

Les Misérables

Episode 5

Written by

Andrew Davies

Shooting Script

1st February 2018

STRICTLY PRIVATE AND CONFIDENTIAL

No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of BBC Studios and Lookout Point. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.



5/01 **EXT. PARIS. MAY 1832. DAY 59.**

5/01

Wanted posters bearing JEAN VALJEAN's likeness are being put up all over Paris.

The streets now febrile with unrest. Striking WORKERS carrying placards, rabble-rousing speeches on soap boxes, jostling CROWDS that could tip into violence at any moment.

5/02 **INT. OFFICE. POLICE HEADQUARTERS. PARIS. MAY 1832. DAY 59.**

5/02

JAVERT comes in briskly, followed by RIVETTE who has a sheaf of papers.

JAVERT

I want more men on the street,
Rivette. Now we know he's here,
it's imperative that we find him
and get him into custody!

RIVETTE

But, sir, if I might suggest...

JAVERT

Suggest what? Speak out, man!

RIVETTE

Surely, sir, it's more important to
respond to these intelligence
reports. We've got workers' groups
openly discussing violent
revolution. Three illegal arms
factories unearthed in a week.

JAVERT

He's here, Rivette. He's been in
Paris all this time. Laughing at
us. Well, this time he won't get
away.

RIVETTE

With respect, sir, we're facing
severe problems of public order,
surely our focus should be on these
larger issues -

JAVERT

There is no larger issue, man!
Don't you see? It's all the same
thing! Long ago that man dedicated
himself to challenge authority and
bring it down. Mark my words, where
there is unrest he will be at the
very heart of it.

RIVETTE

So - what orders am I to give the men, sir?

JAVERT

Tell them I want that man found, arrested, and brought to justice.

RIVETTE

And with regard to the demonstrations? The bomb factories? The militant students? The hospitals?

JAVERT

Naturally we will continue to be vigilant. As for that scoundrel Thénardier... Go and arrange his transfer to the prison hulks.

5/03 **INT. STUDY. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 59.** 5/03

Dark except for a flickering light from the BISHOP's candlesticks. COSETTE is bathing JEAN VALJEAN's inflamed wrist. She does it very tenderly, and he feels her tenderness. They are very close at this moment.

JEAN VALJEAN

These candles belonged to a bishop once. The Bishop of Digne.

COSETTE

And he gave them to you?

JEAN VALJEAN

Yes. He did. And they will always be with me.

She dries and starts to dress his wound.

COSETTE

Does it hurt?

JEAN VALJEAN

It's nothing.

COSETTE

You should never have gone back there. Those people are evil, I hope I never see them again.

JEAN VALJEAN

Yes. You were right. I was wrong. But we don't need to worry about them anymore.

5/04 **INT. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 59.** 5/04

COSETTE is washing out JEAN VALJEAN's bloody dressings, but her mind is far away - she is remembering the Luxembourg Gardens, thinking of MARIUS.

5/05 **INT. STUDY. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 59.** 5/05

COSETTE passes by JEAN VALJEAN's door. She looks in on him. He looks up from his papers.

JEAN VALJEAN

My angel.

This perturbs her.

COSETTE

Papa.

JEAN VALJEAN

What, my love?

COSETTE

I'm not an angel. I'm just an ordinary girl.

JEAN VALJEAN

Not to me.

COSETTE

And I want to be an ordinary woman.

JEAN VALJEAN

You could never be an ordinary woman.

The intensity of his feeling for her both moves and bothers her. She loves him, but she feels trapped, longs to escape for a different sort of love with MARIUS.

5/06 **INT. WARD. WOMEN'S PRISON. PARIS. MAY 1832. DAY 60.** 5/06

A crowded cell with iron bars, about twenty or thirty WOMEN, all ages, shapes and sizes, some clearly PROSTITUTES, one or two others look scary - one is insane and ranting away to nobody. They are all unbearably hot and sweaty. Flies are crawling on faces and fleas are biting. One WOMAN is squatting pissing in a corner. MADAME THENARDIER shelters AZELMA and EPONINE like a mother bear.

An ENORMOUS WARDRESS arrives with a huge bunch of keys on her leather belt, and a list of names.

She selects a big key and turns it in the lock. The WOMEN crowd towards her.

WARDRESS

Step back from the gate! Back!

She draws a big black truncheon and raises it threateningly.

WARDRESS (CONT'D)

Corday! Famigasse!

Two of the WHORES sashay to the gate and she lets them out.

WARDRESS (CONT'D)

Your lucky day. Jondrette Azelma!

Jondrette Eponine!

MADAME THENARDIER pushes through the throng with her daughters.

WARDRESS (CONT'D)

Not you.

MADAME THENARDIER

Jondrette Rosalie! Look at your list!

WARDRESS

Assaulting a police officer with intent to murder? I don't think so! Get back or you get this! You two, out.

MADAME THENARDIER

You can't take my daughters from me!

The gate clangs shut and the key turns.

MADAME THENARDIER (CONT'D)

Eponine! Azelma!

But they're already following the ENORMOUS WARDRESS down a dark corridor.

5/07 **SCENE OMITTED**

5/07

5/08 **INT. CAFE MUSAIN. PARIS. MAY 1832. DAY 60.**

5/08

ENJOLRAS, COURFEYRAC, GRANTAIRE, two or three OTHERS.
ENJOLRAS being very serious and conspiratorial.

ENJOLRAS

This is it, men. They're saying General Lamarque is dying, he won't last more than a couple of weeks.

GRANTAIRE

One old soldier on his last legs?
What difference does that make?

ENJOLRAS

Lamarque was one of the last heroes
who stood up for the common man. He
fought in the Revolution and he's
been on our side ever since.
There's bound to be a huge
demonstration at his funeral.
That'll be where it starts. The
workers are coming out all over
Paris. And they're ready for new
leaders. This is where we can take
our place in history. We have arms
and we have ammunition. Our friends
in La Glacière....

He breaks off as he sees EPONINE coming down the stairs.

ENJOLRAS (CONT'D)

Yes, what do you want?

EPONINE

Please, monsieur, I was looking for
Monsieur Marius.

ENJOLRAS

Not here.

COURFEYRAC

Ah yes! I know you! From the
Gorbeau house!

EPONINE

That's right, monsieur.

GRANTAIRE

Are you Pontmercy's bit of fluff
then?

EPONINE

I might be.

GRANTAIRE

You're playing a losing game then.
He's in love with an angel, or so
he says.

EPONINE

Yes, don't I know it.

GRANTAIRE

So why are you still chasing him?

EPONINE

Can't help myself, can I?

GRANTAIRE

What if *I* made you an offer?

EPONINE

Sorry, mister. I only deal in first rate goods.

She uses this as her exit line, and sashays off up the stairs. COURFEYRAC laughs.

COURFEYRAC

She's got your number, Grantaire!
Mademoiselle! Try the Luxembourg!

EPONINE

Merci, monsieur!

5/09

EXT. LUXEMBOURG GARDENS. PARIS. MAY 1832. DAY 60.

5/09

MARIUS is mooning about in the park. He's lonely, a tragic figure, hoping against hope.

EPONINE (O.S.)

Found you!

He turns, and there she stands. Barefoot, scruffy, yet somehow beautiful.

EPONINE (CONT'D)

I been looking for you everywhere.
I got to say, you're a bit of a
sorry sight.

MARIUS

You've got straw in your hair.

EPONINE

Oh, fiddle, and I was trying to
look nice for you. I been sleeping
in a stable loft, that's how it got
there. You don't look very pleased
to see me.

He doesn't answer, stares into the distance.

EPONINE (CONT'D)

But I could make you happy if I
wanted to.

Now she's got his attention.

MARIUS

What d'you mean by that?

EPONINE

Do you remember, you promised to
give me anything I wanted, if I
found you a certain address?

He waits.

EPONINE (CONT'D)

Well, I've got it.

MARIUS

What?

EPONINE

The address of that young lady.

MARIUS

Then give it to me. Please.

EPONINE

I can't do that, I don't know the
name of the street, but I could
take you there.

He takes her by the arm.

MARIUS

Swear to me.

EPONINE

Swear what?

MARIUS

That you won't tell your father
where they live.

EPONINE

You don't have to worry about him,
he's locked up in jail!

MARIUS

Al the same, swear it!

EPONINE

All right! All right! I swear!
There! Satisfied?

MARIUS

Or anyone else.

EPONINE

Or anyone else.

MARIUS

Good. Now take me there.

EPONINE
Ooh, you're keen, ain't you?
Remember what you promised me.
Anything I wanted.

MARIUS
Oh, yes. Right.

She marches on ahead of him. He stares bewildered for a moment, then follows.

5/10 **EXT. RUE PLUMET. PARIS. MAY 1832. DAY 60.**

5/10

MARIUS and EPONINE.

MARIUS
This is it? You're sure?

EPONINE
I'm sure.

MARIUS
Thank you.

He fumbles in his pocket. Brings out a coin.

MARIUS (CONT'D)
That's all I have right now.

He puts it in her hand. But she opens her fingers and lets it fall.

EPONINE
(passionately)
I don't want your money! Don't you understand *anything*?

He stares at her.

EPONINE (CONT'D)
Oh, come on!

She's cast down. She turns and walks away. He calls after her.

MARIUS
I'm really very grateful!

She keeps going.

5/11 **INT. CORRIDOR/CELL. JAIL. PARIS. MAY 1832. DAY 60.**

5/11

RIVETTE comes down an echoing corridor. He reaches a murky looking cell attended by a WARDER. It's empty.

RIVETTE looks angrily to the WARDER.

RIVETTE
Where is the prisoner?

WARDER
Didn't you hear, sir? He's snuffed
it. Cholera, we think. It's been
spreading like wildfire.

RIVETTE gives him a look of thunder.

5/12 **EXT. STREETS. PARIS. MAY 1832. DAY 60.**

5/12

Two MEN in overalls with their faces covered by clothing or masks are carrying a stretcher with a corpse on it, covered with a sheet. PASSERS BY look and cross themselves.

Then we hear alarm bells from the nearby prison. The "corpse" rolls off the stretcher - it's THENARDIER!

He and the two men in overalls - who we now discover to be MONTPARNASSE and CLAQUESOUS - flee the scene, leaving the stretcher behind.

RIVETTE shouts for them to stop, but they are round the corner and away just before RIVETTE and other POLICEMEN rush on to the scene and find the abandoned stretcher.

5/13 **INT. RUE PLUMET HOUSE. PARIS. MAY 1832. DAY 61 - DUSK.**
(PREVIOUSLY SCENE 5/15)

5/13

COSETTE is playing the piano.

JEAN VALJEAN comes in dressed in his workman's clothes. He leans against the wall, listening to her. When she stops:

JEAN VALJEAN
I have to go away for a couple of
days.

COSETTE
Will you take me with you?

JEAN VALJEAN
I wish I could, but it wouldn't be
safe. When I come back, I promise,
we'll go wherever you like.

COSETTE
Thank you.

JEAN VALJEAN
Don't leave the property for the
time being. It wouldn't be safe for
you. You know there are some bad
people abroad.

COSETTE
When are you going away?

JEAN VALJEAN
This evening.

5/14 **EXT. CITY PARK. PARIS. MAY 1832. DAY 61 - DUSK.**

5/14

GAVROCHE is squatting on a bench with his feet up, eating an apple.

A well dressed COUPLE walk past.

GAVROCHE
Spare some change, monsieur?
Madame?

MAN
Get a job, scum.

GAVROCHE
Charming.

He hums a little tune to himself. The tiny park is quiet for a minute, then someone comes along the path. It's JEAN VALJEAN, and sauntering after him, MONTPARNASSE. With a rose between his teeth, Hugo says.

GAVROCHE (CONT'D)
Oh-oh.

He slips off the bench and into the bushes. Watches wide-eyed as MONTPARNASSE tosses the rose away and launches his attack, swift and silent, one arm round JV's neck, a knife in his other hand. They tussle briefly, then MONTPARNASSE is on his back, crying out with pain. JV's knee is on his chest with his full body weight bearing down. MONTPARNASSE recognises him.

MONTPARNASSE
You!

JEAN VALJEAN wrests the knife off him and tosses it away.

GAVROCHE is very impressed.

GAVROCHE
Bravo, old man!

He claps his hands.

MONTPARNASSE goes limp. JV gets up, keeping a hand on the other man's collar.

JEAN VALJEAN
Up.

He drags MONTPARNASSE to his feet.

JEAN VALJEAN (CONT'D)
How old are you?

MONTPARNASSE
Nineteen, monsieur.

JEAN VALJEAN
You're strong and healthy. Why
don't you work?

MONTPARNASSE
This is my work.

JEAN VALJEAN
To prey on society?

MONTPARNASSE
Why not?

MONTPARNASSE has a recklessness about him.

JEAN VALJEAN
You've made a fateful choice, my
boy. They'll get you sooner or
later, and then you're done for.
Black bread and water, beatings
every day. You'll go in there at
twenty and come out an old man.
Believe me. I've been there. Much
easier to be an honest man. What
were you after? My purse? Here. You
only had to ask.

He gets his purse out and holds it out to MONTPARNASSE, who
takes it with a trembling hand.

JEAN VALJEAN (CONT'D)
Think about it.

And he turns and walks off. MONTPARNASSE is still shaking.

MONTPARNASSE
Crazy old fool!

He's trying to get his amour-propre back, straightening his
shoulders and lifting his chin for an unseen audience.

GAVROCHE, the unseen audience, is not fooled. He's watching
JEAN VALJEAN as he plods away.

GAVROCHE
What a hero!

5/16 INT/EXT. COSETTE'S ROOM/GARDEN. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 61. 5/16

COSETTE is in bed, asleep. There's a faint noise from outside, like soft footsteps. Suddenly she's awake, listening to the sound. Is it footsteps? Or is it just branches rubbing together?

She gets out of bed and softly opens the shutter.

Outside the garden is moonlit and still.

COSETTE
It's nothing.

She gets back into bed and composes herself for sleep.

5/17 INT. DRAWING ROOM. RUE PLUMET HOUSE. PARIS. MAY 1832. DAY 62. 5/17

TOUSSAINT is serving breakfast. COSETTE at the table.

COSETTE
Toussaint.

TOUSSAINT
Yes, mademoiselle.

COSETTE
You're careful to bar the shutters at night.

TOUSSAINT
Oh, you needn't worry, mademoiselle. No one can get in. And if they did, you'd be killed before you knew anything about it.

COSETTE
Toussaint!

TOUSSAINT
Just saying.

COSETTE
Well, don't say any more, please!

5/18 EXT. GARDEN. RUE PLUMET HOUSE. PARIS. MAY 1832. DAY 62. 5/18

COSETTE is wandering in the garden, then stops, looking at a bench. Someone's left a large stone on it.

She approaches the stone cautiously.

Lifts it up.

There's a white envelope underneath it. No seal. No address.

She opens the envelope.

Several sheets of paper filled with handwriting. She reads a bit, and gasps, then runs into the house.

5/19 **INT. UPSTAIRS CORRIDOR. RUE PLUMET HOUSE. PARIS. MAY 1832. DAY 62.** 5/19

COSETTE runs upstairs, into her room.

5/20 **INT. COSETTE'S ROOM. RUE PLUMET HOUSE. PARIS. MAY 1832. DAY 62.** 5/20

COSETTE shuts the door and flings herself on the bed to read her letter properly.

On her eyes, seeing the letters blur...we hear MARIUS over:

MARIUS (V.O.)

Does she still come to the
Luxembourg Gardens? No, monsieur.
Where does she live? No one knows.
What a terrible thing, for a man
not to know the address of his
soul!.....Did you know, I live in
darkness now? There is someone who
went away, taking the sky with
her...Oh, to lie in the same tomb,
holding hands, and gently to caress
each other's fingers in the
shadows, that would satisfy me for
all eternity!

COSETTE lets out a deep breath, turns on to her back, in an ecstatic day dream.

COSETTE

(softly)

It's him! He's found me!

5/21 **EXT. FOREST. MAY 1832. DAY 62 - DUSK.** 5/21

JEAN VALJEAN plods into the forest, with a spade over his shoulder.

5/22 **EXT. FOREST. MAY 1832. DAY 62 - DUSK. LATER.** 5/22

JEAN VALJEAN's dug a big hole, exposing a box with brass fittings. He throws it open. Full of banknotes.

He stops, thinking he's heard a sound. Swings round, raising his shovel as a weapon.

But no one's there.

5/23 INT. COSETTE'S ROOM. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 62. 5/23

COSETTE sits in front of the mirror. She is wearing a dress with a rather revealing neckline. She's unsure about it, adjusts it one way, then another. She looks wonderingly into her own eyes. Her heart is beating so fast she has to put a hand to her breast.

She gets up, and goes to the door.

5/24 INT. UPSTAIRS CORRIDOR. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 62. 5/24

COSETTE goes softly down the stairs. Once down, she can see TOUSSAINT busy in the kitchen as she goes past - TOUSSAINT doesn't look up.

5/25 EXT. GARDEN. RUE PLUMET HOUSE. PARIS. MAY 1832. NIGHT 62. 5/25

COSETTE steps softly on to the grass and walks under the trees. Lots of overhanging branches, little reveals of different secret nooks and arbours. She's not walking purposefully, rather as if sleepwalking.

And there is the bench, and the stone is still there. She sleepwalks to it and sits. She puts her hand on the stone "as though wanting to caress it and thank it."

And then she turns, and there is MARIUS, standing behind the bench. She gasps.

MARIUS

Forgive me - my heart was bursting.
I had to come. Did you read my
letter?

She's on her feet by now.

COSETTE

Yes.

MARIUS

Do you remember? The Luxembourg
Gardens? When we spoke?

COSETTE

Yes. Of course. What's the matter
with me? I can't breathe. I feel -

She's half fainting. He takes her in his arms and she leans her head into him.

MARIUS

I've thought of nothing but you -
nothing but this - since I first
saw you.

COSETTE

Me too.

MARIUS

Really?

COSETTE

Yes, really.

MARIUS

Oh, Cosette.

He lifts up her chin, she looks into his eyes, and they kiss,
and cling together passionately. They sink down on the bench,
still kissing.

5/26

INT. SEWERS. PARIS. 1ST JUNE 1832. NIGHT 63.

5/26

THENARDIER is holding forth to five fellow CRIMINALS (we
recognise MONTARNASSE and CLAQUESOUS) - he is sitting quite
comfortably on a stone ledge. Filthy water swishes down a
channel.

THENARDIER

The master escapologist! The man
they couldn't hold! With one bound
he was free!

CLAQUESOUS

Thanks to your mates.

THENARDIER

My loyal band of brothers. But here
in my subterranean kingdom, I rule
unchallenged!

MONTARNASSE

Oh, shut your hole. You nearly got
us all done.

THENARDIER

I'll tell you one thing. I'm going
to get my own back on that old sod
who stole my stepdaughter. He was
the one who nearly got us all done
if you remember!

MONTARNASSE

He's got a big house just round
here, all secret and tucked away.
I've seen it.

THENARDIER

We'll do his house and we'll do
him. What do you say, boys?

5/27

INT. CAFE MUSAIN. PARIS. 1ST JUNE 1832. NIGHT 63.

5/27

COURFEYRAC, GRANTAIRE, two or three OTHERS.

ENJOLRAS suddenly bursts in.

ENJOLRAS

(out of breath)

Men! General Lamarque is dead!
Everyone's coming out on the
streets for his funeral!

See the STUDENTS react to the news.

ENJOLRAS (CONT'D)

They're ready in Les Halles,
they're ready in Saint-Jacques. We
have promises that half the army
will be with us. Belfort,
Luneville and Epinal will join us
when the moment comes.

GRANTAIRE

Another revolution? It's really
going to happen here?

ENJOLRAS

Don't take my word for it. Hear it
from the workers. Is it going to
happen?

One of the MEN in the background, a tough looking working man
in his forties, speaks up.

DESPIAT

It's happening already, my friend,
and if you're not with us you're
part of the enemy. Make your mind
up. You rich students can go back
to your families in the country. We
are the poor, we have to live here,
and we've been squeezed so hard we
have nothing to lose. I have two
children to care for, I did have
three but the cholera took my
little girl. I'm fighting for them
and I'm ready to die in this fight.
Are you?

GRANTAIRE

Will it really come to that?

ENJOLRAS

Go home, Grantaire. This isn't a game. Courfeyrac?

COURFEYRAC

You can count on me.

ENJOLRAS

And Marius Pontmercy?

COURFEYRAC

He's in a world of his own. He's found his angel. Never comes home before one in the morning these days. I don't see him on the barricades.

ENJOLRAS

Well, we have no need of his sort. All we need now is a spark to set off the powder keg, and Paris could go up in flames -

DESPIAT

And the government will be torn to bits.

GRANTAIRE

(impulsively)

I'm with you!

ENJOLRAS

Truly? To the death?

GRANTAIRE

To the death!

But having said it, he looks a bit green about the gills.

5/28

EXT. SHOPPING STREET/BARBER'S SHOP. PARIS. 4TH JUNE 1832. DAY 64.

5/28

GAVROCHE strolling along, joins a small group of MEN and WOMEN who are watching a MAN doing that trick of "which cup is the coin under?" All watching very intently. One MAN chooses, the TRICKSTER lifts the cup - nothing there. A groan and a laugh. The TRICKSTER swaps the cups around again - while the AUDIENCE watches this, GAVROCHE slips his hand into a MAN's pocket and comes out with a coin - no one sees him.

He strolls on and stops at a wig-maker's shop, admiring a wax bride in a low-cut dress slowly turning outside the shop.

BARBER (O.S.)

Get out of it, the pair of you!

Suddenly a BARBER waving his razor appears from his shop. He is chasing two LITTLE BOYS (one seven, the other five) into the street.

BARBER (CONT'D)
Cheeky snivelling brats, letting in
the cold! Out! Out! Out!

The LITTLEST BOY starts to cry.

GAVROCHE
Here. Come here. What's the matter?

OLDER BOY
Please, sir, we're lost. We've got
nothing to eat and nowhere to
sleep.

GAVROCHE
Is that all? And you go begging in
a barber's shop? What did you think
you'd get? A free haircut? You'd
better come along with me. Come on.

As he strolls on, with the two LITTLE BOYS following him, he passes a BEGGAR GIRL, about 13 or 14, in rags.

GAVROCHE takes off the scarf he's wearing and drapes it over her head as a headscarf, and gives her a coin which he takes from his pocket.

GAVROCHE (CONT'D)
Easy come, easy go, take care,
darling. Come on, keep up, boys. No
good begging in a barbershop, you
want to try a butcher or a baker,
haven't you got no wits about you?
Where's mama and papa?

OLDER BOY
Please, sir, we don't know. We had
a bit of paper with the address on,
but it - but it blew away in the
wind.

Now he's crying too.

GAVROCHE
Stop, stop, I can't bear this. We
can get along without mamas and
papas, mine threw me out weeks ago,
and look at me now! On top of the
world! Come on, let's stop here.

He leads them to a baker's stall, piled high with loaves of every size and shape, and various onion pies and such like.

GAVROCHE (CONT'D)
Bonjour, monsieur!

The BAKER is a big floury man with massive forearms.

BAKER
No begging here.

GAVROCHE slaps a small coin down on the counter of the stall.

GAVROCHE
We are paying customers, my good man! Five centimes worth of bread for my young friends and me, if you would be so good.

The BAKER takes a big loaf and a knife.

GAVROCHE (CONT'D)
In three pieces, please!

As the BAKER turns away to cut it, GAVROCHE pockets one of the small pies from the display, putting his finger to his lips for the benefit of the LITTLE BOYS.

The BAKER puts the pieces of bread on the counter, and GAVROCHE distributes them.

GAVROCHE (CONT'D)
Merci, monsieur! Au revoir!

He marches off with a flourish, the LITTLE BOYS trooping after him.

5/29 **SCENE OMITTED**

5/29

5/30 **EXT. SHOPPING STREET. PARIS. 4TH JUNE 1832. DAY 64.**

5/30

GAVROCHE and the LITTLE BOYS, who are gnawing at their chunks of bread as they walk along. GAVROCHE has awarded himself the onion pie.

GAVROCHE
So, nowhere to sleep?

OLDER BOY
No, monsieur.

GAVROCHE
You lads are lucky you met me. You can share my lodgings. Come on. This way. You've got a real treat in store. The most exclusive address in Paris!

He starts to sing as he marches them along, and he's cheerfully greeting PASSERS BY:

GAVROCHE (CONT'D)
Bonsoir, mes copains! Bonsoir!
Captain Gavroche with his little
army! We'll be ready when the
fighting starts! Step out, lads!
One-two! One-two!

The LITTLE BOYS march behind him, starting to enjoy themselves. GAVROCHE playing a make believe bugle, tooting away. But in the background we can see real ACTIVISTS conferring on street corners - a cart being unloaded with mysterious bundles. One of the bundles falls and comes undone - guns and cutlasses!

5/31 **SCENE OMITTED**

5/31

5/32 **INT. DRAWING ROOM. RUE PLUMET HOUSE. PARIS. 4TH JUNE 1832. DAY 64.**

5/32

JEAN VALJEAN comes in, shuts the door. TOUSSAINT comes out to greet him. She takes his coat and hat.

TOUSSAINT
Welcome home, monsieur.

JEAN VALJEAN
Thank you, Toussaint.

COSETTE comes tripping down the stairs, and throws her arms round his neck. She's in a happy mood from her secret meetings with MARIUS.

COSETTE
Welcome home, Papa!

JEAN VALJEAN
My Cosette. Come and sit down with me. I have something important to tell you.

5/33 **EXT. PLACE DE LA BASTILLE. PARIS. 4TH JUNE 1832. EVENING 64.**

5/33

We hear the singing before we see GAVROCHE and his army - then they come into view.

GAVROCHE
By the right....halt! Stand easy!
Here we are, boys! What d'you think of that?

The LITTLE BOYS stare open-mouthed. What they are looking at: a model of an elephant with a tower on its back, 40 feet high, Hugo says, and conceived by Napoleon. It's very much the worse for wear now, but still an awe-inspiring sight with its peeling green paint and its formidable tusks. It's surrounded by a dilapidated fence, and the ground around it is overgrown with weeds, grass, brambles, etc.

GAVROCHE (CONT'D)

How would you like to live in a house like that, boys?

OLDER BOY

Is that really your house, Monsieur Gavroche?

GAVROCHE

It is, and you can share it!

OLDER BOY

But how do we get in, monsieur?

GAVROCHE

Easy!

He gets a ladder which was lying hidden in the long grass, props it up against the elephant's forelegs, swarms up the ladder and disappears into a hole. In a second he pops his head out.

GAVROCHE (CONT'D)

Up you come then! Don't be scared!
I'll reach down for you and pull you in!

5/34

INT. ELEPHANT. PARIS. 4TH JUNE 1832. EVENING 64.

5/34

There's a bit of light coming from the hole, so we can see the rickety interior, or some of it.

GAVROCHE lights a candle and now we can see more. The LITTLE BOYS look round in wonder.

GAVROCHE

Better close the front door, so no one can see our business.

He puts a plank over the hole.

GAVROCHE (CONT'D)

Here we are, all nice and cosy, look at my bedroom, got the whole works here! Mattress, blanket, curtains, plenty of room for three little ones to snuggle up...In you go!

The bed is in a kind of cage made of wire netting - he holds the netting aside so they can crawl in.

GAVROCHE (CONT'D)
There you go!

OLDER BOY
What's the netting for, monsieur?

GAVROCHE
Keep the rats off. See them, over there?

There are, indeed, lots of rats in the dark corners.

GAVROCHE (CONT'D)
Big sods, aren't they? I did have a cat, but they ate him!

The LITTLE ONE starts to whimper.

GAVROCHE (CONT'D)
I'm joking! I'm joking! Come on, snuggle down, you're safe as houses in here.

They snuggle down and GAVROCHE blows the candle out.

OLDER BOY
Monsieur?

GAVROCHE
What?

OLDER BOY
Why are you so kind to us?

GAVROCHE
Well I don't know, do I? Maybe I fancied a bit of company. Shush now. No more talking. Sleepy-time.

5/35 **EXT. RUE PLUMET. PARIS. 4TH JUNE 1832. NIGHT 64.**

5/35

MARIUS approaching the gate. No one around. He fiddles with the railings - one is loose. He slips through and replaces it, and then disappears into the garden.

EPONINE emerges from the shadows. Quiet as a cat, she tests the railings. Finds the loose one.

EPONINE
So that's how you do it!

She hears footsteps.

A group of DARK MALE FIGURES, coming from different directions. We can't see who's who very clearly.

THENARDIER
This is the place, lads.

MONTARNASSE
Have they got a cab?

THENARDIER
A what?

MONTARNASSE
A guard dog. Have they got one?

THENARDIER
I don't know.

MONTARNASSE
I got some meatballs soaked in
sleepy juice, just in case. And
putty for the window. And a blade
for the old man's throat.

CLAUQUESOUS
It's an old gate. We'll soon be
through that.

EPONINE
No you won't! The dog'll have your
throats out!

She gives THENARDIER a hard shove that knocks him back and scares him.

THENARDIER
Jesus Christ, who's that?

EPONINE
Your daughter. Don't you know me?
So you got out of jail, did you?
And straight back into trouble.
Give it up! He's ready for you!
He's got guns! He'll blow your
heads off your shoulders!

THENARDIER
He won't even know we're there till
it's too late.

EPONINE
Yes he will, cos I'll scream the
place down! I'm the guard dog! I'll
give the alarm! I'll bark and I'll
bite! I will! *Help!* Monsieur!

MONTARNASSE gets his arm round her neck. She bites him.

MONTPARNASSE

Ow! Little bitch. Right. You go in,
I'll stay with the girl. If she
makes another sound, she gets this.

His knife gleams in the dark.

MONTPARNASSE (CONT'D)

All right?

THENARDIER

All the same to me.

She wriggles free enough to hiss:

EPONINE

You'd let him slit my throat? Your
own daughter? Fine father you are!

But now a dog starts barking close by. Lights are coming on.

THENARDIER

(to EPONINE)

Now look what you done!

A MAN shouts, off:

MAN (O.S.)

Who's there?

CLAQUESOUS

I don't fancy this. I'm out. Come
on, lads. What d'you say?

MONTPARNASSE

There's always tomorrow night.
Let's get out of here. All right?

THENARDIER

This is all down to you, this is!
Fine daughter I've got. Right.
Tomorrow night. And you -

(to EPONINE)

- keep your beak out. Or else.

THENARDIER and MONTPARNASSE head off.

EPONINE

I'm not scared of you.

She waits till they're out of sight, then fiddles the
railings and slips through.

5/36

EXT. GARDEN. RUE PLUMET HOUSE. PARIS. 4TH JUNE 1832.
NIGHT 64.

5/36

We see COSETTE let herself out of the back door quietly, and run across the grass to the bench where MARIUS is waiting. Immediate passionate snogging ensues.

At some point we see EPONINE, who is able to watch them but not hear all their dialogue. Of course the passionate snogging makes her wistful and tearful.

MARIUS

My darling. You're late tonight. I thought you weren't coming.

COSETTE

Papa's back. And, oh, Marius...

MARIUS

What?

COSETTE

He told me to make ready, we're going away soon.

MARIUS

Going where?

COSETTE

To England.

MARIUS

No! For how long?

COSETTE

I don't know. I think he meant....for good.

She starts to cry. He falls to her feet and starts kissing her foot.

MARIUS

Don't cry.

She's so surprised and entranced by the foot kissing that she stops crying.

MARIUS (CONT'D)

It's all right. I won't let us be parted. I couldn't live without you anyway. I'll find some way we can be together, here or in England.

He thinks for a moment.

MARIUS (CONT'D)

You don't even know where I live, do you? I'll write it down.

(MORE)

MARIUS (CONT'D)
I'm lodging with my friend
Courfeyrac, Rue de la Verrerie,
number 16.

As he speaks, he pulls out a penknife and scratches "Rue Verrerie 16" into the bench.

MARIUS (CONT'D)
There. In case you need to get a
message to me. Now listen. I have
to go, there's something I need to
do, but tomorrow...

COSETTE
Must I wait so long?

MARIUS
At the stroke of nine I'll be here,
in the garden.

COSETTE
But what is your plan? How are we
going to be together?

MARIUS
We will. Somehow. Oh, Cosette,
Cosette...

More kissing.

MARIUS (CONT'D)
Till tomorrow night, my love.

He kisses her again. Then slips out through the wonky
railing. COSETTE goes back to the house and lets herself in.

Now EPONINE emerges from the bushes.

5/37 EXT/INT. GARDEN/STUDY. RUE PLUMET HOUSE. PARIS. 4TH JUNE 1832. NIGHT 64. 5/37

EPONINE creeps round the outside of the house, peering in the
windows. It's all dark inside. Then she comes to a window
where the room is lit by a candle. She stands on tiptoe and
looks in.

JEAN VALJEAN is sitting in a chair, not reading, not doing
anything.

EPONINE taps on the window.

EPONINE
Psst. Monsieur. Monsieur.

He jumps, gets up, goes to the window and throws it open.

JEAN VALJEAN

Who are you? What are you doing here?

EPONINE

You know me, you seen me before.

JEAN VALJEAN

How did you get in?

EPONINE

Anyone can get in, you got a wonky railing. Listen. I come to warn you, there's a gang coming to rob you tomorrow night. You better get a police guard.

JEAN VALJEAN

I don't care for the police.

EPONINE

Then you better move, and sharpish.

JEAN VALJEAN

Why should I believe you?

EPONINE

You better. Cos I know. My dad's in the gang. Bye bye mister.

And she runs away over the grass.

JEAN VALJEAN closes the window, sits down, and thinks furiously.

5/38

INT. DINING ROOM. GILLENORMAND HOUSE. PARIS. 4TH JUNE 1832. NIGHT 64.

5/38

Another dinner party for old Royalists. GILLENORMAND, who is 91 now, still dresses as a pre-Revolutionary dandy.

OLD ROYALIST

So Lamarque is dead! Good riddance to him!

Cheers and drumming on the table.

OLD ROYALIST (CONT'D)

The last hope of the left! He can rot in hell for all I care!

GILLENORMAND is curiously subdued; he is thinking of MARIUS and how he misses him.

OLD ROYALIST (CONT'D)

Come on, Gillenormand - what do you say?

GILLENORMAND
Ah, absolutely, agreed, agreed.

OLD ROYALIST
(behind his hand)
Poor fellow - he's not the man he
was.

5/39 INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. 4TH JUNE 1832. NIGHT 64. LATER. 5/39

GILLENORMAND sits, "his feet on the fire-dogs, half-surrounded by his huge nine-panelled Coromandel screen." He has a book on his knees, but he's not reading - he's dozing off a bit.

A knock on the door, and NICOLETTE comes in, highly excited.

NICOLETTE
Monsieur Gillenormand -

GILLENORMAND
Yes, yes - who else did you expect
to find?

NICOLETTE
Monsieur - will you receive
Monsieur Marius?

GILLENORMAND
Monsieur Marius who?

NICOLETTE
Monsieur Marius!!! He's here! He
wants to see you!

GILLENORMAND
Well, didn't I always say he'd be
back? He wouldn't forget his old
grandfather! Show him in, show him
in! The rascal!

She goes out - old GILLENORMAND is all animated and excited now - and comes in again with MARIUS, who is looking very serious.

NICOLETTE
Monsieur Marius!

GILLENORMAND
What are you doing here?

He can't help himself - he's been longing to see his grandson, but now he has to bark at him.

MARIUS
Monsieur -

GILLENORMAND

Have you come to ask my forgiveness? Eh? Have you come to your senses and realised you were in the wrong? Is that it? Come on, my boy. Speak up.

MARIUS

No, sir, that's not it.

GILLENORMAND

No? Then what in the name of God do you want with me?

MARIUS

Grandfather: have pity on me.

GILLENORMAND

Pity on you? You're asking me to have pity on you? Ha! I'm ninety one years old, I'm teetering over the grave, you're a handsome young devil of twenty one with the world at your feet, all the women you can cope with no doubt, spare a thought for your grandpapa, who hasn't had a woman in twenty years -

NICOLETTE makes a small throat clearing sound.

GILLENORMAND (CONT'D)

- of any consequence - you have your whole future, full of sunshine, ahead of you, and I can barely see beyond the end of my nose! I'm inclined to ask you who you think you are, demanding that I pity you! Very amusing! I congratulate you!

MARIUS

Monsieur - I know my presence is objectionable to you -

GILLENORMAND

Did I say that? I didn't say that!

MARIUS

I only have one thing to ask of you, and then I'll go away.

GILLENORMAND

You're an idiot! Who's telling you to go away?

(MORE)

GILLENORMAND (CONT'D)

You are the one who broke off
contact - you treated me with
disrespect, you didn't care if you
were breaking my heart - off you
went to sow your wild oats without
a thought for your old grandpapa,
and now here you are and all you
can say is pity me! Unbelievable!

NICOLETTE

Let him speak, monsieur!

GILLENORMAND

You stay out of this! Of course
I'll let him speak! What do you
think I am? Well, come on, boy!
Spit it out! What is it?

MARIUS

Monsieur: I've come to ask your
permission to marry.

GILLENORMAND

To marry!

He's on his feet now, leaning on the mantelpiece.

GILLENORMAND (CONT'D)

To marry at the age of twenty one!
So you have a situation? You've
made your fortune, have you? Or - I
see it - you're marrying one! Well
done! Who's the girl?

MARIUS

Her name is Mademoiselle
Fauchelevent.

GILLENORMAND

Never heard of her. But she's rich?

MARIUS

Well, not rich, exactly -

GILLENORMAND

Penniless, you mean. So. You want
to plunge into misery with a woman
round your neck, do you? And you
want my approval, do you? And my
money, no doubt! Well, I say to
you: never! D'you hear me? Never!

NICOLETTE gives a little wailing cry. MARIUS is stricken.

MARIUS

Father....

His voice gives way, and, head down, he walks out - but GILLENORMAND darts forward and grabs him by the collar, and forces him down into a chair.

GILLENORMAND

Wait! What did you say? Did you call me father? That's more like it! Come on, then, tell me all about it! You rogue! You've got her in trouble, haven't you?

MARIUS

No!

GILLENORMAND

I've had affairs like that, my boy, and plenty of them! The young must live, and the old must die, that's the way of it. Look, here's two thousand francs, you can set her up in a nice little love nest, if you're so fond of her. But you don't want to marry her! Make her your mistress, you silly boy!

MARIUS is terribly shocked and offended.

MARIUS

What did you say?

GILLENORMAND

I said make her your mistress! That's the way it's done!

MARIUS stands up.

MARIUS

Monsieur: the last time we were together, you insulted my father. Today you insult my wife. I won't ask you for anything ever again. Farewell.

He walks out with dignity.

GILLENORMAND

What's the matter with him? What have I said? Come back! Let's discuss this like men! Nicolette! Run after him! Bring him back! I never meant to upset him!

NICOLETTE runs out of the room. We can hear her calling:

NICOLETTE (O.S.)

Monsieur Marius! Come back! He didn't mean it!

We hear the front door slam.

5/40 **EXT. GILLENORMAND HOUSE. PARIS. 4TH JUNE 1832. NIGHT 64.** 5/40

See MARIUS, pale and determined, marching down the street.

NICOLETTE opens the front door.

NICOLETTE
Monsieur Marius! Come back! Come
back!

5/41 **INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. NIGHT. 4TH** 5/41
JUNE 1832. DAY 64.

GILLENORMAND throws the window open and leans out.

GILLENORMAND
Marius! Marius! Marius! Marius! You
can marry the girl if that's what
you want! Don't leave me! Marius!
Marius!

5/42 **EXT. GILLENORMAND HOUSE. PARIS. 4TH JUNE 1832. NIGHT 64.** 5/42

Close on MARIUS, not slowing down, not wavering, but tears
are running down his face. We can hear GILLENORMAND faintly,
but we can't make out his words.

5/43 **INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. 4TH JUNE** 5/43
1832. NIGHT 64.

GILLENORMAND staggers away from the window, and collapses
across an armchair. He is racked with sobs. NICOLETTE comes
in and stands in the doorway.

GILLENORMAND
He's gone....he's gone.

5/44 **EXT. GARDEN. RUE PLUMET HOUSE. PARIS. 5TH JUNE 1832.** 5/44
DAY 65.

Early morning. Birds are singing. Dew on the grass. JEAN
VALJEAN comes out of the back door, looking round
suspiciously.

He walks across the grass, looking this way and that, comes
to the railings, shakes them, and the wonky one comes loose.

He retraces his steps, comes to the bench, and is about to
pass it when he notices the scratched address on the wall
behind the bench. That makes him frown.

5/45 SCENE OMITTED

5/45

5/46 INT. COSETTE'S ROOM. RUE PLUMET HOUSE. PARIS. 5TH JUNE 1832. DAY 65. 5/46

COSETTE is asleep. JEAN VALJEAN sits down, and watches her tenderly.

She opens her eyes, and smiles.

COSETTE

Papa.

He's looking very serious.

COSETTE (CONT'D)

Is something wrong?

JEAN VALJEAN

No. But we must move today. We are not safe in this house any more.

She sits up, horrified.

COSETTE

What, to England? Already?

JEAN VALJEAN

When it is safe to travel, but not yet. That takes time. To a safe place here in Paris. A secret address.

COSETTE

But how would anyone know how to find us?

She's only just woken up. She's blurted out the wrong thing.

JEAN VALJEAN

That is the purpose of the exercise.

COSETTE

Yes. Of course.

JEAN VALJEAN

Is there someone you wish to be found by?

COSETTE

No.

A pause, while he holds her gaze. Then he stands up.

JEAN VALJEAN
Make yourself ready. We will leave
in an hour.

He goes out.

COSETTE overhears JEAN VALJEAN talking to TOUSSAINT in hushed voices outside her room

COSETTE realises she needs to get a message to MARIUS. She jumps out of bed, gets a pen and paper and starts to write: "M. Marius Pontmercy...", but realises she needs the secret address.

5/46A INT. UPSTAIRS CORRIDOR. RUE PLUMET HOUSE. DAY. PARIS. 5TH JUNE 1832. DAY 65. 5/46A

COSETTE finds TOUSSAINT now alone in the corridor, busy packing up.

COSETTE
Toussaint, what's the name of the street where we're going? He did tell me but it's slipped my mind.

TOUSSAINT
Rue de l'Homme-Armé, number 7.
Monsieur says it's lovely, there's a piano and nice big windows...

COSETTE has already rushed back into her room.

5/47 EXT. GARDEN. RUE PLUMET HOUSE. PARIS. 5TH JUNE 1832. DAY 65. 5/47

COSETTE runs to the bench in the garden, leaves her note under the stone there, runs back to the house.

We see EPONINE emerge from the bushes and approach the bench.

5/48 INT. COURFEYRAC'S PLACE. RUE DE LA VERRERIE. PARIS. 5TH JUNE 1832. DAY 65. 5/48

Close on MARIUS, fast asleep. Then we see COURFEYRAC, ENJOLRAS and ANOTHER STUDENT standing over him.

He wakes with a start. Sits up and stares at them.

MARIUS
What?

COURFEYRAC
It's General Lamarque's funeral procession today. Are you coming or not?

MARIUS
General Lamarque?

ENJOLRAS
Aren't you supposed to be a
Napoleonist democrat? Lamarque
fought for Napoleon, now they are
treating him like dirt! What would
he want you to do today?

COURFEYRAC
Are you with us or not?

This pains MARIUS, but...

ENJOLRAS
Ah, leave him. We don't need any
romantic dreamers, or lovesick
schoolboys. Go back to sleep,
Pontmercy. This isn't for the likes
of you. There might be some rough
stuff. Come on, lads.

They go off.

The door slams, off. MARIUS shakes his head, to clear it.
Goes over and splashes his face in a basin of water.

Then goes over to a bag on the floor. Opens it. There, in
amongst his spare socks etc, nestle the pistols JAVERT gave
him.

5/49 **EXT. PLACE DE LA BASTILLE. PARIS. 5TH JUNE 1832. DAY 65.** 5/49

Another early morning scene. The elephant peacefully
presiding over his section of Paris. Then a little creaking
sound, the plank slides back over the opening, and GAVROCHE
sticks his head out.

GAVROCHE
All clear.

He drops the ladder and slides down, holding it for the two
LITTLE BROTHERS to follow. All this done very quickly.

GAVROCHE (CONT'D)
All set? Fall in line, then.
Captain Gavroche and his
platoon..by the right - quick -
march!

And off they go.

GAVROCHE (CONT'D)
Swing those arms, boys! Bags of
swank!

5/50 EXT. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH JUNE 1832. DAY 65. 5/50

JEAN VALJEAN and COSETTE approach a house in Rue de l'Homme-Armé.

5/51 INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH JUNE 1832. DAY 65. 5/51

JEAN VALJEAN is sitting in an armchair. The room is decently furnished but very plain and not that big.

COSETTE facing out the window, her back to him.

JEAN VALJEAN
Not the finest view in the world, I
know. But this place, it's not so
bad. We even have a piano, of
sorts.

COSETTE is silent, still looking away.

JEAN VALJEAN (CONT'D)
What's the matter? What is it,
Cosette? What's worrying you?

COSETTE turns round.

COSETTE
(sweetly)
Nothing, Papa. Really, nothing.

He's looking at her very closely. She has a secret, he's sure. She avoids his gaze and goes to the piano.

COSETTE (CONT'D)
Shall I play you something? What
shall I play you?

JEAN VALJEAN
Anything you like, my dear.
Anything you like.

5/52 EXT. STREETS. PARIS. 5TH JUNE 1832. DAY 65. 5/52

GAVROCHE and the two LITTLE BOYS. Groups of MEN, some of them armed, are going purposefully up the street, all in the same direction.

GAVROCHE
This is where we go our ways, boys.
I've got men's work to do - if you
don't find your ma and pa today,
I'll meet you back at the elephant
at bedtime. All right? You remember
how to get there?

OLDER BOY

I think so, Captain Gavroche.

But he seems doubtful.

GAVROCHE

Good lads. And remember, if you're
begging for food, it's the baker,
not the barber! Au revoir, mes
petits!

He salutes and they salute back.

LITTLE BOYS

Au revoir, Captain Gavroche!

And GAVROCHE falls in with one of the groups of MEN, who are singing as they march up the street. GAVROCHE takes over the lead in the singing. The LITTLE BOYS hold hands to watch him go.

5/53

EXT. ANOTHER STREET. PARIS. 5TH JUNE 1832. DAY 65.

5/53

More WORKERS and STUDENTS with various pistols and swords hurrying to the funeral procession. We can see our student revolutionaries, ENJOLRAS, COURFEYRAC, GRANTAIRE, etc.

And we follow (maybe with drone coverage) as the various parties converge from different streets towards a grand boulevard...

5/54

EXT. BOULEVARD. PARIS. 5TH JUNE 1832. DAY 65.

5/54

And here it is, the funeral procession: the coffin on a hearse drawn by six white horses, the BAND playing a funeral march, with muffled drums, a huge military escort, then a thousand NATIONAL GUARDSMEN says Hugo, VETERANS wearing their uniforms, and then a rabble of SYMPATHISERS, with all sorts of different flags and banners - more and more PEOPLE joining all the time....we can see our student radicals, we can see GAVROCHE. We see a LIMBLESS VETERAN being helped by passers by.

JAVERT and RIVETTE at the head of a great crowd of POLICE waiting to be deployed.

RIVETTE

It may well go off peacefully, sir.

JAVERT

I doubt it. He'll be in the midst
of them. And that's where I'll find
him.

He's taking off his big black police overcoat, revealing a worker's garb underneath.

RIVETTE

I beg you, sir, this is too dangerous - send someone else.

JAVERT

I wouldn't trust anyone else.

He thrusts the overcoat at RIVETTE, concealing his gun amongst his workers garb, and merges with the CROWD.

Now the cortege has come to a halt. "A bird's eye view of the crowd at that moment would have looked like a comet, its head at the esplanade and its tail extending...down the boulevard to the Porte Saint-Martin."

The BAND stops playing and GENERAL LAFAYETTE, an elderly man in uniform, stands up in his carriage, and the CROWD falls silent. During the speech we see various reactions from our principals - ENJOLRAS points out to COURFEYRAC and GRANTAIRE the weapons being covertly handed out amongst the crowd, GAVROCHE leaping on a WORKER'S back to get a better look, JAVERT snaking through the crowd, seeking JEAN VALJEAN in every face.

GENERAL LAFAYETTE

Our dear General Lamarque was a man of renown and a man of action. A great commander, and more than that, a champion of liberty! A hero of the nation!

He intends to go on, but he is interrupted by a huge roar from the CROWD. A MAN rides up on a big black horse, waving a red flag, and the CROWD surges forward. The STUDENTS, unimpressed with LAFAYETTE, are right in the thick of it.

On JAVERT - is the man on the horse VALJEAN? No. His search continues...

GENERAL LAFAYETTE (CONT'D)

But now is not the time for revolution, my friends! We have a citizen king, a parliament, a constitution - things have changed, they are still changing for the better. Now is not the time for bloodshed!

Close on ENJOLRAS and the others.

ENJOLRAS

This is it, boys.

The STUDENTS join a LARGE GROUP surrounding the hearse. Another GROUP surrounds LAFAYETTE's carriage. The SOLDIERS guarding the hearse are conflicted about whether to let them through. They are overwhelmed. The STUDENTS unhitch the hearse and drag it away towards the Bastille.

CROWD

Lamarque to the Pantheon! Lafayette
to the City Hall! Justice and
Liberty! Down with the monarchy!

Back with RIVETTE.

RIVETTE

They're going off route. They have
to be stopped.

The decorous funeral procession has turned into a mob,
filling the street. GENERAL LAFAYETTE in his carriage looking
alarmed.

At the near end of one of the bridges, a squadron of DRAGOONS
is waiting, with sabres drawn.

The CROWD with the hearse, ENJOLRAS and GRANTAIRES on one side
of the carriage, COURFEYRAC pulling the other. It slows as it
nears the CAVALRY.

They are still shouting. But they come to a halt. It's a face-
off.

Then SOMEONE in the CROWD fires a gun, and one of the
DRAGOONS is hit in the face and falls off his horse, dead.

On GAVROCHE, who's running forward to get into the thick of
it.

On JAVERT, looking at the crowd - surely the man who fired
that gun was JEAN VALJEAN?

The OFFICER gives the command, and the CAVALRY charge into
the CROWD, which scatters in all directions, though some hold
their ground and fire if they have guns, or try to pull the
SOLDIERS from their horses. The DRAGOONS have to go round the
hearse, though they slash their sabres at the MEN pulling it.

ENJOLRAS and the other MEN who have harnessed themselves to
the hearse keep going. Now they face the FOOT SOLDIERS of the
Municipal Guard. They tow the hearse straight into the ranks
of SOLDIERS - the hearse overturns, the coffin falls to the
ground. ENJOLRAS takes out his weapon and goes to shoot but
can't for fear of hitting INNOCENTS. Instead he grabs
GRANTAIRES and they take flight. But without COURFEYRAC who
has been separated from his FRIENDS as the hearse collapsed
and who runs off in a different direction.

WOMEN are screaming, PEOPLE trying to drag CHILDREN out of
the way to safety, the LIMBLESS VETERAN lying on the ground,
no-one helping him anymore. An ornate antique gun falls from
the pocket of a fleeing VETERAN. GAVROCHE spots it, pockets
the gun and sprints off.

5/55 **EXT. STREETS. PARIS. 5TH JUNE 1832. DAY 65**

5/55

Sections of the CROWD are running down the many narrow streets that fan out. Pursued by a few DRAGOONS.

5/56 **EXT. SHOPPING STREET. PARIS. 5TH JUNE 1832. DAY 65.**

5/56

GAVROCHE meanwhile joins some of the YOUNG MEN who are rushing down the street.

He's distracted when he realises he's passing the hairdresser's with the lovely revolving wax model. The BARBER is now frantically locking up shop.

BARBER

You! I'll have the law on you!

GAVROCHE lifts the big old pistol, and brandishes it at him.

GAVROCHE

We're the law now! And you should
have been kinder to my little
friends! Au revoir!

And on a sudden impulse, he snatches the wax model and runs off with her down the street.

5/57 **EXT. CORINTHE TAVERN. PARIS. 5TH JUNE 1832. DAY 65.**

5/57

Three DRAGOONS pursue STUDENTS and WORKERS. ONE slashes at a student with a sabre. REBELS throw cobblestones at the RIDERS and POOR PEOPLE throw things down from their windows. From a window a cabinet falls and smashes on the ground in front of a horse. The horse rears up. Two STUDENTS drag the DRAGOON down. He gets caught in his stirrups, hanging helplessly. More furniture and objects are thrown from the windows onto the DRAGOONS. The three DRAGOONS retreat down the street.

ENJOLRAS is now at the head of a crowd of armed STUDENTS and WORKERS. He stops and turns.

ENJOLRAS

Citizens! We need to make a stand!

Cheers from the CROWD.

ENJOLRAS (CONT'D)

We'll build a barricade! Our fellow
fighters will be doing the same
across Paris. We'll divide the
focus of the military. We will make
this city ungovernable and defend
our barricade to the death!

More cheering.

GRANTAIRE

Very handy! Right next to a tavern!

ENJOLRAS

This is the perfect spot - escape routes down that alley but the army won't get down it to attack us from the back. The battle will happen here instead. Get everything you can find and start building...

A montage of shots of the barricade forming. MEN bringing heaps of cobblestones, coming out of houses with wardrobes and tables. A mattress is thrown out of a window. A horse-drawn carriage is commandeered, the horses set free to trot off into the streets, the carriage itself dragged over and pulled on its side to form part of the barricade. Shutters yanked off hinges. A banner is unfurled from a window that says, 'La République est morte'. Beer and wine barrels are rolled out of the tavern - the two big barmaids MATELOTE and GIBELOTTE are helping. MEN are carrying barrels of gunpowder, guns and ammunition, and soon the barricade is half as high as the houses on both sides of the street. A WORKER puts the finishing touches to makeshift steps for easy access to the top. More WORKERS arrive from the alley and join the REVOLUTIONARIES - now they number 40. Books ripped up to make homemade paper gunpowder packages. Meanwhile ENJOLRAS is busy rationing out bullets - thirty per man, no more. We go into the tavern with GRANTAIRE...

5/57A **INT. CORINTHE TAVERN. PARIS. 5TH JUNE 1832. EVENING 65.** 5/57A

GRANTAIRE enters as MATELOTE and GIBELOTTE rip sheets and tablecloths to make bandages and rough bedding to stock a makeshift hospital tent and direct others to do the same. The STUDENTS are edgy and excited.

MATELOTE

Here Gibelotte - tear this up.

We can make this montage a passage of time from day to evening, so that by the end, there are lights and torches.

GRANTAIRE

Well done Matelote! Come here! I embrace you as a comrade!

He grabs her and plants sloppy kisses on her neck.

MATELOTE

Get off me, you ape.

GRANTAIRE

I can't help myself. A woman's neck is irresistible to me. Gibelotte!

He lunges for her, but she dodges and he falls over.

5/58 **EXT. CORINTHE TAVERN/BARRICADE. PARIS. 5TH JUNE 1832. EVENING 65.** 5/58

Meanwhile OTHERS are working hard at strengthening the barricade, including ENJOLRAS and JAVERT. STUDENTS and WORKERS carry over barrels and cobblestones, an OLD VETERAN points out a good spot to position the snipers.

ENJOLRAS
Good work. Where are you from,
comrade?

JAVERT
Just round the corner, comrade. Is
Valjean with us?

ENJOLRAS
He's not one of ours.

JAVERT
He'll be in the thick of it, mark
my words.

5/59 **EXT. STREETS. PARIS. 5TH JUNE 1832. EVENING 65.** 5/59

The two LITTLE BOYS are lost in a deserted area. Holding hands. They are looking dirty and dishevelled.

OLDER BOY
Was it this way? Or that way?

YOUNGER BOY
I'm hungry.

A MAN comes past, walking fast.

OLDER BOY
Monsieur? The elephant? Which way
is it?

The MAN hurries past without answering.

OLDER BOY (CONT'D)
Monsieur?

He's at a loss.

OLDER BOY (CONT'D)
Come on.

They toddle off into the dusk. And we lose sight of them.

5/60 **EXT. RUE PLUMET HOUSE. PARIS. 5TH JUNE 1832. EVENING 65.** 5/60

MARIUS sneaks up to the gate with the wonky railing, and lets himself through.

5/61 EXT. GARDEN. RUE PLUMET HOUSE. PARIS. 5TH JUNE 1832. 5/61
EVENING 65.

MARIUS makes his way to the love bench. No one there.

MARIUS
(softly)
Cosette? Cosette?

Nothing. He goes stealthily towards the house. It's all dark and shuttered.

MARIUS (CONT'D)
Oh, no!

He bangs on the door and the shutters.

MARIUS (CONT'D)
Cosette! Cosette!

EPONINE (O.S.)
Monsieur Marius!

MARIUS
Who's there?

EPONINE
No use hanging round here. She's gone. And your pals are over at the barricade on Rue de la Chanvrerie. It's just me and you.

MARIUS
Eponine?

She comes into view.

MARIUS (CONT'D)
So I've lost everything. My life's over.

EPONINE
Ah, come on. Don't be like that, Monsieur Marius.

MARIUS
Rue de la Chanvrerie, you said?

EPONINE
That's it.

MARIUS
Right. That's as good a place to die as anywhere.

EPONINE
You don't have to get yourself killed, Monsieur Marius.
(MORE)

EPONINE (CONT'D)
Keep your head down, and live to
fight another day.

MARIUS
What's the point of living, if I've
lost Cosette?

He pushes past her, and runs out of the garden. EPONINE's
face falls. Her hopes are dashed.

5/62 INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH 5/62
JUNE 1832. EVENING 65.

JEAN VALJEAN is dozing off in his armchair. We can see
through the open door to the landing. COSETTE's bedroom door
opens softly, and she tiptoes out. She's got her coat on and
she's on a mission.

She passes the sitting room - an agonising moment. JEAN
VALJEAN doesn't turn his head.

5/62A INT. HALLWAY. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH 5/62A
JUNE 1832. EVENING 65.

She goes softly down the stairs. We can see TOUSSAINT in the
kitchen. She turns her head and sees COSETTE. COSETTE puts
her finger to her lips. TOUSSAINT looks concerned but stays
quiet.

COSETTE reaches the door. Draws back the bolt very carefully
and slowly. It makes a faint squeaky sound. COSETTE freezes,
then draws the bolt all the way. Turns the handle very
softly. Opens the door enough to slip through...

Then a big hand smacks on to the door and slams it shut.
COSETTE cries out.

JEAN VALJEAN now has both his arms tight round her. She
struggles and fights to free herself.

COSETTE
Let me go! Let me go!

JEAN VALJEAN
I can't let you go. It's not safe.

She's still vainly struggling in his iron grip.

JEAN VALJEAN (CONT'D)
Listen. Listen.

We can hear the roars and screams and gunfire outside.

JEAN VALJEAN (CONT'D)
They're fighting all over Paris.

COSETTE

They wouldn't fight me.

JEAN VALJEAN

And besides, you have no idea where to go.

COSETTE

You can't keep me shut up for ever!

She wrests free, surprising him with her strength, but he's still standing with his back to the door.

She goes up the stairs, turns half way up.

COSETTE (CONT'D)

I hate you!

She goes into her room and slams the door.

5/63

EXT. STREET. PARIS. 5TH JUNE 1832. EVENING 65.

5/63

A narrow street - houses shuttered. GAVROCHE's GROUP (which includes COURFEYRAC) marching along it, with GAVROCHE at the front - he's stuck his pistol in his trousers and has found a pan to make a makeshift drum. He breaks off his song to address an old gentleman who has emerged from a side alley.

GAVROCHE

Monsieur! You don't want to be outdoors today!

MABEUF

I think I do, my boy.

He falls into pace beside GAVROCHE.

GAVROCHE

There's going to be fighting. Sabres and cannons!

COURFEYRAC

Best go home, monsieur.

MABEUF

No, I don't think I will. I think the time has come to do my bit.

COURFEYRAC

Then good for you, monsieur! Glad to have you with us!

And on they go.

5/64

EXT. BARRICADE. PARIS. 5TH JUNE 1832. EVENING 65.

5/64

MONTPARNASSE and CLAQUESOUS have turned up at the barricade. They are admiring it.

MONTPARNASSE

Not bad.

ENJOLRAS

Are you with us, men?

MONTPARNASSE

Killing the police? That the idea?
Brilliant! We can do that!

JAVERT, who recognises MONTPARNASSE, gives a terrible look, but he can't do anything without giving himself away.

ENJOLRAS

When the attack comes, we need to
have snipers in these houses here -
both sides.

MONTPARNASSE

Leave it to us, comrade.

He goes and batters on the door of one of the shuttered houses.

MONTPARNASSE (CONT'D)

Come on, open up!

A window on the first floor opens and the PORTER sticks his head out.

PORTER

What d'you want?

ENJOLRAS

We need access to this property -
nothing will be taken, no one will
be harmed.

MONTPARNASSE

(to CLAQUESOUS)

So he says.

ENJOLRAS

I order you to open the door!

PORTER

Can't do that, sir, more than me
job's worth.

CLAQUESOUS aims his gun at the PORTER and shoots him. The PORTER remains leaning out of the window, eyes wide open, stone dead.

CLAQUESOUS
Sorted him.

Suddenly he is forced to his knees. A furious ENJOLRAS has him buy the back of his collar.

ENJOLRAS
You! On your knees!

He puts his pistol to the back of CLAQUESOUS's neck.

ENJOLRAS (CONT'D)
We don't shoot innocents. Even an
insurrection must have discipline.

He pulls the trigger. CLAQUESOUS falls dead. Fuck me! Thinks MONTPARNASSE.

ENJOLRAS (CONT'D)
Break down the door!

And some MEN come and start to smash open the door.

GRANTAIRE looks at his FRIEND with a mixture of shock and admiration, as do the OTHERS.

JAVERT is watching with appalled respect. ENJOLRAS is a man after his own heart. Meanwhile MONTPARNASSE sneaks off. It's all got a bit rich for his blood.

5/65 **EXT. STREETS. PARIS. 5TH JUNE 1832. EVENING 65.**

5/65

MARIUS walking determinedly towards his fate.

But we can hear the roar of distant CROWDS and the sounds of distant explosions. MARIUS sees a barricade in the distance as he walks.

Now he is passing buildings that are shuttered, dark and sinister-looking GROUPS gathered on corners. All sorts of debris litters the street after the battles earlier - broken glass, abandoned coats, etc. He reassures himself by putting his hands on JAVERT's pistols, that are stuck in his belt.

Somewhere in this, we pick up the slight figure of EPONINE who is following him at a distance.

He presses on. Now the noise is getting louder.

5/66 **SCENE OMITTED**

5/66

5/67 **EXT. BARRICADE. PARIS. 5TH JUNE 1832. NIGHT 65.**

5/67

ENJOLRAS is planting a red flag on top of the barricade, which is now a splendid structure.

The party with GAVROCHE and COURFEYRAC and MABEUF is arriving. GAVROCHE proudly adds his contribution to the barricade - the wax model he stole from the barber's!

COURFEYRAC
Looking good, comrade.

ENJOLRAS
Good to see you - thought you'd given up on us.

COURFEYRAC
Not me - just took the long way round.

GAVROCHE is staring at JAVERT, who is standing guard with a musket. He whispers to COURFEYRAC.

GAVROCHE
Hey - who's the boss here? Him?

Indicating ENJOLRAS.

COURFEYRAC
I suppose so - why?

GAVROCHE goes over to ENJOLRAS and whispers to him.

ENJOLRAS
You're sure?

GAVROCHE nods emphatically. ENJOLRAS goes and whispers to two BRAWNY WORKMEN. They go and stand behind JAVERT, and ENJOLRAS approaches him from the front.

ENJOLRAS (CONT'D)
Give me your musket, comrade.

JAVERT
Why? What's the matter?

ENJOLRAS seizes his gun, the two BRAWNY WORKMEN grab his arms.

ENJOLRAS
Who are you?

GAVROCHE
He's a nark!

JAVERT
I'm an officer of the law.

ENJOLRAS searches him and finds his identity card, and also his pistol amongst his garments.

ENJOLRAS
Inspector Javert. Take him inside
and tie him up.

5/68 **INT. CORINTHE TAVERN. PARIS. 5TH JUNE 1832. NIGHT 65.** 5/68

The MEN hustle JAVERT into the tavern where they tie him to the central pillar. He seems quite calm.

GAVROCHE swaggers in front of him.

GAVROCHE
So the mice have caught the cat!

JAVERT
Where is he?

ENJOLRAS
Who?

JAVERT
You know. Your leader. Jean Valjean.

ENJOLRAS
I've never heard of him. And there are no leaders here.

JAVERT
That's where you're mistaken, my friend. You've been led astray.

GAVROCHE
You better keep him tied up tight, or shoot him. He's a bugger, this one.

ENJOLRAS
We're not assassins. He can stay where he is.

GAVROCHE
Can I have his gun?

ENJOLRAS
If you think you're big enough to handle it - but first, I want you to scout round the neighbouring streets - how near are the soldiers, and give us a warning when they're coming - can you do that?

But the sound of drums and massing troops is already upon them - perhaps some cries and warning shots are heard.

GAVROCHE

Too late, they're here! Where's my
gun, boss?

ENJOLRAS hands it over. GAVROCHE pulls the useless antique
gun from his trousers and chucks it.

They run out...

5/69 **SCENE OMITTED**

5/69

5/70 **EXT. BARRICADE. PARIS. 5TH JUNE 1832. NIGHT 65.**

5/70

...to join the barricade - COURFEYRAC, GRANTAIRES, MABEUF,
WORKER REVOLUTIONARY, DESPIAT and all the other
REVOLUTIONARIES taking their positions. Tense, scared,
nervous, excited etc...

We can hear the ARMY now, hundreds of pairs of boots, and see
flashes of reflected light on bayonets.

OFFICER (O.S.)

Who goes there?

ENJOLRAS

The Revolution!

OFFICER (O.S.)

Fire!

A tremendous blast explodes over the barricade. The red flag
falls, and several MEN fall too. A WORKER right next to
COURFEYRAC is shot in the eye. A STUDENT perched on a lean-to
behind the barricade is shot and falls right in front of
GAVROCHE. ANOTHER is shot and slumps on the barricade.

GRANTAIRES fires his gun. It discharges uselessly into the
air. He is shocked - this is the first time he's ever fired a
gun. It's not how he thought it would be. It's sickeningly
real.

The SOLDIERS charge the barricade. ENJOLRAS shouts a command.
The REBELS return fire. Five SOLDIERS are hit by SNIPERS in
the windows and by the VETERANS on the barricade. We hear the
yells of the SOLDIERS. The frightened OFFICER orders a
retreat. The SOLDIERS pull back leaving the BODIES behind.
COURFEYRAC is impressed by the skills of the experienced
VETERANS in their midst.

ENJOLRAS

They're drawing back! Let's get the
flag back up!

MABEUF

I'll do it!

ENJOLRAS

No, wait, that's no job for -

MABEUF

I said I will do it!

And he scrambles up to the top of the barricade and brandishes the flag.

MABEUF (CONT'D)

Long live the Revolution! Long live the Republic!

A single musket shot rings out, and he's hit. He slumps to his knees still clutching the flag and then tumbles down the barricade, dead.

MARIUS has arrived at the barricade, but through the alley at the back... He is just in time to see MABEUF fall. He slumps down in horror.

MARIUS

Monsieur Mabeuf!

Rather stupidly, ENJOLRAS, COURFEYRAC and two OTHERS lift MABEUF'S body and carry it reverently into the tavern. The VETERANS begin to reload. Other STUDENTS carry their fallen COMRADES away from the barricade.

5/71 **INT. CORINTHE TAVERN. PARIS. 5TH JUNE 1832. NIGHT 65.** 5/71

As they carry MABEUF past JAVERT, still tied up:

ENJOLRAS

Your turn before long!

JAVERT is unmoved.

The roar of gunfire from outside...

5/72 **EXT. BARRICADE. PARIS. 5TH JUNE 1832. NIGHT 65.** 5/72

ENJOLRAS and the OTHERS rush out horrified to see four SOLDIERS climbing over the top of the barricade using make-shift ladders. Two STUDENTS are lying dead at the bottom of the barricade.

OFFICER

Lay down your arms!

ENJOLRAS

We never surrender! Keep firing!

Some STUDENTS and VETERANS who have fallen back are frantically firing on the advancing SOLDIERS.

A few REVOLUTIONARIES without guns desperately attack the SOLDIERS with make-shift weapons.

A beefy BAKER with a mallet swings at the SOLDIERS at the top of the barricade striking ONE in the face but is then bayoneted in the stomach.

A REVOLUTIONARY SNIPER in a window takes out a SOLDIER but is himself shot and killed.

ENJOLRAS sees this and shoots the SOLDIER.

COURFEYRAC quickly hands ENJOLRAS a loaded musket and frantically runs to the powder keg to reload his musket.

MARIUS is frozen in the alley watching his brave FRIENDS.

A huge GUARDSMAN looms over GAVROCHE.

GAVROCHE levels his big gun and pulls the trigger. But nothing happens; the gun was unloaded. The GUARDSMAN laughs and raises his bayonet to skewer GAVROCHE.

GAVROCHE is surprised when the GUARDSMAN is shot by a bullet and falls past him down the barricade. GAVROCHE turns and sees MARIUS brandishing JAVERT's pistols. MARIUS looks around and sees the situation is hopeless.

Seven SOLDIERS have appeared looming over the top of the barricade and shoot a couple of retreating STUDENTS and a WORKER.

ENJOLRAS fires at the SOLDIERS but they are swarming up the barricade. It looks like it is all over.

Five terrified STUDENTS flee down the alley past GRANTAIRE who is frozen to the spot. MATELOTE drags him back into the Corinthe doorway.

MARIUS spies the keg of gunpowder and rushes over to pick it up as another STUDENT is shot next to him.

MARIUS scrambles towards the barricade with his keg of gunpowder. He's grabbed a flaming torch as well, daring the SOLDIERS to come further.

MARIUS
Get back or I'll blow up the
barricade!

OFFICER
And yourself with it?

MARIUS
And myself! You don't believe me?

He brings the torch close to the powder. His eyes glitter with determination.

ENJOLRAS, COURFEYRAC and the OTHERS are stunned to see MARIUS recklessly threatening to blow up the SOLDIERS on the barricade.

OFFICER

Get back, lads! He's crazy!

The SOLDIERS scuttle off, followed by a volley of shots. ONE of them falls dead. The REVOLUTIONARIES cheer.

ENJOLRAS

(to MARIUS)

Well done. Didn't know you had it in you.

MARIUS

Easy enough when you don't care about your life.

GRANTAIRE

Look out!

MARIUS turns.

One of the wounded SOLDIERS lying in the street has trained his musket on MARIUS. It's the huge GUARDSMAN that was attacking GAVROCHE - he's not dead after all.

Just as he fires, a shadow seems to pass between him and MARIUS. ENJOLRAS fires, and the SOLDIER collapses, dead.

ENJOLRAS

You see. Some of us value your life, Pontmercy, even if you don't.

He looks down the street.

ENJOLRAS (CONT'D)

Looks like they've gone for reinforcements. We'll hold out as long as we can.

He goes off, into the tavern, and returns with MABEUF's jacket, rigging it quickly into a replacement for the barricade's red flag.

MARIUS sits down on the barricade. He's a bit amazed at himself, amazed to be alive, amazed by his own bravery under fire.

EPONINE

Psst. Monsieur.

MARIUS looks - can't see anyone.

EPONINE (CONT'D)

At your feet.

He sees in the darkness a figure dragging itself towards him. He jumps down, kneels by what seems to be a skinny young man. Then, as she turns her face up:

MARIUS

Eponine. What are you doing here?

EPONINE

Dying.

He puts his arm under her to lift her, and she cries out feebly.

MARIUS

Where does it hurt?

She lifts up her hand. There's a black hole in the middle of her palm.

EPONINE

The soldier was shooting at you. I tried to stop him.

MARIUS

Ah, what madness. But you'll be all right, they'll dress the wound, you don't die from being shot in the hand.

EPONINE

It went through my hand but it came out through my back. Don't move me. Stay with me, please.

He sits on the cobbles and takes her head in his lap.

EPONINE (CONT'D)

Oh, that's good. Don't go. It won't be long now.

She seems about to drift into unconsciousness, but she opens her eyes again.

EPONINE (CONT'D)

Listen, I don't want to deceive you. I got a letter for you. I didn't want you to get it, but now...

She takes his hand and puts it in the pocket of her overall.

EPONINE (CONT'D)

That feels nice. Have you got it?

MARIUS

Yes.

He's getting choked up.

EPONINE
Will you promise me?

MARIUS
What?

EPONINE
To kiss me on the forehead when I'm
dead? I will feel it.

MARIUS tries to stifle a sob.

EPONINE (CONT'D)
Don't be sad. We're all going to
die. Oh, it's coming back, I can't
breathe. Ooh, I really did love
you.

She dies. MARIUS trembles all over. He bends and plants a
kiss on her forehead.

5/72A **EXT. BARRICADE. PARIS. 5TH JUNE 1832. NIGHT 65.** 5/72A

MARIUS opens the letter and reads the message from COSETTE.

COURFEYRAC
Who's that from - your angel?

MARIUS ignores him and shouts:

MARIUS
Gavroche!

5/73 **INT. CORRIDOR. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH** 5/73
JUNE 1832. NIGHT 65.

JEAN VALJEAN outside COSETTE's door with TOUSSAINT, who has a
tray made up with bits of cold chicken, etc.

JEAN VALJEAN
Cosette? Toussaint's made supper.
Come and have a bite at least.

COSETTE (O.S.)
(from inside)
I'm not hungry.

JEAN VALJEAN
Are you angry with me?

COSETTE (O.S.)
Please go away.

JEAN VALJEAN
She's not hungry, and neither am I,
I find.

TOUSSAINT
Well, maybe you'll fancy a bit
later on.

5/73A **EXT. ALLEY. PARIS. 5TH JUNE 1832. NIGHT 65.**

5/73A

GAVROCHE sneaks down an alley.

5/74 **INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH** 5/74
JUNE 1832. NIGHT 65.

JEAN VALJEAN is bereft feeling COSETTE is gone. He goes over to the piano and plays a few notes with one finger: the song she played before. He hits a wrong note and slams the cover shut.

Starts pacing up and down. Catches sight of COSETTE's writing desk. Picks up the blotter. It appears to be covered with scribble.

JEAN VALJEAN
What....?

Suddenly he realises what he has to do. He takes the blotter and holds it up to the mirror.

JEAN VALJEAN (CONT'D)
My beloved....

He groans aloud. And then we hear COSETTE's voice over.

COSETTE (V.O.)
Please come or send word tonight,
tell me what to do. I love you I
love you I love you. Cosette.

JEAN VALJEAN lets out a great roar of anguish.

JEAN VALJEAN
I've lost her! I've lost her!

(Try taking from the lion the dog that it has in its cage, says Hugo.)

JEAN VALJEAN feels like smashing the place up, and perhaps does. And then he weeps.

JEAN VALJEAN (CONT'D)
She's gone. She's gone. In her
heart, she's gone.

Suddenly he hears someone banging at the front door. JV is instantly suspicious.

GAVROCHE (O.S.)
Letter for number seven!

5/75 EXT. RUE DE L'HOMME-ARMÉ. PARIS. 5TH JUNE 1832. NIGHT 5/75
65.

JEAN VALJEAN comes face to face with GAVROCHE outside the house. Distant sounds of explosions, flares lighting up the sky.

GAVROCHE

Bonsoir, monsieur! Got a letter for number seven.

JEAN VALJEAN

Give it here. This is my house, number seven. I was expecting you.

GAVROCHE

No, this is for a young lady.

JEAN VALJEAN

Mademoiselle Cosette?

GAVROCHE

That's the one.

JEAN VALJEAN

I'm her father. I'll see she gets it. Where have you come from?

GAVROCHE

The barricade. Rue de la Chanvrerie. Lot of dead men there, comrade.

JEAN VALJEAN

But not the one who wrote this letter?

GAVROCHE

Still alive when I last saw him.

JEAN VALJEAN

Was he? Right. Give it here.

He snatches the letter from GAVROCHE.

GAVROCHE

Hey!

JEAN VALJEAN

Now make yourself scarce! Hop it! Quick!

He's being very threatening.

GAVROCHE

All right, keep your hair on! I'm off!

And he scampers away.

5/76 **EXT. RUE DE L'HOMME-ARMÉ. PARIS. 5TH JUNE 1832. NIGHT** 5/76
65.

JEAN VALJEAN comes out of the house and locks the door behind him. He is in his workman's clothes and armed with a large knife.

His face is full of a terrible determination.

He marches in the direction GAVROCHE went, towards the gunfire and the explosions.

END OF EPISODE FIVE.