

Les Misérables

Episode 6

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Shooting Script

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6/01 **EXT. STREETS. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/01

Just beginning to be light. And all very quiet. Dark rooftops silhouetted against the slowly brightening sky.

Birds are starting to sing. We hear a cock crow, and a dog barks in the distance, answered by another dog from another direction.

A street with smashed shop windows, and rubble on the pavements, two or three BODIES lying where they fell.

6/01A **EXT. SQUARE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/01A
(PREVIOUSLY 6/11)

Barely light. The square looks empty. We hear a clink of metal, a cough. There's a vague amorphous shape on one side of the square. But then the mist clears and we see a huge ARMY lined up.

We are looking, as it were, through GAVROCHE's eyes. And now we see him watching in awe, on the other side of the square.

He takes to his heels.

6/02 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/02

The barricade is still in good shape. Deadly quiet.

One solitary WORKER REVOLUTIONARY keeping sentry guard on top of the barricade. He's sitting upright, with his musket, but he is dozing.

The street has been cleared of bodies. But in an alley to the side, we see BODIES heaped on top of each other. Mostly SOLDIERS. But not all. There's EPONINE, on top of the pile.

6/03 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66 -** 6/03
DAWN.

STUDENTS slumped about, sleeping. GRANTAIRE snoring in a corner, an empty bottle next to him.

JAVERT still sitting tied to the pillar in the centre of the room. MARIUS is guarding him. JAVERT is awake. Calm. Stoical.

COURFEYRAC appears besides MARIUS and thrusts a piece of bread into his hand.

COURFEYRAC
Take it. You need to eat.

MATELOTE and GIBELOTE are replacing bandages on a wounded STUDENT.

We can hear the dogs barking in the distance again.

6/04 **EXT. STREETS. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/04

At the end of the street we glimpse a small figure skittering across the junction. It's GAVROCHE, though we might not recognise him at this distance.

6/05 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/05

More REVOLUTIONARIES on the barricade, biding their time, waiting to fight.

On the tavern wall, someone has carved "VIVENT LE PEUPLE!" into the stone.

GAVROCHE skitters out from the narrow alley at the back of the barricade.

ENJOLRAS
So what did you see?

GAVROCHE
It's all over, comrade. No one left in all Paris. Apart from our barricade. All the rest dead or gone home.

ENJOLRAS
Are you all right?

GAVROCHE
Me? Never better.

6/06 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832 - DAY 66. DAWN.** 6/06

GRANTAIRE snoring, with a half-drunk case of wine beside him.

MATELOTE and GIBELOTTE are putting things straight. They dust around GRANTAIRE.

MATELOTE
God, will you look at him!

ENJOLRAS appears in the doorway.

ENJOLRAS
Time for you to be off, ladies. The end won't be pretty.

MATELOTE
We're not scared, Monsieur.

ENJOLRAS

Go. You've done your bit, and
you'll be remembered. Go. I mean
it.

He leaves. MATELOTE and GIBELOTTE look at each other.

MATELOTE

As you wish, monsieur.

As an afterthought, she turns and plants a big kiss on
GRANTAIRES lips.

MATELOTE (CONT'D)

Bye, darling.

And they go.

6/07

EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.

6/07

ENJOLRAS turns to address the MEN on the barricade. MARIUS is
there.

ENJOLRAS

Citizens, this is the end game. We
are the last of the resistance.
Every man who stays and fights
today will die. History will
remember us, and one day the people
will prevail. But for now: the
whole Paris army is out. Within an
hour they'll be upon us. You have
nothing to expect, nothing to hope
for. You've been abandoned.

Murmurs of dismay, then:

WORKER REVOLUTIONARY

So be it. Let's raise the barrier
higher, and fight till the last
man!

Cheers from the REBELS.

ENJOLRAS

Friends, consider. Some of you have
wives and daughters. Think of them.
A heroic death won't help them. You
get yourselves killed, they starve.
Or worse.

ENJOLRAS (CONT'D)

For you, it's a braver thing to
live, for your family's sake!

MARIUS

Enjolras is right! It's no shame on you to live to fight another day. All married men and breadwinners, come forward, shake hands with us and leave!

ENJOLRAS

I command you!

MARIUS

I entreat you!

One by one, MEN come forward - most of them look older than the STUDENTS. One by one, they take ENJOLRAS's hand, and go. Shall we say there are a dozen of them? Embraces. Muttered words of comfort and encouragement. Even DESPIAT nods, embraces ENJOLRAS and others and leaves.

As they walk away:

ENJOLRAS

Live well, citizens. You'll be building a better world.

He turns to MARIUS. And speaks quietly:

ENJOLRAS (CONT'D)

A world we won't be seeing. Are you quite sure you want to be here?

MARIUS

Yes.

ENJOLRAS

Good man.

6/08 INT. COSETTE'S BEDROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.

6/08

The rumbling noise of an ARMY moving past.

COSETTE wakes with a start. She gets out of bed and goes to the door.

COSETTE

Papa?

6/09 INT. HALLWAY. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.

6/09

COSETTE goes downstairs in her nightie and sees TOUSSAINT.

TOUSSAINT

Bonjour, mademoiselle.

COSETTE
Have you seen Papa?

TOUSSAINT
Gone out, mademoiselle.

COSETTE
Do you know where he went?

TOUSSAINT
No. And don't you go out either.
It's not a day to be on the
streets. Can't you hear them?

Despite this, COSETTE opens the back door.

6/10 **EXT. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 6TH JUNE 1832. DAY 66 - DAWN.** 6/10

COSETTE runs to the gate. TOUSSAINT follows, frightened.

In the street, SOLDIERS are marching. Terrifyingly close and loud. Drums and bugles, guns and boots.

COSETTE opens the gate and tries to push through to the street but SOLDIERS rush to stop her shouting: Get back! It's not safe on the streets!

COSETTE is trapped.

6/11 **SCENE OMITTED** 6/11

6/12 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66 - EARLY MORNING.** 6/12

JAVERT still tied to his pillar.

ENJOLRAS
Do you need anything?

JAVERT
Jean Valjean. Is he here?

ENJOLRAS
I've told you before, I don't know
who you're talking about.

JAVERT
If he's not here now, he will be.
You're just a pawn in the game.

ENJOLRAS
Says the helpless prisoner.

JAVERT

So when are you going to kill me?

ENJOLRAS

You'll have to wait. We can't waste ammunition on the likes of you.

He walks out.

6/13

EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66 - EARLY MORNING.

6/13

The REVOLUTIONARIES are waiting on the barricade. COURFEYRAC sits looking at his last four remaining musket balls. A cat is out on his early morning prowl. ENJOLRAS watching the cat.

ENJOLRAS

Just another day for him. Not long now.

MARIUS is there next to him, writing something on a scrap of paper.

ENJOLRAS (CONT'D)

You all right?

MARIUS puts the paper in his breast pocket.

MARIUS

I'm here, aren't I?

A pause.

MARIUS (CONT'D)

Tell me - what was it that got you into this in the first place?

ENJOLRAS is silent for a few moments then:

ENJOLRAS

You know I was a medical student? Well, one day, I was standing in for the house physician, and they brought in this kid. Tiny little thing, about this high. His father was dead, this poor family had taken him in, but they had nothing. His breath was all raspy, he couldn't speak. His face was - grey, like ash. Turned out he'd been eating the yellow clay they use to seal the stove pipe. That, and ashes. There was nothing to him, you could see his bones through his skin. Never cried. Just looked with these big round eyes, like he trusted us to save him.

MARIUS

And you did save him?

ENJOLRAS

No, of course we didn't save him, he was more than half dead when they brought him in. When we opened him up his stomach was full of clay, there was ash in his teeth...I don't know why this one got to me, God knows there were plenty more starving kids...but he's the one I think of when I wonder if it's worth it, the struggle. These poor desperate creatures, they're people, like us, right?

On MARIUS, as he takes it in. He's joined up on impulse, never thought what it's about really. Now he gets it. But ENJOLRAS is looking down the street.

ENJOLRAS (CONT'D)

Look!

SOLDIERS have wheeled out cannons.

On the barricade, a flurry of little clicks as the REVOLUTIONARIES cock their guns. MARIUS hastily cocks his. Over at the cannons a grizzled OFFICER calls out.

OFFICER

Throw down your arms! Surrender or die!

ENJOLRAS raises his musket and shoots at the OFFICER, who takes cover.

ENJOLRAS

Now it begins. Fire when you see them!

More fire from the barricades.

And now the cannons fire - one, two - the noise is terrifying in the narrow street.

MARIUS

Look out!

REVOLUTIONARIES duck and cover as two cannon balls crash into the barricade, blowing parts of the barricades apart, including a large mattress bed which lands near the alley behind them. A STUDENT is blown from the barricades and is killed. ANOTHER is fatally wounded by flying debris. The barricade now has a large gully in the middle of it.

The REVOLUTIONARIES are shaken. What is next? ENJOLRAS peers through the new hole in the barricade.

OFFICER (O.S.)
Load canister shot.

And now the ARTILLERY are bringing out canister shells and loading them.

ENJOLRAS
That's canister shot, heads down,
close to the wall!

The cannon fires, the shot crashes into the barricade - while the canister shot goes on fatally scattering amongst the REVOLUTIONARIES. A shot ricochets off the barricade and kills a SNIPER in a window. Another shot ricochets off a wall and blasts a cowering STUDENT and ANOTHER is shot in the face. They cry out and fall. A sense of panic.

SOLDIERS swarm forward to rush the exposed barricade with bayonettes. The STUDENTS panic. All seems lost.

Suddenly we hear a roar from the alley behind - a big man grabs hold of the heavy mattress bed and runs forward. He leaps onto the barricade and plugs the gap, just in time as the closest SOLDIERS are just feet away from bursting through. He puts all his weight against the mattress, holding back the SOLDIERS, narrowly avoiding getting skewered by a bayonet that thrusts through the mattress.

The REVOLUTIONARIES cheer, and scramble up the sides and windows, firing at the SOLDIERS who can't get through. COURFEYRAC manages to kill the artillery officer, a dozen SOLDIERS fall before drawing back to take cover. The air is full of smoke.

The new man on the scene is of course JEAN VALJEAN.

ENJOLRAS (CONT'D)
Citizen: the Republic thanks you.

JV nods in acknowledgement, then glances over to MARIUS, who sees his musket and is staring at him in awe, or maybe even fear. JV gives him a hard stare. What is he thinking - does he want to save Marius or kill him?

ENJOLRAS (CONT'D)
May I know your name comrade?

JEAN VALJEAN
You don't need to know that.

ENJOLRAS
But you are willing to die with us?

JEAN VALJEAN

If it comes to that. I don't set
much store by my life.

ENJOLRAS

Then you are welcome, friend. I
don't know who you are or why
you're here, comrade, but I'm glad
to have you with us.

JEAN VALJEAN

Do you really think a better world
will come of this?

ENJOLRAS

I know it will.

JEAN VALJEAN

I envy you your faith.

REVOLUTIONARIES scramble to plug up the hole in the barricade
with anything they can find - mattresses etc.

ENJOLRAS turns to address the MEN on the barricade.

ENJOLRAS

Comrades: this is a grim moment in
history. But a glorious one. Our
sacrifice is going to help build a
better world...This barricade is
made of more than cobblestones and
bedsteads: it is made of hopes,
ideals, of love for our fellow men -
we are fighting for the wretched of
the earth, friends, and if we die,
we go to our deaths with joy!

ENJOLRAS turns to MARIUS.

ENJOLRAS (CONT'D)

(in a low voice)

We've gained a bit of time. Trouble
is we're almost out of bullets.

GAVROCHE overhears and is inspired by the big speech to help.

He scampers down the barricade and out into the open, where
at least a dozen INFANTRYMEN lie dead or dying.

ENJOLRAS (CONT'D)

Oh, that kid! Come back here!

GAVROCHE waves cheerily. He is darting from one CORPSE to the
next, going through their ammunition pouches and collecting
bullets in a bag. "The smoke hung in the street like a fog."
Under cover of this veil of smoke he's able to get quite far
down the street.

Then the SOLDIERS spot him. Should we see the SNIPER aim and fire? As GAVROCHE is bending over a DEAD MAN to get his pouch, we hear a musket shot and a bullet thuds into the dead BODY.

GAVROCHE
Hey! Lay off my corpses!

But more SOLDIERS take up the sport. More shots ring out. GAVROCHE is waving at the SOLDIERS, dodging bullets.

GAVROCHE (CONT'D)
Bad luck! Try again!

He starts to sing a mocking little song, in French, dancing about and making faces. A bullet hits the cobblestones and ricochets away, glancing off the wall. GAVROCHE is playing a ghastly game of hide-and-seek with death, says Hugo. Dancing defiantly, not a man, not a child, but a kind of gamin-fairy. Defying death.

But then a bullet catches him in mid-song, and he says:

GAVROCHE (CONT'D)
Oh!

And collapses. A collective sigh from the barricade. Then he sits up.

GAVROCHE (CONT'D)
Good shot.

He sings a few more words of the song, then another bullet hits him and he lies lifeless.

Another reaction from the barricade. Then MARIUS jumps down and runs towards GAVROCHE.

ENJOLRAS
Don't be a fool!

SOLDIERS are shooting at MARIUS. JEAN VALJEAN stares, conflicted.

MARIUS is hit - a bullet grazes his scalp - but he manages to pick up GAVROCHE and his bag of bullets. COURFEYRAC helps him clamber back to safety.

Close on MARIUS and GAVROCHE. GAVROCHE is not quite dead. He's trying to talk.

GAVROCHE
My little brothers. In the
elephant. It was good sport, wasn't
it?

He dies. COURFEYRAC is close.

COURFEYRAC

Poor little scrap. What did he say?

MARIUS

He said it was good sport. And something about - I don't know - it sounded like elephant.

He puts his hand up to his head and it comes away all bloody.

MARIUS (CONT'D)

And something about little brothers?

He faints as they stagger into the Corinthe Tavern.

JEAN VALJEAN looks at MARIUS, conflicted.

6/14 **SCENE OMITTED**

6/14

6/15 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66.**

6/15

ENJOLRAS, MARIUS, COURFEYRAC bandaging MARIUS'S head. Javert still tied to the pillar.

ENJOLRAS

This will be our last refuge. When they take the barricade, those still left alive can fight on here.

COURFEYRAC

What about him? The police spy?

He indicates JAVERT.

ENJOLRAS

The last man out of here can put a bullet in his head.

JEAN VALJEAN steps out of the shadows:

JEAN VALJEAN

Might I claim that honour? As a favour?

JAVERT's reaction. Just what he was expecting.

MARIUS's reaction, looking from one to the other. How are these men connected, who is good and who is bad here?

ENJOLRAS

I don't see why not. Any objections?

No one says anything.

ENJOLRAS (CONT'D)
He's yours.

JAVERT
Just so.

JEAN VALJEAN takes the pistol that lies on the table, and cocks it.

Drums sound off.

A VOICE (O.S.)
They're back!

The sound of cannons. An explosion and screaming from outside.

ENJOLRAS
Everybody out!

They hurry out to the barricade, all but JEAN VALJEAN.

They've gone. It's just JV and JAVERT now.

JAVERT
Go on then. Take your revenge.

JV lays down the pistol and takes out a knife.

JAVERT (CONT'D)
Ah yes. A blade would be more your style.

JEAN VALJEAN
Shut your mouth.

He cuts the ropes holding JAVERT to the pillar. The sounds of a battle raging outside.

JEAN VALJEAN (CONT'D)
There. You're free. You can go now.

JAVERT stares at him in utter bewilderment.

JAVERT
What is this?

JEAN VALJEAN
Go. You're free. If I come out of this alive, which isn't very likely, you can find me at Rue de l'Homme-Armé. Number seven. I won't resist arrest.

JAVERT
What are you doing?

JEAN VALJEAN
I've no reason to take your life.
Go. Now. Before I change my mind.

JAVERT
Your behaviour has no reason or
logic to it! You are my enemy! Why
don't you take your opportunity?

JEAN VALJEAN
Do you wish to die?

JAVERT
It would make more sense than this!

JEAN VALJEAN
If that's what you want, you'll
have to arrange it for yourself.
Now go.

JAVERT takes a few steps - he's very stiff. Then he turns.

JAVERT
You! You infuriate me! I'd rather
you killed me than this!

JEAN VALJEAN
Just go.

JAVERT stares at him in bafflement and rage, then turns and
goes.

JV takes the pistol, and fires it at the ceiling.

6/16 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66.**

6/16

A blood spattered MARIUS clubs a SOLDIER with the butt of a
musket. A single shot rings out from the tavern. MARIUS
reacts to the sound - JEAN VALJEAN must have shot JAVERT.

The cannons have blasted massive holes in the barricade, the
last STUDENTS are putting up a hopeless last stand.

A mass of SOLDIERS are storming over the destroyed barricade,
coming at a steady run, roaring and screaming. Four STUDENTS
lie dead on the floor. SOLDIERS fire and the few remaining
REVOLUTIONARIES with guns are firing back at them - the REST
are desperately fighting hand to hand in the thick smoke.

There's so much gunfire, Hugo says it's like a horizontal
fireworks display. The street is ankle deep in cartridges.

We see one then another of the REVOLUTIONARIES run out of
bullets. They are using their muskets as clubs now.

COURFEYRAC is shot in the arm. ENJOLRAS tries to get to him
through the melee.

MARIUS at one end of the barricade, recklessly exposing himself to the enemy fire.

MARIUS
Come on! Come on!

All the REVOLUTIONARIES are breathing hard, and some of them are bloody.

We see MARIUS, yelling, get hit by a bullet (in the collar bone, but we don't know that), and he falls backwards.

JEAN VALJEAN sees this - suddenly he's all action!

He fights his way towards MARIUS, clubbing, punching, and kicking SOLDIERS who are trying to bayonet him. (Think Daniel Day-Lewis in Last Of The Mohicans.)

He reaches MARIUS, who is lying still, picks him up and throws him over his shoulder. Looks around to see which way to go, in all the smoke and confusion.

In the chaos a stunned looking JAVERT slips away in the smoke.

ENJOLRAS whirling a musket round his head, clubbing the SOLDIERS who are trying to bayonet him. The WORKER REVOLUTIONARY fends off SOLDIERS with a sabre. ENJOLRAS reaches COURFEYRAC, and drags him back towards the Corinthe.

ENJOLRAS
Fall back to the tavern!

He leads the way, fighting all the way, and holds the door open - WORKER REVOLUTIONARY, the injured COURFEYRAC and another STUDENT manage to get through.

Then ENJOLRAS slips through and the door slams shut.

6/17 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66.** 6/17

The STUDENT holds the door shut while ENJOLRAS and WORKER REVOLUTIONARY slide the bars into place just in time.

ENJOLRAS signals everyone to fall back, but WORKER REVOLUTIONARY stands firm at the door, determined to keep guard.

GRANTAIRE is still slumped, dead drunk by the bar.

6/18 **EXT. CORINTHE TAVERN/BARRICADE. PARIS. 6TH JUNE 1832. DAY 66.** 6/18

Outside the tavern, the SOLDIERS are charging the door with a battering ram.

6/19 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66.** 6/19

Behind the barricade, JEAN VALJEAN with MARIUS slumped in a doorway, is looking for a way to escape. Bayonets whichever way he looks. Then on the ground, under a collapsed heap of debris, he spots an iron grating. Flush with the ground. It has horizontal bars, easy enough for a strong man to lift. He bends and heaves it up, then wedges himself into the gap, managing to get MARIUS down too. He reaches up and pulls the grating into place above him.

He slips into the darkness of the sewers.

6/20 **INT. SEWERS. PARIS. 6TH JUNE 1832. DAY 66.** 6/20

The sound of JEAN VALJEAN's footsteps echoes on the ladder, but then when he's down, he finds himself in a kind of long underground corridor.

Profound peace, absolute silence, night.

Above him he can hear the tremendous tumult of the tavern being taken by storm.

6/21 **INT. ENTRANCE. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66.** 6/21

WORKER REVOLUTIONARY clutches his musket as the door shakes with the power of the battering ram.

Crash! The battering ram splinters the door, and the SOLDIERS start to make their way in. WORKER REVOLUTIONARY thrusts the musket in the face of the first SOLDIER who comes through the door but ten more SOLDIERS burst in. One of them bayonets WORKER REVOLUTIONARY. He falls to his knees, dead.

6/22 **INT. CORINTHE TAVERN. PARIS. 6TH JUNE 1832. DAY 66.** 6/22

SOLDIERS burst in shooting a STUDENT as they enter. All this commotion at last wakes GRANTAIRE.

GRANTAIRE

What the hell's going on?

He staggers forward.

GRANTAIRE (CONT'D)

Hey! You! Find your own boozier!

A SOLDIER fires at him, just grazing his arm.

GRANTAIRE (CONT'D)

Ow! You bugger! That hurt!

He picks up a bottle and throws it. It smashes on the OFFICER's head - he staggers and falls.

GRANTAIRE (CONT'D)
Sorry! Meant it for the other
fellow.

Two SOLDIERS are aiming at him. ENJOLRAS drags him back out of the way.

By now only ENJOLRAS, GRANTAIRE and COURFEYRAC are left.

COURFEYRAC
(from above)
Up here!

The SOLDIERS look up. COURFEYRAC is on the exposed floor above taking aim at the SOLDIERS. He shoots and a SOLDIER falls. A volley of bullets are fired at him in reply.

COURFEYRAC is hit. He falls to the floor below.

COURFEYRAC (CONT'D)
Oh Lord. I feel most...

He dies.

Only GRANTAIRE and ENJOLRAS are left. ENJOLRAS has a sword, and backs into a corner behind the table, defying anyone to come near. Two SOLDIERS lunge towards the exhausted ENJOLRAS and disarm him, ONE striking him in the face with the butt of his musket. He drops the sword.

OFFICER
He's the leader! Shoot him where he
stands!

GRANTAIRE
Wait a minute. Me too.

He goes over to stand by ENJOLRAS, clutching his wounded arm.

GRANTAIRE (CONT'D)
Long live the Republic!

OFFICER
Line up, lads.

Eight SOLDIERS form into a firing squad. ENJOLRAS faces them boldly, GRANTAIRE with the courage of a very drunk man indeed.

SERGEANT
Take aim. No, wait. You're entitled
to be blindfolded. Do you want the
blindfold?

ENJOLRAS

No.

GRANTAIRE

I piss on your blindfold!

SERGEANT

Fire!

The noise is deafening. The bullets tear into them. GRANTAIRE topples over forwards. ENJOLRAS, wedged against the wall, remains upright.

Silence.

6/23 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66.** 6/23

Silence here too, as we survey the ruins of the barricade. The silent street, with all the BODIES.

The heaped BODIES of our side...we linger on EPONINE and GAVROCHE.

6/24 **EXT. STREETS. PARIS. 6TH JUNE 1832. DAY 66.** 6/24

Silent and empty.

6/25 **EXT. LUXEMBOURG GARDENS. PARIS. 6TH JUNE 1832. DAY 66.** 6/25

Silent and empty.

6/26 **EXT. BARRICADE. PARIS. 6TH JUNE 1832. DAY 66.** 6/26

We slowly home in on the grating that covers the sewers.

6/27 **INT. SEWERS. PARIS. 6TH JUNE 1832. DAY 66.** 6/27

But it might as well be night. We can just about make out that we are in an underground passage.

We can hear water dripping, and other gurgly sounds, and vague squelchy sounds evocative of human ordure - all of these sounds with an echo, so that they reverberate.

There are more distant sounds too, echoing bangs, and sounds like groans.

And now we hear JEAN VALJEAN's splosy footfall, and we can see him approaching: an odd silhouette of a man with another man growing out of his shoulders.

The walls are wet and shiny, not smooth, but scarred and lumpy, with strange excrescences of fungus, like tumours.

At ground level, rats are scampering about their business. There's a channel down the middle deep enough for them to swim in.

And now JV is very close, and we can see him more clearly - he has a handkerchief pressed to his mouth and nose, against the stench.

And now we can see MARIUS's lifeless body slumped over JV's shoulders. His face bloodstained, but deadly pale. His eyes closed.

On and on comes JV, one dragging footstep after another through the filth and slime. And now we go right in on him: his haunted face. Literally and metaphorically, this is like a dark night of the soul for him.

JAVERT (V.O.)
Prisoner two four six oh one!

The sound echoes, JV looks up and suddenly we are back in the raging heat of:

6/28 **EXT. PENAL COLONY. TOULON. JULY 1815. DAY 2. (FLASHBACK TO EPISODE 1, SCENE 7.)** 6/28

JEAN VALJEAN looks up from breaking rocks, blinded by the sun, sees JAVERT on horseback towering over him.

JAVERT (V.O.)
These men are the scum of the earth.

6/29 **INT. SEWERS. PARIS. 6TH JUNE 1832. DAY 66.** 6/29

JEAN VALJEAN trudges on through the slime. JAVERT's voice echoes and reverberates.

JAVERT (V.O.)
The scum of the earth....scum of the earth...scum...scum.....

And then he's plunged into brilliant sunlight again.

6/30 **EXT. COUNTRYSIDE. JULY 1816. DAY 12. (FLASHBACK TO EPISODE 1, SCENE 62.)** 6/30

JEAN VALJEAN in his yellow prisoner's coat. PETIT-GERVAIS yelling at him from a distance:

PETIT-GERVAIS
Dirty thief! A curse on you!

JV looks down at the silver coin glittering in the palm of his hand.

6/31 **INT. SEWERS. PARIS. 6TH JUNE 1832. DAY 66.** 6/31

JEAN VALJEAN lets out an involuntary groan as he splashes through the muck.

PETIT GERVAIS (V.O.)
Dirty thief! A curse on you!

The sound echoes and reverberates.

PETIT GERVAIS (V.O.)
A curse on you! A curse on you!

JV comes to a junction in the tunnel, and finds himself back in:

6/32 **EXT. POLICE STATION. MONTREUIL. FEBRUARY 1820. NIGHT 30. (FLASHBACK TO EPISODE 2, SCENE 62.)** 6/32

We are close on FANTINE:

FANTINE
You see this man here? You see this
monster here? That you call
Monsieur le Maire? It's all his
fault!

JEAN VALJEAN puts his hand over his eyes, he can't bear to face her. But now he is back in:

6/33 **INT. HALLWAY. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 5TH JUNE 1832. EVENING 65. (FLASHBACK TO EPISODE 5, SCENE 62.)** 6/33

He's struggling with COSETTE, she breaks free, runs up the stairs and turns:

COSETTE
I hate you!

6/34 **INT. SEWERS. PARIS. 6TH JUNE 1832. DAY 66.** 6/34

JEAN VALJEAN
God forgive me! God forgive me!

He wades away from us, more than ankle deep now. Noxious fumes are rising around him. He coughs and gags, but he keeps going.

6/35 **INT. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/35

JAVERT walks in and mounts the steps. He doesn't look himself at all.

Normally immaculate, now he looks as if he's wearing someone else's clothes. He's moving slowly and awkwardly, as if he's perhaps had a mini-stroke.

POLICEMEN standing on guard salute him as he passes them. He doesn't respond.

Their eyes follow him curiously.

6/36 **INT. OFFICE. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832. 6/36**
NIGHT 66.

JAVERT comes in, sits down at his desk.

The Phrenology bust on the desk. He's casting shifty glances at it, as if it's betrayed him.

The artist's impression of JEAN VALJEAN on the wanted poster.

That seems to be menacing him too.

He looks like a man who is losing his grip on things.

The door opens, and RIVETTE comes in, looking excited.

RIVETTE
Inspector Javert! You're all right?

JAVERT
As you see, Rivette.

RIVETTE
There was a report that you had
been captured by the rebels.

JAVERT
Yet here I am.

RIVETTE is confused. What's the matter with his boss? He seems like he's hardly present. Try another tack:

RIVETTE
Did you see him, the one you were
after, that man Valjean?

JAVERT
Yes, I saw him.

RIVETTE
And what happened? Is he in
custody?

JAVERT
No.

RIVETTE
He got away?

JAVERT
He allowed me to get away.

RIVETTE
(joking nervously)
Must have a soft spot for you.

That does provoke a reaction.

JAVERT
Are you mocking me, Rivette?

RIVETTE
No, sir. You know they were all
killed, the rebels.

JAVERT
Was his body found with the others?

RIVETTE
No, sir.

JAVERT
Then he is still at large.

RIVETTE
And the other fellow - Thénardier -
he's been sighted down by the
river. These riots seem to have
brought all the scum to the
surface. I was just on my way down
there - do you wish to come, sir?

JAVERT shrugs. It's as if all decisions have become
meaningless.

JAVERT
Why not?

RIVETTE eyes him warily.

6/37 **EXT/INT. STREETS/CARRIAGE. PARIS. 6TH JUNE 1832. NIGHT** 6/37
66.

The carriage going fast towards the river.

Inside, JAVERT and RIVETTE.

RIVETTE
I've got a crack squad standing by,
sir. I think there's a good chance
we might net the whole gang of
them.

JAVERT
(distantly)
Yes. Good. Good. Well done,
Rivette.

RIVETTE is worried about him. There's something wrong with his collar.

RIVETTE
Nearly there, sir.

He hesitates.

RIVETTE (CONT'D)
If you would permit me, sir?

He reaches almost tenderly to adjust JAVERT's collar, and is actually doing it, when:

JAVERT
Take your hands off me, man!

RIVETTE
Forgive me, sir. I beg your pardon.

He sits back. They both sit side by side, staring straight ahead.

6/38

INT. SEWERS. PARIS. 6TH JUNE 1832. NIGHT 66.

6/38

JEAN VALJEAN is breathing heavily, with a wheeze. His feet are dragging, but he is still carrying MARIUS easily enough, though he is very tired.

Ahead he (and we) can see the passage widening somewhat, and there is some light ahead.

There's an air well from a manhole, that is casting a light that seems almost bright.

It illuminates a recess with a waist-high shelf.

JV stops here, and gently lowers MARIUS's lifeless form on to the shelf.

He coughs, wheezes, retches, spits, wipes his mouth, and pants until he has got his breath back.

Then he gently loosens MARIUS's shirt - the collar is stuck in one of MARIUS's wounds and needs to be teased gently out. In the dim light, MARIUS's skin looks pearly white.

JV bends and puts his ear to MARIUS's chest.

He (and we) can hear a soft pulse.

JEAN VALJEAN

Alive.

He tears the shirt into bandages, and applies them to MARIUS's wounds. Then he tries to do up MARIUS's jacket, but something slips out of one of the pockets.

A note.

JV opens the note. And reads:

JEAN VALJEAN (CONT'D)

"Marius...Pontmercy." So that's your name, is it? "Take my body to my grandfather, Monsieur Gillenormand, number six, Rue des Filles du Calvaire."

He puts the notecase in his own pocket.

JEAN VALJEAN (CONT'D)

Well. We'll see. If we ever get out of here. Now. This way, I think.

He lifts MARIUS gently, slings him over his shoulders, and presses on.

After ten paces or so, the ground gives way, and JEAN VALJEAN cries out.

He is up to his chest in filthy water and slime - he stumbles, nearly falls. He is only just able to lift MARIUS clear of the noxious slime.

JEAN VALJEAN (CONT'D)

(mutters)

God preserve us.

He pushes himself forward. Each step takes him deeper into the quicksand. The water is bubbling under his chin now. He is holding MARIUS above his head, like a weightlifter.

Another step, and he's over his mouth. He splutters, throws his head back, and with a mighty grunting effort, manages another step - and now the water's not quite so high!

Another great effort, another step - and now the water is only chest high again.

More agonising steps - we can feel and hear the resistance of the mud and shit holding him back, but now he is walking up a slope.

Waist deep.

Knee deep.

One more step.

As he emerges he trips over a stone and falls to his knees, still holding MARIUS.

He's gasping, and wheezing, almost sobbing.

"He stood up, shivering, chilled, stinking, bowed beneath this dying man he was carrying, dripping all over with filth, his soul filled with a strange brightness."

JEAN VALJEAN (CONT'D)

And on we go.

6/39

INT. SEWERS. PARIS. 6TH JUNE 1832. NIGHT 66.

6/39

There is a bend in the tunnels ahead, and when JEAN VALJEAN goes round the bend he can see light ahead of him.

He quickens his pace - the light gets brighter and brighter.

Now we can see that the exit is a rounded archway, closed off by a sturdy grating.

And beyond the grating is open air, the river, the twilight of Paris in the evening.

But the grating is locked.

JV lays MARIUS alongside the wall, on the dry part of the sewer floor.

Then he approaches the grating and tries to open the gate. He shakes and pulls with all his strength, but it won't give way.

He lets out a cry of frustration. Looks this way and that. What's he going to do now?

Then he nearly jumps out of his skin as someone clears his throat behind him.

THENARDIER

Looks like you are in the shit, my friend!

And there he is, large as life, and terribly amused by his own joke. JV reacts - what is he going to do now?

THENARDIER (CONT'D)

In the shit! Forgive me, forgive me, I couldn't resist it. Oh, dear, the smell of you. You're really not at home here, are you? You don't know your way round. It's not your milieu. Ah, well, each to his own.

JEAN VALJEAN

What do you want?

THENARDIER

Just curious about what you're going to do now. How are you going to get out, then? You don't know, do you? You're stuck. What a shame.

A pause.

THENARDIER (CONT'D)

We've not been friends in the past, have we? But I could help you now. You give me half what you found in that man's pockets, and I'll open the gate for you.

JEAN VALJEAN

What makes you think he had anything in his pockets?

THENARDIER

Well you wouldn't have killed him unless he had something worth having, would you? So what do you say? Fifty fifty?

JV thinks - THENARDIER's got it wrong, perhaps this can work to my advantage...

JEAN VALJEAN

Fine. But how are you going to open the gate?

THENARDIER

Oh, you don't need to worry about that. This is my territory down here. Look.

He produces a big key.

THENARDIER (CONT'D)

Now, let's see what you've got.

JV feels in his own pockets, takes out a few coins, puts them down by the gate.

THENARDIER (CONT'D)

Is that all? Not much for slitting a man's throat.

JEAN VALJEAN

That's all.

THENARDIER

Thirty francs. You sure? With your permission. Arms out please.

JV lets THENARDIER pat him down.

THENARDIER (CONT'D)
Slim pickings. Hardly worth it
these days, is it, the robbery
game? No one's got nothing no more.
All right, monsieur. I'll let you
out. Take your friend with you.
Here's a rope. Tie it round a big
stone when you dump him, you don't
want him bobbing up.

He helps JV lift MARIUS on to his shoulders.

JEAN VALJEAN
You're not leaving yourself?

THENARDIER
Me? No. Like I said, each to his
own. Here we go.

He puts the key to the lock, and the gate opens smoothly. But
he only opens it wide enough to let JV through.

THENARDIER (CONT'D)
Go on then.

JEAN VALJEAN
Thank you.

THENARDIER
You're welcome.

As he shuts the door, he puts his face to the bars and
hisses:

THENARDIER (CONT'D)
You ruined my life! I was a
respected man, I had my own inn,
now I live like a rat in the shitty
darkness!

When JV turns, THENARDIER is gone - scuttled into the
darkness.

6/40 **EXT. BANKS OF THE SEINE. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/40

It's a beautiful evening. We can hear the chatter of
starlings.

The river calm and glittering.

JEAN VALJEAN takes a few moments to take all this in, then
carries MARIUS down to the water, dips his hands in, splashes
his own face, then bathes MARIUS's face.

He sits there by the Seine, cradling MARIUS in his arms.

"There are such moments of oblivion. Suffering stops harassing the wretched. Everything is lost in thought. Peace envelops the dreamer like the night. And beneath the radiant twilight...the soul is filled with stars."

Then he senses that someone else is there.

He turns his head.

JAVERT is standing behind him, in his long frock coat, and in his right hand a truncheon with its lead knob showing.

Behind JAVERT stands RIVETTE. And behind RIVETTE, a squad of armed POLICE.

JEAN VALJEAN

Inspector Javert. You can take me now. I have just one favour to ask. Help me take this man home to his grandfather.

JAVERT

Who is he?

JEAN VALJEAN

His name is Marius Pontmercy. He is wounded.

JAVERT

He is dead, I think.

JEAN VALJEAN

Not yet. Not quite. Will you help?

JAVERT stares into his eyes for a few moments, as if trying to puzzle him out.

JAVERT

Call the coachman, Rivette!

JEAN VALJEAN and the POLICE OFFICERS head off away from the river bank. As they pass the sewer grate, THENARDIER peers through from the darkness, full of glee.

6/41 **EXT. SEINE EMBANKMENT. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/41

MARIUS propped up lifeless in the cab next to JEAN VALJEAN. JAVERT about to enter.

RIVETTE has a handkerchief over his nose to protect him against the sewer stink.

RIVETTE

I'll follow with some picked men, sir, just in case.

JAVERT
No, Rivette. I can handle this alone.

RIVETTE
With respect - he's escaped before, sir.

JAVERT
I said I can handle it!

He gets in the coach and slams the door.

6/42 **INT. CARRIAGE. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/42

Inside the cab, glacial silence. MARIUS unconscious, propped up in the corner, his head falling forward onto his chest. JEAN VALJEAN seems made of shadow, and JAVERT of stone.

"And in that vehicle full of darkness, whose interior, every time it passed a street lantern, was luridly bleached as if by intermittent lightning, chance brought together in macabre confrontation, the three tragic stillnesses: the corpse, the spectre, and the statue."

6/43 **EXT. GILLENORMAND HOUSE. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/43

JAVERT gets out of the carriage and drags MARIUS up the steps to the house.

He rings the bell. There's a knocker as well, fashioned in the old style as a billy goat and a satyr face to face. JAVERT gives that a couple of hard knocks.

JAVERT
Monsieur Gillenormand! Open up!
Police!

6/43A **INT. HALLWAY. GILLENORMAND HOUSE. PARIS. 6TH JUNE 1832. NIGHT 66.** 6/43A

NICOLETTE comes downstairs, yawning with a candle.

JAVERT (O.S.)
Open up. Tell your master we have brought his grandson's body home.

Suddenly NICOLETTE wakes up and quickly gets the door open.

NICOLETTE
His son, you say? Oh, my God, it's Monsieur Marius! Be careful! Gently! Gently!

JAVERT and a PORTER drag MARIUS in.

NICOLETTE (CONT'D)
Oh, Monsieur Marius, what have they
done to you? Wait!

She puts her fingers to his neck.

NICOLETTE (CONT'D)
I can feel a pulse. Oh, Pray God
he'll live! Take him upstairs.
(to JAVERT)
Merci, monsieur.

6/43B EXT. GILLENORMAND HOUSE. PARIS. 6TH JUNE 1832. NIGHT 6/43B
66.

JAVERT climbs back into the cab.

6/44 INT. CARRIAGE. PARIS. 6TH APRIL 1832. NIGHT 66. 6/44

JEAN VALJEAN and JAVERT, on the move again.

JEAN VALJEAN
One more favour.

JAVERT
And what is that?

JEAN VALJEAN
Let me go home - just for a few
minutes. Then you can do what you
like with me.

A pause.

JAVERT
Granted.

A further pause. JAVERT turns to JEAN VALJEAN.

JAVERT (CONT'D)
That young man, is he a particular
friend of yours? Would you say he
is - dear to you?

JEAN VALJEAN
Quite the contrary.

A pause.

JEAN VALJEAN (CONT'D)
If he lives, he intends to rob me
of all my happiness.

JAVERT
And yet -

He's wrestling with the selflessly illogical nature of JV's behaviour.

JAVERT (CONT'D)
Are you insane?

JV considers this.

JEAN VALJEAN
No, I don't think so. Are you?

JAVERT stares back at him in horror.

6/45 EXT. RUE DE L'HOMME-ARMÉ. PARIS. 6TH JUNE 1832. NIGHT 66. 6/45

JAVERT and JEAN VALJEAN stand in front of the door.

JV looks at JAVERT.

JAVERT
Go in. I'll wait for you here.

JEAN VALJEAN
You trust me?

JAVERT
Go in.

JEAN VALJEAN unlocks the door and goes in. JAVERT waits for a moment, then turns and walks away.

6/46 INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 6TH JUNE 1832. NIGHT 66. 6/46

COSETTE is fast asleep on the sofa.

JEAN VALJEAN
(whispers)
Forgive me.

He feels in his pocket and produces the card with MARIUS's address, and puts it down on a side table.

JEAN VALJEAN (CONT'D)
You don't need me any more,
Cosette.

6/47 EXT. RUE DE L'HOMME-ARMÉ. PARIS. 6TH JUNE 1832. NIGHT 66. 6/47

JEAN VALJEAN emerges through the front door.

JEAN VALJEAN
Javert! I am ready.

But JAVERT is nowhere to be seen.

JEAN VALJEAN (CONT'D)
Javert?

Nothing.

He walks into the middle of the street and shouts:

JEAN VALJEAN (CONT'D)
Javert! Javert! Javert!

The sound echoes.

6/48 **INT. MARIUS'S BEDROOM. GILLENORMAND HOUSE. PARIS. 6TH** 6/48
JUNE 1832. NIGHT 66.

MARIUS lies on the bed, still unconscious. A DOCTOR is attending him, bathing his wounds (lots of blood). NICOLETTE hurries in.

NICOLETTE
Monsieur's awake - he's coming - I
couldn't stop him!

And here comes old GILLENORMAND, in his nightgown, wobbly on his feet. When he sees MARIUS he gives a great cry.

GILLENORMAND
Ah! No need to tell me! He's dead!
He's dead! He's dead! He's got
himself killed on the barricades,
just to defy me! Ah, to come home
to me like this, slashed to
ribbons! He knew very well I was
waiting for him, he knew very well
I've had his picture by my bed ever
since he was a little boy! You had
to do it, didn't you, you had to
break an old man's heart!

He breaks into violent sobs.

NICOLETTE
Monsieur, compose yourself, the
doctor says there is still hope -

GILLENORMAND
Don't think I'm angry. One doesn't
get angry with a dead man. But this
is a child I raised, Doctor. I was
already an old man when he was a
little child.
(MORE)

GILLENORMAND (CONT'D)
 He used to play in the Tuileries
 gardens with his little spade and
 his little chair - I used to spend
 my time filling in the holes he dug
 with my walking stick - so the
 keepers wouldn't be annoyed with
 us, you know...he had such a funny
 way of talking, he sounded like a
 little bird. I didn't mind, I
 thought it was charming.

He starts to get angry with MARIUS all over again:

GILLENORMAND (CONT'D)
 Did you ever spare a thought for
 me, getting yourself killed like
 this? Well, don't think I'll grieve
 over you, I shan't shed a tear over
 you, you murderer! D'you hear?

MARIUS opens his eyes and stares woozily at his granddad.

GILLENORMAND (CONT'D)
 Marius! Marius! My little Marius!
 You're alive! My darling boy! Look
 at him! Look! I knew he wouldn't
 desert me! I -

And he faints. NICOLETTE just manages to catch him.

6/49 **EXT. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832. NIGHT** 6/49
66.

Once more JAVERT mounts the steps, oblivious to the curious
 gaze and the salutes of the GUARDS on duty.

6/50 **INT. OFFICE. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832.** 6/50
NIGHT 66.

JAVERT goes into his office and shuts the door.

6/51 **INT. OFFICE. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832.** 6/51
NIGHT 66.

JAVERT sits at his desk.

He sits staring straight ahead for a little while.

Then he pulls a writing pad towards him. Dips his pen in the
 ink and begins to write.

6/52 INT. OFFICE. POLICE HEADQUARTERS. PARIS. 6TH JUNE 1832. 6/52
NIGHT 66. LATER.

JAVERT has filled a number of sheets with his neat writing.

Now he signs the document: Javert.

And then he rings a bell from the desk, and sits back in his chair.

After a moment there's a knock on the door and RIVETTE comes in.

RIVETTE

Yes, sir?

JAVERT

I have been making some
recommendations for the more
efficient running of the service,
Rivette. I entrust you with the
task of bringing them to the
attention of the Commissioners.

RIVETTE

Very good, sir. Er...all well?

JAVERT

No, Rivette. All is not well.

RIVETTE

The prisoner? Valjean?

JAVERT

Is no longer a prisoner.

RIVETTE

He escaped?

JAVERT

No. I let him go free.

A pause.

RIVETTE

May I ask why, sir?

JAVERT

I don't know, Rivette. My action
was against every principle upon
which I have lived my life. I have
brought myself and the police
service into disgrace and
disrepute. I am astonished at
myself.

RIVETTE
(hesitantly)
An act of clemency...

JAVERT
An act of madness, Rivette!

A pause.

JAVERT (CONT'D)
That man has....that man has...

He turns his head and looks at his Phrenology head.

JAVERT (CONT'D)
Everything that I believed to be
the case...everything I have lived
my life by....well. No matter. I
shall of course be resigning my
commission.

RIVETTE
Really, sir. Think it over. One
mistake, if it is indeed a mistake.
One mistake, against a long career
of -

JAVERT
How could I continue after this,
Rivette? The notion is absurd.

He seems quite calm again now.

He stands up.

JAVERT (CONT'D)
I need some fresh air. I am going
out for a walk. Remember to bring
those notes to the attention of the
Prefect of Police. Good night,
Rivette.

He walks out, with something of the air of a sleepwalker.
RIVETTE goes over to the desk and looks at the neat pile of
papers. He scans the page. It reads (and we might hear
JAVERT's voiceover):

"A few Observations for the Benefit of the Service."

"I commend the following to M. le Prefet's attention:

1. Prisoners coming back from questioning take off their
shoes and stand barefoot...."

RIVETTE'S gaze slides on to:

"2. Tailing procedures are good, but in major cases it would
be better...."

3. It is not clear why the special procedures at Les Madelonnetes prison prohibit inmates.....

4. It is a nuisance that visitors to La Force....."

RIVETTE is looking for some major statement, but these are all small points - he turns to the last page:

"10. It is not right that a woman should keep the solitary confinement cells.

Javert June 7 1832"

Baffled, RIVETTE stares after JAVERT.

6/53 **EXT. BRIDGE OVER THE SEINE. PARIS. 6TH JUNE 1832. NIGHT** 6/53
66.

A cart piled high with the dead rumbles over one of the Seine bridges and out of view.

A couple of late night DRUNKS making their way behind it. They are singing and eating street food, and one of them carries a bottle, which he drinks from and passes on:

DRUNKS
Chevaliers de la table ronde,
Goutez si le vin est bon...etc

They are being shadowed by a scuttling figure in the shadows: THENARDIER! He's not sure if he's got the courage to mug them - but then one of them drops his snack, and THENARDIER decides to content himself with that. He waits till they're gone on ahead, then pounces on the food like prey, and devours it in the shadow of the parapet.

The DRUNKS gradually go out of sight and out of hearing. It's all very still on the bridge.

Then heavy footsteps. THENARDIER draws back.

A tall figure in a long overcoat with a tall hat.

JAVERT.

He walks to the centre of the bridge and stands looking over the parapet.

In on his face.

The swirling black water below.

He takes off his hat and puts it carefully on the parapet.

Then - the movement is so quick and cat-like that we don't see how he's done it - he is standing on the parapet.

He stands there absolutely motionless.

Then he lets himself topple forwards and he plunges into the black swirling waters below.

THENARDIER emerges from his hiding place and scuttles to the parapet and peers over.

Nothing to be seen of JAVERT.

6/54 **EXT. BARRICADE. PARIS. (MARIUS'S DREAM 2. DAY/NIGHT.)** 6/54

MARIUS back at the barricade.

Waves of SOLDIERS coming at him.

MARIUS yelling and shooting.

JEAN VALJEAN shoots him a terrible look.

Then a lull, and he's looking down at EPONINE.

EPONINE

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.

6/55 **EXT. GARDEN. RUE PLUMET HOUSE. PARIS. (MARIUS'S DREAM 2. NIGHT.)** 6/55

Then we are back in the garden, on the bench, and MARIUS is kissing COSETTE.

MARIUS

Cosette....Cosette...

6/56 **INT. MARIUS'S BEDROOM. GILLENORMAND HOUSE. PARIS. JUNE 1832. DAY 67.** 6/56

MARIUS propped up in bed, semi-conscious.

MARIUS

Cosette...Cosette...

NICOLETTE tending his wounds, and GILLENORMAND hovering anxiously in the background.

GILLENORMAND

What's he saying now?

MARIUS

Papa?

GILLENORMAND

Papa! He calls me Papa! Oh, my dear boy!

He hurries to the bed, takes MARIUS's hands, and kisses them.

6/57

INT. MARIUS'S BEDROOM. GILLENORMAND HOUSE. PARIS. JUNE 1832. DAY 67.

6/57

MARIUS is sitting up in bed now, and looking much more with it.

MARIUS

Papa: how did I end up here? How is it that I am alive, when all my friends are dead?

GILLENORMAND

God alone knows, my boy. The servants said you were carried here by the police.

MARIUS

I think I do remember someone carrying me. But did they all die, truly? Enjolras? Courfeyrac? Grantaire? All my friends?

GILLENORMAND

It would seem so.

MARIUS

And - was it all for nothing?

GILLENORMAND

It brought you back to me, my dearest boy.

MARIUS

Papa, there's something I have to tell you.

GILLENORMAND

What is it, my boy?

MARIUS

I want...to get married.

GILLENORMAND

(mock angry)

Do you indeed? D'you hear that? He wants to be married now!

Dramatic pause.

GILLENORMAND (CONT'D)
All arranged! All arranged!

And he bursts out laughing.

MARIUS
What d'you mean?

GILLENORMAND
What I say! It's all arranged! You shall have your little sweetheart. While you've been lying here more dead than alive, she's been coming every day in the shape of an old gentleman to ask after you. She's been spending all her time weeping and making lint for bandages! Oh, I've made enquiries - she lives at Rue de l'Homme-Armé, number seven! You see, I know it all!

MARIUS
You don't - object?

GILLENORMAND
Aha! You thought you'd have to fight me over it! No need! I've done some investigating, and I find she's a jewel! And she adores you! So, no more to be said! It's settled, it's done, it's all sorted - take her! Ha ha! You thought the old man was going to rant and rage, didn't you? Not a bit of it. Cosette, agreed. Love, agreed. I couldn't be happier, my beloved child!

He takes both of MARIUS's hands. They are both weeping.

MARIUS
Father!

NICOLETTE
Ah! That's better!

GILLENORMAND
Did you hear that? Father! He loves me after all! Now he's getting the girl he wants! Well, why not? Come and sit on my knee, Nicolette.

NICOLETTE
I will not. You wouldn't be up to it anyway.

GILLENORMAND

Who knows what I wouldn't be up to?
I feel twenty years younger!

6/58 **EXT. GILLENORMAND HOUSE. PARIS. JUNE 1832. DAY 68.** 6/58

We see JEAN VALJEAN and COSETTE getting out of a carriage.

6/59 **INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. JUNE 1832. DAY 68.** 6/59

MARIUS is sitting dressed and propped up on a sofa. NICOLETTE bustling about. Old GILLENORMAND is just about to blow his nose.

An aged FOOTMAN appears in the doorway and ushers in JEAN VALJEAN and COSETTE. JV is very smart in new black clothes and a white cravat. He's carrying a rather battered looking parcel under his arm. COSETTE is looking lovely and demure. Of course she has eyes only for MARIUS.

MARIUS eyes JV uneasily - a look between them - before COSETTE captures his attention completely.

GILLENORMAND

Adorable!

He blows his nose noisily.

GILLENORMAND (CONT'D)

Monsieur Fauchelevent, without beating about the bush - I have the honour, monsieur, to ask you on behalf of my grandson, Baron Marius Pontmercy, for your daughter's hand in marriage.

JEAN VALJEAN bows.

GILLENORMAND (CONT'D)

Excellent! That's settled!
Permission to adore each other!

COSETTE goes over and sits by MARIUS and they hold hands. I don't think we need any of their conversation.

GILLENORMAND (CONT'D)

What a lovely girl! What a lovely girl! Ah, you're lucky, my boy, you've had a narrow escape, if I were fifteen years younger we'd be drawing swords to see which of us would have her!

MARIUS

Really, grandpapa.

GILLENORMAND

What's the matter? Can't I be in love with her too? It's only natural! I'm joking, mademoiselle! He's all yours! You've got a handsome husband worth his salt, and in a year you'll have a fine baby boy, eager for your milk, kneading those pretty breasts of yours with his fat little pink hands, ah, I long to see it, don't you, monsieur?

COSETTE is finding all this rather blush-making.

GILLENORMAND (CONT'D)

Well, of course you do! The only problem is, once I'm dead, you'll have no money, you'll be penniless, the pair of you!

JEAN VALJEAN

My daughter has a dowry of six hundred thousand francs.

GILLENORMAND

Six hundred thousand francs!

JEAN VALJEAN

All here.

He indicates the parcel under his arm.

GILLENORMAND

Well, you lucky devil! You hear that? Your little dove turns out to be a millionairess!

But MARIUS and COSETTE are totally absorbed in each other. GILLENORMAND turns to JV.

GILLENORMAND (CONT'D)

They don't care, monsieur! All they care about is each other. Ah, what it is to be young!

On JV as he watches MARIUS and COSETTE billing and cooing. He'd like to feel tender and benevolent, but instead he feels irrelevant, unnecessary, a leftover lump.

JEAN VALJEAN

I will take my leave now, Monsieur Gillenormand.

GILLENORMAND

No, no, no! I won't hear of it, sir! We're all one happy family now! Stay to dinner!

(MORE)

GILLENORMAND (CONT'D)

Stay the night! Take up residence
here and keep me company!

JEAN VALJEAN

No, monsieur: I thank you, but with
your permission, I will take my
leave now. Cosette, I will see you
later. No need for you to come now.

COSETTE

Very well, Papa, I'll see you
later.

She gives him her attention and her bright smile, for a
moment, then she's absorbed in MARIUS again.

But MARIUS is worried - what is this man up to?

6/60 **INT. STAIRS. WOMEN'S PRISON. PARIS. JUNE 1832. DAY 68.** 6/60

The ENORMOUS WARDRESS strides through the women's prison,
which echoes with screams, coughing, and groans. She is
followed by AZELMA THENARDIER, who has managed a degree of
shabby chic.

AZELMA

Well where is she then?

WARDRESS

Weren't you told? She's in the
prison hospital. Cholera. There's
dozens of 'em with it. Come on,
keep up. This way.

WOMEN PRISONERS coming to the bars as they march through. The
WARDRESS takes a key from the big bunch dangling from her
waist and opens a door, lets AZELMA through.

6/61 **INT. WARD. WOMEN'S PRISON. PARIS. JUNE 1832. DAY 68.** 6/61

AZELMA gasps and pulls her blouse up over her mouth as the
stench hits her. WOMEN are lying about on filthy mattresses
on the floor, in the corner a WOMAN is noisily expelling a
stream of liquid shit. OTHERS are coughing and vomiting -
some just lie still, including, mercifully, MADAME
THENARDIER.

AZELMA goes over to her. She looks terrible, gasping and
panting.

AZELMA

Maman, it's good news.

MADAME THENARDIER

Where have you been? Where's your
sister? Where's your Pa?

AZELMA

Oh, Ma, you do look awful.

MADAME THENARDIER

Thanks very much. What's - what's the good news?

AZELMA

The inspector's dead, so they're dropping the charge of assault, you can come home. Except we haven't got one.

MME THENARDIER

And I'm dying. Any more good news?

AZELMA

No, not really.

MADAME THENARDIER

Where's your sister?

AZELMA starts to cry.

AZELMA

Oh, Ma, she's dead, she was killed in the fighting, and Gavroche too.

MME THENARDIER

Him? He was never any good. But Eponine, my Eponine, she was always a lovely girl, she was always my favourite, you know...

AZELMA gives her a look: yeah, thanks ma...

MME THENARDIER (CONT'D)

I always thought she could have been....and now she's - oh, Azelma...

She's assailed by a dry heaving cough - she gasps and tries to get her breath - she rears up in the bed - her eyes are bulging out of their sockets -

AZELMA

Calm down, Ma!

MADAME THENARDIER lets out a horrible gurgling noise, and dies. She flops back on the mattress.

WARDRESS

She's gone. You was just in time for it, that was a bit of luck, wasn't it?

6/62 **EXT. BANKS OF THE SEINE. PARIS. JUNE 1832. EVENING 68.** 6/62

AZELMA walking along the waterside towards the grating where we saw JEAN VALJEAN emerge with MARIUS.

She goes up to the grating.

AZELMA

Psst! Pa! Are you there? Pa! It's Azelma!

After a few seconds, we hear sloshing footsteps, and THENARDIER comes up to the grating.

THENARDIER

What do you want?

AZELMA

Ma's dead, Pa. It was the cholera.

THENARDIER

All right. Dead. Right.

AZELMA

I was thinking, what should we do about burying her?

THENARDIER

What should we do?

AZELMA

I thought maybe we could take her back to Montfermeil, where we was all happy?

THENARDIER

Montfermeil? Are you mad? I'm not made of money. The prison can take care of all that.

AZELMA

Yeah. All right then. It was just a thought.

THENARDIER

And a very nice one too. It does you credit, girl. Night, then, darling. You take care of yourself.

AZELMA

And you Pa. Nighty night.

He retreats into the shitty darkness. She turns and walks off into the night.

6/63 INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. JUNE 1832. NIGHT 68. 6/63

JEAN VALJEAN sits alone in an armchair, staring into space.

TOUSSAINT bustling through.

TOUSSAINT

All right, monsieur? Anything I can get you?

JEAN VALJEAN

Nothing, thanks.

She goes out. After a few moments, we hear the front door off. JV very alert to it.

COSETTE (O.S.)

Papa?

JEAN VALJEAN

Up here.

She comes in, all happy and radiant.

COSETTE

Oh, Papa, I wish you had stayed - we have been talking and talking - about the future, you know - Marius is going to go in for politics, so the sacrifices of the barricades won't have been for nothing - we both believe in free education for the poor, and hospitals, and a system of welfare so that no one need beg or starve -

JEAN VALJEAN

Or go robbing.

COSETTE

Yes, that of course! And we have been discussing the wedding, we wished you had been there so we could hear your views on it -

JEAN VALJEAN

You don't need me for that - best if I were out of the way. You can get married without my presence.

COSETTE

But of course you must be there, you're my father!

JEAN VALJEAN

Cosette. You know I am not your father.

COSETTE

You've been a father to me. You said you'd always be a father to me. You've been the only father I ever knew. Why are you being so peculiar? Are you angry with me because I'm happy?

JEAN VALJEAN

I think it might be better if from now on you will call me Monsieur Jean, and when you are married I will call you Madame. But by then, of course, you will have your own home, and we will see each other much less frequently.

COSETTE

But I need you to be there all the time!

JEAN VALJEAN

No. I have done what I can for you. I'm an old man, Cosette. You're happy. I've served my time.

She puts her arms around his neck.

COSETTE

Papa, I want you to stop this now, you're making me frightened - I don't want things to change between us just because I'm getting married.

JEAN VALJEAN

I think...I think I should have a talk with your young Baron Pontmercy. Could you arrange that?

COSETTE

Yes - and he would be so glad to get to know you better! He will see what a good man you are.

JEAN VALJEAN

Will he? We shall see.

6/64 INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. JUNE 1832. 6/64
DAY 69.

MARIUS is on his feet now, walking with a stick.

JEAN VALJEAN enters the room.

MARIUS

What do you want with me, monsieur?

He's suspicious and a bit apprehensive. This is the guy that killed JAVERT.

JEAN VALJEAN

I have something to tell you.

MARIUS

Yes?

JEAN VALJEAN

I am an ex-convict. Twenty years in the prison hulks. Escaped, recaptured. Escaped, again recaptured. At present, I am a wanted man.

MARIUS

Is that it? I knew there was something.

JEAN VALJEAN

There's more. I am a thief. I stole from the holy Bishop of Digne. I even robbed a child.

MARIUS

You - Cosette's father!

JEAN VALJEAN

I am not her father. I am no one. A peasant from Faverolles. My first crime was to steal a loaf of bread. Do you understand? I am a common criminal. I am not worthy to be known, by you or by her. I don't deserve her love, or anybody's love.

MARIUS

Then - why are you in her life? Why are you in mine?

JEAN VALJEAN

I found her. She was an orphan, abused and neglected. I did my best to look after her. And now my task is over.

MARIUS takes a moment to digest this, then bursts out:

MARIUS

For God's sake, why are you telling me all this? You could have kept your secret to yourself! By God, I wish you had! What am I to think of you now, or her?

JEAN VALJEAN

She is as you have always known her. Think of me as you wish. I wanted you to know the truth, so that I could take my leave of you and her in peace. I don't belong in the family of men, you see. I'm on the outside. You won't want me in your house now, or anywhere near you. I can see you think that. Well, of course you do.

MARIUS

I remember - at the tavern. You shot that police officer. Is that why you came to the barricade, to kill him?

JEAN VALJEAN

What if I told you I came to the barricade with half a mind to kill you?

MARIUS looks at him in horror.

JEAN VALJEAN (CONT'D)

Yes: now you see what you're dealing with.

MARIUS

Poor Cosette! - when she finds out.

JEAN VALJEAN

I beg you, monsieur, spare her that. Isn't it enough that you should know?

MARIUS

You can't ask me to keep this from her!

JEAN VALJEAN

One day, she was with me and she saw the chain gang go by. She couldn't bear to think that such wicked men existed. Men like me. Can we make a bargain? Keep my secret, and I'll get out of your lives for ever.

A pause.

MARIUS

Agreed.

JEAN VALJEAN

Thank you. And now, with your permission, I'll take myself away.
(MORE)

JEAN VALJEAN (CONT'D)
Good day to you, Baron Pontmercy. I
wish you a happy life.

6/65 **SCENE OMITTED**

6/65

6/66 **INT/EXT. COSETTE'S WEDDING CARRIAGE. PARIS. JULY 1832. DAY 70.** 6/66

Paris is coming back to life and some PEOPLE are waving as MARIUS and COSETTE's wedding party rides by in carriages.

COSETTE and JEAN VALJEAN. JV is looking very stern and tense.

COSETTE
Papa.

JEAN VALJEAN
Yes my dear?

COSETTE
Are you happy?

JEAN VALJEAN
Happy? Of course I am, happy for
you.

COSETTE
Truly? Then why aren't you smiling?

As they dismount the carriage, they don't recognise in the background two squalid looking beggars - but THENARDIER and AZELMA recognise them!

6/67 **INT. ST SULPICE CHURCH. PARIS. JULY 1832. DAY 70.**

6/67

The CHOIR are singing, the PRIEST awaits. JEAN VALJEAN guides COSETTE towards GILLENORMAND, who takes her arm. MARIUS waits for her. JEAN VALJEAN follows behind, but then, as MARIUS and COSETTE join hands, he takes a step back, and then another one.

Without anyone noticing, because everyone's attention is on the happy couple, JV slips out of the church by a side exit.

The music soars. COSETTE and MARIUS look entranced with each other.

6/68 **INT. ST SULPICE CHURCH. PARIS. JULY 1832. DAY 70. LATER.** 6/68

The service is over. COSETTE and MARIUS walking down the aisle to music. COSETTE looks around for JEAN VALJEAN, sees his empty allocated seat...MARIUS realises she is distracted and squeezes her hand. They gaze at each other happily.

6/69 INT. HALLWAY/COSETTE'S BEDROOM. RUE DE L'HOMME-ARMÉ 6/69
HOUSE. PARIS. JULY 1832. NIGHT 70.

JEAN VALJEAN comes in and closes and locks the door.

He goes upstairs to COSETTE's room. The bed is stripped, the cupboards are open and empty.

He gets a momentary flashback of COSETTE turning to him in her nightie.

The bare room.

6/70 INT. COSETTE'S ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. 6/70
JULY 1832. NIGHT 70.

JEAN VALJEAN goes to Cosette's room, opens a cupboard and takes out the little suitcase, puts it on the bed and opens it.

He takes out the child's mourning outfit he bought for COSETTE, and lays it out on the bed.

He remembers: walking over the hillside with little COSETTE. She's wearing the mourning clothes and carrying her big doll. Her little hand is in his and she looks up at him and smiles.

He falls to his knees and sobs.

6/71 INT. HALLWAY. GILLENORMAND HOUSE. PARIS. AUGUST 1832. 6/71
DAY 71.

Caption: *Six weeks later.*

MARIUS closes the door behind him as he and COSETTE enter the house.

COSETTE
I still think we should go and see
Papa first. He'll want to know all
about our wedding journey.

MARIUS
Maybe later Cosette...Come on -
this is our home now.

6/72 INT. HALLWAY. GILLENORMAND HOUSE. PARIS. AUGUST 1832. 6/72
DAY 71.

MARIUS and COSETTE are met by NICOLETTE.

NICOLETTE

Welcome home, monsieur, madame!
There's two visitors for you, very
important the gentleman said, I put
them in the library.

MARIUS

Very well.

COSETTE

Who can it be?

MARIUS

No idea.

6/73

INT. DRAWING ROOM. GILLENORMAND HOUSE. PARIS. AUGUST
1832. DAY 71.

6/73

MARIUS strides in with COSETTE.

THENARDIER is there. He bows with a flourish. AZELMA is with
him. She curtsseys. They are both dressed in tattered finery.

THENARDIER

Bonjour, Monsieur le Baron.

MARIUS

Who are you?

THENARDIER

Don't you recognise me? I was your
neighbour once upon a time. My
daughter, Azelma. And you know me
too, madame. Do you remember, when
you came like a fine lady to visit
that wretched family in the slums?
But I remember you from before
that, when you were a skinny little
guttersnipe we took in at
Montfermeil.

COSETTE

Thénardier.

THENARDIER

That's right, that's me.

COSETTE

Marius, this man is evil - my
father saved me from him when I was
a little girl! Tell him to go!

THENARDIER

Your father? Let me tell you
something about your father!

MARIUS

You go upstairs, Cosette, I'll deal with this.

She doesn't want to go. He has to almost carry her towards the door.

COSETTE

I want to hear what he has to say.

MARIUS

Cosette, I'm sorry - but let me speak to him alone. Just for a moment. Please.

She pulls her arm away, turns and leaves MARIUS and THENARDIER.

MARIUS (CONT'D)

What do you want here?

THENARDIER

I got some information for you, make your hair stand on end.

MARIUS

What information?

THENARDIER

And I want a little something in exchange. I want to set up a business in La Hoya. The New World! There's money to be made there, slaves to trade -

MARIUS

And your information is?

THENARDIER

That old fellow, your so-called father-in-law, he's a thief and an assassin. I wouldn't have him in the house if I was you. Not safe.

MARIUS

That's all right. I know that. He told me so himself.

THENARDIER

Oh, did he? Who did he kill then?

MARIUS

The police spy. Javert.

THENARDIER

Well you're wrong, cos he didn't, so there! Javert did himself in, I saw it with me own eyes.

(MORE)

THENARDIER (CONT'D)

Jumped off a bridge, he did. No, the one the old feller killed was a young chap. I met him in the sewers just after he done it, he was going through the young chap's pockets.

MARIUS

And what did he look like, the young chap?

THENARDIER

About your size, I dunno....what are you saying?

MARIUS

You've got it all wrong, you old fool, he was saving my life! How did I not realise it before? I let him think I despised him! He saved my life!

THENARDIER

Hey, what about me?

MARIUS

You? You're a liar and a stupid one at that! You came here to ruin a man and you crowned him with glory! And you're the thief! You're the murderer! I saw what you did in that squalid slum! I could have you chained up for the rest of your miserable life! Get out before I change my mind. And here - take this with you.

He thrusts a note at THENARDIER. Who is of course dumbfounded.

THENARDIER

A thousand francs?

MARIUS

I understand you saved my father's life at Waterloo.

THENARDIER

The colonel? Baron Pontmercy?

MARIUS

The one good deed in your miserable life.

THENARDIER

Monsieur le Baron. You see, Azelma? Once in a lifetime, virtue is rewarded. A thousand francs. My eternal gratitude. Come, Azelma.

He takes AZELMA's hand and bows his way backwards. She curtseys, her dress slipping off her shoulders. Together they wriggle away into the darkness.

MARIUS stands there for a moment, then dashes out of the room.

6/74 INT. RECEPTION. GILLENORMAND HOUSE. PARIS. AUGUST 1832. DAY 71. 6/74

MARIUS shouting:

MARIUS
Cosette! Come quickly!

But she isn't there.

NICOLETTE
She's gone, monsieur. To Monsieur Jean's house.

6/75 EXT. RUE DE L'HOMME-ARMÉ. PARIS. AUGUST 1832. DAY 71. 6/75

MARIUS's carriage skids to a halt outside.

6/76 INT. LIVING ROOM. RUE DE L'HOMME-ARMÉ HOUSE. PARIS. AUGUST 1832. DAY 71. 6/76

MARIUS races in. The house is clearly deserted but for COSETTE.

COSETTE
He's gone away. The candlesticks.
They're gone. How could I let this happen?

She is very upset.

COSETTE (CONT'D)
But Marius, I think I know where he may be.

6/77 SCENE OMITTED 6/77

6/78 SCENE OMITTED 6/78

6/79 EXT. GARDEN. BISHOP'S HOUSE. DIGNE. AUGUST 1832. DAY 72. 6/79

A bent old man with his back to us is feebly trying to prune an espalier fruit tree growing against a wall. (Echoes of Don Corleone's death in The Godfather.)

An ELDERLY FEMALE SERVANT shows COSETTE and MARIUS in.
COSETTE half runs towards the old man.

COSETTE
Papa?

He turns. He can't believe she's come to seek him out.

JEAN VALJEAN
It's you? You've come? So you
forgive me?

MARIUS
There's nothing to forgive. You
saved my life, and you never told
me. Let us make the end of your
life a happy one. Mon père.

JEAN VALJEAN
Oh, Monsieur. I thought I'd never
see her again. Cosette. You sought
me out. A wretch like me. Didn't
you know, I'm not worthy of your
love, or anybody's love?

She's clinging to him now.

COSETTE
Don't speak like that, I know
everything now Papa, of course I
would seek you out. Why did you run
away and hide? Oh, Papa, your hands
are so cold.

JEAN VALJEAN
That's because I'm going to die
soon.

COSETTE
No, you're not, you won't, because
I won't let you. You're coming home
with us, I'm going to kidnap you -

She falters - she knows its no use pretending.

JEAN VALJEAN
You really love me?

COSETTE
Oh, Papa....

She buries her face in his arms.

The candlesticks are lit and glowing.

JEAN VALJEAN

I thought I'd never see you again.
Do you remember Montfermeil,
Cosette? You were in the forest,
very cold, very frightened.

COSETTE

You looked after me.

JEAN VALJEAN

That was the first time I held your
little hand. I did look after you,
didn't I?

COSETTE

Yes, you did. You do.

JEAN VALJEAN

I can't see very well any more. I
had things to say - but never mind.
Love each other. Are you still
there?

COSETTE

Papa.

He dies.

She covers his hand with kisses. The light from the candles
shines down on him.

6/81 **EXT. GARDEN. BISHOP'S HOUSE. DIGNE. AUGUST 1832. DAY 73.** 6/81

MARIUS and COSETTE stand by JEAN VALJEAN's grave with a new
simple white headstone. They turn and walk away hand in
hand...

6/82 **EXT. PLACE DE LA BASTILLE. PARIS. AUGUST 1832. DAY 73.** 6/82

We come down over Paris. Where we find the two LITTLE BOYS,
hand in hand, patiently waiting for Gavroche by the elephant.

THE END.