

(to the POLICEMAN)
Show her in.

It's MADAME RULLY.

3/54

INT/EXT. MAIN ROOM. JV'S APARTMENT. GORBEAU HOUSE.
PARIS. JANUARY 1823. NIGHT 44.

3/54

COSETTE in her nightdress, is reading aloud from a book of fables. JEAN VALJEAN is sitting listening to her.

COSETTE

The crow was too high up for the fox to reach him, so the cun...the cunning fox began to flatter the crow, and tell him how shiny and black his feathers were.

JV hears a sound off, and is immediately alert.

JEAN VALJEAN

Hush!

He blows out the candle and listens. We can hear a door opening and closing, off.

JV goes to the window and looks out.

There's a MAN standing under a street lamp.

JV goes quickly to the door of the apartment, checks that the bolts are firmly in place.

Then back to COSETTE's room, starts gathering her things.

JEAN VALJEAN (CONT'D)

Quickly, wrap up. We're going for a little walk in the moonlight. Stay very quiet and do what I say.

A heavy knock on the door outside.

MALE VOICE (O.S.)

Open up! Police!

JEAN VALJEAN stuffing belongings into a bag.

MALE VOICE (O.S.) (CONT'D)

Open up in the name of the law!

3/55

INT. CORRIDOR. GORBEAU HOUSE. PARIS. JANUARY 1823.

3/55

NIGHT 44.

Now we are outside the door, in the passage, with JAVERT and his MEN.

JAVERT

Break it down.

A couple of big GENDARMES kick the door with some force, but it holds. JAVERT then fires at the locks, the GENDARMES kick again, and the door splinters off its hinges.

The POLICEMEN burst into the apartment, and through to COSETTE's room. JEAN VALJEAN and COSETTE have gone.

JAVERT's face. He's furious.

3/55A

INT. GORBEAU HOUSE. PARIS. JANUARY 1823. NIGHT 44.

3/55A

JV and COSETTE take flight.

3/56

EXT. GORBEAU HOUSE. PARIS. JANUARY 1823. NIGHT 44.

3/56

JEAN VALJEAN and COSETTE walking - she's holding his hand, and she can barely keep up, has to run a bit.

COSETTE

Where are we going, Papa?

JEAN VALJEAN

I'm not sure, ma petite. But we
weren't safe where we were.

COSETTE

Because of old nosy?

JEAN VALJEAN

Ah, there's worse than her.

COSETTE

Who?

JEAN VALJEAN

The police.

COSETTE

Are they bad here, the police?

JEAN VALJEAN

They're bad for us. We have to keep
out of their sight.

COSETTE

But why?

JEAN VALJEAN

(fierce)

Because I say so, child!

He's never spoken even crossly to her before, and we can see
her face close up. He realises what he's done, and stops.

JEAN VALJEAN (CONT'D)

Forgive me. Cosette. I didn't mean
to snap at you.

She takes his hand. They're OK again.

3/56A EXT. ALLEY. PARIS. JANUARY 1823. NIGHT 44.

3/56A

JEAN VALJEAN and COSETTE turn a corner.

JEAN VALJEAN

Wait.

He draws her back into the shadows.

We can see four SHADY FIGURES in the distance, coming
closer.

Four tall shapes, two big POLICE OFFICERS with long coats and
round hats, holding truncheons; two SOLDIERS.

They stop under a lamp and confer.

COSETTE
(whispers)
Is that them?

JEAN VALJEAN
That's some of them.

The four figures split up, two going in one direction, two the other, towards JEAN VALJEAN and COSETTE.

JV draws COSETTE back into the road they've just taken, then turns off it down a narrow alley.

3/57 **SCENE OMITTED**

3/57

3/58 **EXT. NARROW STREET. PARIS. JANUARY 1823. NIGHT 44.**

3/58

We are close on JEAN VALJEAN and COSETTE, as they hurry along a narrow street, keeping close to the wall.

COSETTE
Papa, my feet are hurting.

JEAN VALJEAN
Oh, my little one, this shouldn't be happening to you.

He hoists her up and carries her.

COSETTE
When will we be safe, Papa?

JEAN VALJEAN
We're in God's hands now.

Grimly he marches on, carrying COSETTE as if she's light as a feather, but he looks more and more hunted and haunted. He's seeing visions of JAVERT's smiling face.

3/58A **EXT. STREET JUNCTION. PARIS. JANUARY 1823. NIGHT 44.** 3/58A

He comes to a street junction in the form of a Y, so that he has a choice of whether to veer left or right. He chooses right.

He quickens his pace as he goes down this long narrow straight street, but then stops.

A tall FIGURE with the unmistakable silhouette of a POLICEMAN is standing at the end of the street.

He looks back.

Another FIGURE at the end of the street.

He slips into a doorway. He's breathing hard.

There's another alley opening out from the other side of the street.

Bending low, he hurries over, and goes down the alley.

3/59

EXT. NARROW STREET. PARIS. JANUARY 1823. NIGHT 44.

3/59

In the street he's just left, JAVERT appears, with RIVETTE and two other POLICEMEN.

JAVERT

Now we have him, I think. Are all the avenues closed off?

RIVETTE

Every one, sir.

JAVERT

Then there's no hurry. We can take our time.

3/60

EXT. ALLEY/CONVENT WALL. PARIS. JANUARY 1823. NIGHT 44.

3/60

Now we're with JEAN VALJEAN again, breathing hard, wild-eyed, as he hurries down the narrow alley, occasionally looking over his shoulder.

And get his look of horror when he sees that the end of the alley is a dead end, blocked off by a high wall.

He stares wildly this way and that, and then he sees a lamppost - the lamps are raised and lowered by a rope and pulley system. JV gets a knife from his pocket and picks the lock of the box securing the rope, and pulls the rope free.

We can hear police whistles and shouts in the distance.

COSETTE

Papa. I'm scared. Who's coming this way? It's not Madame Thénardier?

JEAN

No, little one, I won't let her get you. Or anyone else. But you have to stay still and be quiet. Can you do that?

COSETTE

I'm cold, Papa.

And she's shivering in her thin clothes.

JEAN VALJEAN

Rub your arms. We're going over this wall. Stand still now, and don't move...

He unties his scarf and fastens it round COSETTE, under her armpits, then he ties one end of the rope to the scarf. He takes the other end of the scarf between his teeth.

There's a pile of loose rubble in the corner of the wall - he clammers up that - and then he uses the angle of the wall to climb, with incredible strength and skill. The wall is about eighteen feet high, and in less than half a minute he's on top of it.

Then he hauls COSETTE up by the rope.

3/61

EXT. TOP OF WALL/TREE. CLOISTERS. CONVENT. PARIS.

3/61

JANUARY 1823. NIGHT 44.

There's enough light to see a tree on the other side of the wall, its branches easily reachable.

JEAN VALJEAN

Now - hold tight round my neck.

He winds his scarf round both of them, and climbs down the tree with COSETTE clinging on his back like a baby monkey.

3/62

EXT. ALLEY/CONVENT WALL. PARIS. JANUARY 1823. NIGHT 44.

3/62

Now we're back in the empty cul-de-sac, just as JAVERT and his MEN appear at the other end of it.

They are carrying flaming lanterns.

JAVERT

Now we have him. There's no escape.
He's caught like a rat in a trap!

The lights illuminate the empty alley. No sign that JEAN VALJEAN and COSETTE have ever been there.

JAVERT is confounded.

JAVERT (CONT'D)

Back! Rue Picpus! Hurry! At the double.

Their boots clatter as they run back the way they came.

3/63

EXT. CLOISTERS. CONVENT. PARIS. JANUARY 1823. NIGHT 44.

3/63

It's eerie, dark, with cypresses and graves with white headstones.

COSETTE

Where are we, Papa?

JEAN VALJEAN

I don't know. But we're safe for the moment.

COSETTE

I'm so cold, Papa.

JEAN VALJEAN

I know, my sweet. We'll find some shelter, and then you'll warm up.

COSETTE

Papa, I don't feel very....

She collapses in a faint, and he just manages to catch her.

JEAN VALJEAN

Ah! My God, what have I done?

He's looking this way and that. And suddenly he becomes aware of singing voices, sweet female singing voices.

Carrying COSETTE, he moves towards the sound. And a big building looms out of the darkness, faint light visible through the tall arched windows.

And as he moves closer, the singing gets louder.

Now he has come close to the building, we see the great doors.

He hammers on the doors.

JEAN VALJEAN (CONT'D)

Help me, for the love of God!

The doors give way - they are not locked, and JV blunders through.

3/64

INT. CHAPEL. CONVENT. PARIS. JANUARY 1823. NIGHT 44.

3/64

He's in a convent. He's interrupted the evening service.

The singing breaks off - one or two of the NUNS cry out in fright.

JEAN VALJEAN

Forgive me, sisters, but I need your help!

The ABBESS is imposing and severe.

ABBESS

You must leave, sir - no man may enter here.

JEAN VALJEAN

I'll go - but I beg you, care for this poor child! I deserve nothing - but she has done nothing wrong and needs your help!

One of the NUNS breaks rank and comes closer.

SISTER SIMPLICE

Père Madeleine?

JEAN VALJEAN

Sister Simplice! Help this poor girl, I beg you - it's Fantine's child!

ABBESS

What is this?

SISTER SIMPLICE

Reverend Mother, this is a good kind man, he built and paid for the infirmary at Montreuil, he has performed many acts of kindness to my knowledge, I beg you, overlook the intrusion, let me care for the little girl. And let Père Madeleine stay.

The ABBESS in her agonising dilemma - she can't make up her mind -

Off screen, we hear banging on the convent door.

JEAN VALJEAN

I should tell you, Reverend Mother, I am an escaped convict, wanted by the police. Even now they are searching the streets for me.

More furious banging, off.

ABBESS

(to SISTER SIMPLICE)

Take the child. Give her all the care she needs.

SISTER SIMPLICE goes out with COSETTE. JV watches, his heart torn. Is this the last sight he'll ever have of her?

The ABBESS is still not sure what to do. JV looks at her like a dumb animal pleading for its life.

ABBESSION (CONT'D)

Now.

3/65 **EXT. ENTRANCE. CONVENT. PARIS. JANUARY 1823. NIGHT 44.** 3/65

JAVERT and his MEN.

JAVERT

Open in the name of the law! Or by
God we will batter down this door!

There is a grille in the door, and a little door slides back.

NUN (O.S.)

Please tell your name and your
business here, sir.

JAVERT

My name is Inspector Javert of the
Paris police and I have reason to
believe you are harbouring an
escaped criminal here. I demand to
search the premises.3/66 **INT. ANTE-CHAPEL. CONVENT. PARIS. JANUARY 1823. NIGHT 44** 3/66

We see the ABBESS in the entrance hall nod to the NUN at the door. The NUN draws back the heavy bars, unlocks the door, it's quite a business, and JAVERT steps in, followed by his MEN.

But the ABBESS flanked by other NUNS is barring his progress any further.

ABBESSION

No further, Inspector. This is a
house of holy women. No man can
enter.

JAVERT

But I must search the building.

ABBESSION

I say what happens here, Inspector,
not you. And let me assure you, no
man has set foot in this convent
for many years, nor will do. We
answer to God here, sir, not to the
Paris police. And now I request
that you leave us.

He weighs it up. She's implacable. The NUNS flanking her look utterly determined to resist him. He's beaten.

JAVERT

If you should become aware of any attempt - this man is very dangerous -

ABBESSION

Of course you will be informed, Inspector.

JAVERT

Thank you.

He turns and leaves - his MEN shuffling awkwardly out.

3/67

INT. CHAPEL. CONVENT. PARIS. JANUARY 1823. NIGHT 44.

3/67

We hear the door crash shut and the bolts sliding home.

JEAN VALJEAN hidden away somewhere inside, breathing a sigh of relief and gratitude.

3/68

INT. DORMITORY. CONVENT. PARIS. JANUARY 1823. NIGHT 44. 3/68

A medium sized room with a fire blazing. COSETTE is sleeping, watched over by SISTER SIMPLICE.

3/68A

INT. ABBESS'S OFFICE. CONVENT. PARIS. JANUARY 1823. NIGHT 44.

3/68A

JEAN VALJEAN is eating from a bowl of some sort of nunly gruel.

The ABBESS is looking at him thoughtfully.

ABBESSION

Well, Monsieur Madeleine. What are we to do with you?

JEAN VALJEAN

My name is Jean Valjean. You should turn me away. But look after Cosette, I beg you.

ABBESSION

That can be done easily enough. We have a school here, and as soon as she is well enough she can attend with the other girls. But would you be happy to part with her?

JEAN VALJEAN

It would break my heart, I think.

He thinks for a moment then:

JEAN VALJEAN (CONT'D)
Do you need any work done in the
grounds? I am strong, and a good
craftsman.

ABBESS
But you are a thief, are you not?

JEAN VALJEAN
I was a thief. But that was all
long in the past.

ABBESS
So I can trust you, can I?

JEAN VALJEAN
If you take care of Cosette, I
would do anything for you.

ABBESS
I believe you. There is a room our
old gardener used to use. I am sure
you can make it habitable. And you
will be able to see the child every
day.

JEAN VALJEAN
Thank you, Reverend Mother.

He takes her hand and kisses it.

3/69 INT. DORMITORY. CONVENT. PARIS. JANUARY 1823. NIGHT 44. 3/69

COSETTE in bed sound asleep. The NUNS turn down the lamp.

3/70 EXT. CLOISTERS. CONVENT. PARIS. JANUARY 1823. NIGHT 44. 3/70

From the convent cloisters, JEAN VALJEAN watches the light go
out and smiles to himself. He goes into his new quarters, a
cellar room down a flight of steps.

3/71 INT. JEAN VALJEAN'S ROOM. CONVENT. PARIS. JANUARY 1823. NIGHT 44. 3/71

JEAN VALJEAN packs COSETTE's mourning clothes into a perfumed
case and tidies it away with his candlesticks.

3/72 EXT. CLOISTERS. CONVENT. PARIS. JANUARY 1823. NIGHT 44. 3/72

Later, JEAN VALJEAN is walking through the convent grounds.
The NUNS are singing. He stops to listen. It's so beautiful.

Without realising what he's doing, he drops to his knees.

3/73 **SCENE OMITTED**

3/73

3/74 **INT. JV'S APARTMENT. GORBEAU HOUSE. PARIS. JANUARY 1823. 3/74**
NIGHT 44.

JAVERT marches into JEAN VALJEAN's apartment, followed by RIVETTE.

JAVERT
Wait there!

He scans the empty rooms - pulls back the covers on the bed -
And finds COSETTE's doll Catherine.

His eyes light up.

JAVERT holding the doll in front of him as if it were a precious icon.

RIVETTE
Sorry he got away, sir.

Nothing...Until JAVERT whirls round -

JAVERT
He will never get away! Search
everywhere! This man is more
dangerous than you can imagine. He
will be found!

RIVETTE exits.

JAVERT left alone with the doll. He's furious and frustrated.

He throws the doll down, and stamps on it, again and again.

JAVERT (CONT'D)
Damn him! Damn him! Damn him!

3/75 **SCENE OMITTED**

3/75

END OF EPISODE 3.