

DELUXE EDITION
THE MOTION PICTURE SOUNDTRACK



FEATURING
HUGH JACKMAN RUSSELL CROWE ANNE HATHAWAY AMANDA SEYFRIED
EDDIE REDMAYNE WITH HELENA BONHAM CARTER AND SACHA BARON COHEN

Les Misérables

— THE MUSICAL PHENOMENON —

FIGHT DREAM HOPE LOVE

MUSICAL NUMBERS

1	LOOK DOWN	Hugh Jackman / Russell Crowe / Convicts
2	THE BISHOP	Colm Wilkinson
3	VALJEAN'S SOLILOQUY	Hugh Jackman
4	AT THE END OF THE DAY	Hugh Jackman / Anne Hathaway / Factory Girls / Cast
5	THE DOCKS (Lovely Ladies)	Anne Hathaway / Cast
6	I DREAMED A DREAM	Anne Hathaway
7	FANTINE'S ARREST	Anne Hathaway / Hugh Jackman / Russell Crowe
8	WHO AM I?	Hugh Jackman
9	FANTINE'S DEATH	Anne Hathaway / Hugh Jackman
10	THE CONFRONTATION	Hugh Jackman / Russell Crowe
11	CASTLE ON A CLOUD	Isabelle Allen
12	MASTER OF THE HOUSE	Sacha Baron Cohen / Helena Bonham Carter / Cast
13	THE BARGAIN	Isabelle Allen / Hugh Jackman / Helena Bonham Carter / Sacha Baron Cohen
14	SUDDENLY	Hugh Jackman
15	THE CONVENT	Hugh Jackman / Cast
16	STARS	Russell Crowe
17	PARIS / LOOK DOWN	Daniel Huttlestone / Aaron Tveit / Eddie Redmayne / Students / Cast
18	THE ROBBERY	Sacha Baron Cohen / Helena Bonham Carter / Hugh Jackman / Samantha Barks / Russell Crowe / Cast
19	ABC CAFÉ / RED AND BLACK	Eddie Redmayne / Aaron Tveit / Students
20	IN MY LIFE	Amanda Seyfried / Eddie Redmayne / Samantha Barks / Hugh Jackman
21	A HEART FULL OF LOVE	Eddie Redmayne / Amanda Seyfried / Samantha Barks
22	ON MY OWN	Samantha Barks
23	ONE MORE DAY	Cast
24	DO YOU HEAR THE PEOPLE SING?	Aaron Tveit / Eddie Redmayne / Students / Cast
25	BUILDING THE BARRICADE	Aaron Tveit / Eddie Redmayne / Russell Crowe / Students / Cast
26	JAVERT AT THE BARRICADE	Russell Crowe / Aaron Tveit / Daniel Huttlestone / Students
27	THE FIRST ATTACK	Eddie Redmayne / Hadley Fraser / Students
28	LITTLE FALL OF RAIN	Eddie Redmayne / Samantha Barks
29	DRINK WITH ME	Aaron Tveit / Eddie Redmayne / Daniel Huttlestone / Students
30	BRING HIM HOME	Hugh Jackman
31	THE DEATH OF GAVROCHE	Aaron Tveit / Daniel Huttlestone / Students
32	THE FINAL BATTLE	Aaron Tveit / Hadley Fraser / Students
33	THE SEWERS	Sacha Baron Cohen / Hugh Jackman
34	JAVERT'S SUICIDE	Russell Crowe
35	TURNING	Cast
36	EMPTY CHAIRS AT EMPTY TABLES	Eddie Redmayne
37	A HEART FULL OF LOVE REPRISE	Amanda Seyfried / Hugh Jackman / Eddie Redmayne / Patrick Godfrey
38	VALJEAN'S CONFESSION	Hugh Jackman / Eddie Redmayne
39	SUDDENLY REPRISE	Eddie Redmayne / Amanda Seyfried
40	THE WEDDING	Sacha Baron Cohen / Helena Bonham Carter / Eddie Redmayne / Cast
41	BEGGARS AT THE FEAST	Sacha Baron Cohen / Helena Bonham Carter
42	EPILOGUE	Cast

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Les Misérables

THE MUSICAL PHENOMENON

DIRECTED BY TOM HOOPER

BASED ON BOUBLIL AND SCHÖNBERG'S STAGE MUSICAL



WORKING TITLE



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‘MESMERIC,
COMPELLING,
AWE-INSPIRING,
COLOSSAL...
AS BIG-SCREEN
SPECTACLE,
THIS IS
UNIQUE’

Peter Bradshaw, The Guardian



‘THIS ISN’T JUST
THE MOST
AMBITIOUS
BRITISH
FILM EVER,
IT’S QUITE
POSSIBLY
THE BEST’

Chris Tookey, Daily Mail

Les Misérables is the motion picture adaptation of the beloved global stage sensation seen by more than 60 million people in 42 countries and in 21 languages around the globe and still breaking box-office records everywhere in its 27th year. Helmed by The King’s Speech’s Academy Award®-winning director, Tom Hooper, the Working Title/Cameron Mackintosh production stars Hugh Jackman, Oscar® winner Russell Crowe, Anne Hathaway, Amanda Seyfried, Eddie Redmayne, Aaron Tveit, Samantha Barks, with Helena Bonham Carter and Sacha Baron Cohen.



WINNER 4 BAFTAS
WINNER 3 GOLDEN GLOBES
8 OSCAR NOMINATIONS



Sunday Express

‘THE BEST FILM OF THE YEAR’

New York Post



‘IT’S A DREAM...
THIS IS GOING TO
GO DOWN IN HISTORY’

Nicola Christie, Independent



‘ROUSING, STIRRING,
EMOTIONAL, BEAUTIFULLY MADE,

great performances all round.
I started off thinking that *Les Misérables*
was really not for me and ended up
with a lump in my throat and a desire
to leap to my feet and start applauding’

Allan Hunter, Daily Express



Heat

‘BESIDES BEING A FEAST
FOR THE EYES AND EARS,

Les Misérables overflows with humor, heartbreak,
rousing action and ravishing romance.

IT’S PERFECTLY
MARVELLOUS’

Peter Travers, Rolling Stone



Hello

'BRAVO. THE BEST OF THE BEST'

Chris Evans, BBC Radio 2



'HEART-SOARING, CROWD-DELIGHTING.'

If this doesn't get you going,
your heart must be pumping cold porridge'

Robbie Collin, Daily Telegraph



'Superbly directed, brilliantly acted and sung
with unprecedented emotional depth.

THIS IS MAGNIFICENT, SPECTACULARLY CINEMATIC.

This isn't just the most ambitious British film
of all time, It's quite possibly the best.

If necessary, beg for a ticket. Seeing a movie
this terrific is a truly thrilling experience.

TRULY REVOLUTIONARY AND STUNNING'

Chris Tookey, Daily Mail

'THE MOST JOYOUS, EPIC EXPERIENCE

you'll have in a cinema'

Newsweek



Red





CAST INCLUDES

Jean Valjean.....	HUGH JACKMAN
Javert.....	RUSSELL CROWE
Fantine.....	ANNE HATHAWAY
Cosette.....	AMANDA SEYFRIED
Thénardier.....	SACHA BARON COHEN
Madame Thénardier.....	HELENA BONHAM CARTER
Marius.....	EDDIE REDMAYNE
Enjolras.....	AARON TVEIT
Eponine.....	SAMANTHA BARKS
Gavroche.....	DANIEL HUTTLESTONE
Bishop.....	COLM WILKINSON
Gillenormand.....	PATRICK GODFREY
Fauchelevant.....	STEPHEN TATE
Foreman.....	MICHAEL JIBSON
Factory Woman 1.....	KATE FLEETWOOD
Factory Woman 2.....	HANNAH WADDINGHAM
Bamatabois.....	BERTIE CARVEL
Pimp.....	DANIEL EVANS
Toothman.....	ADRIAN SCARBOROUGH
Whore 1.....	FRANCES RUFFELLE
Whore 2.....	LYNNE WILMOT
Whore 3.....	CHARLOTTE SPENCER
Head Whore.....	JULIA WORSLEY
Babet.....	IAN PIRIE
Brujon.....	ADAM PEARCE
Claquesous.....	JULIAN BLEACH
Montparnasse.....	MARC PICKERING
Young Cosette.....	ISABELLE ALLEN
Combeferre.....	KILLIAN DONNELLY
Courfeyrac.....	FRA FEE
Feuilly.....	GABRIEL VICK
Grantaire.....	GEORGE BLAGDEN
Joly.....	HUGH SKINNER
Lesgles.....	STUART NEAL
Prouvaire.....	ALISTAIR BRAMMER
Madame Hucheloup.....	KATY SECOMBE
Army Officer.....	HADLEY FRASER

HOW DO YOU HEAR THE PEOPLE SING LIVE ON FILM?

It has always been my dream that if *Les Mis* ever became a movie the actors would sing live, ever since I saw Alan Parker's great film *The Commitments* and discovered that several sequences were recorded live as indeed were three scenes in his film of *Evita*. Indeed, as recording technology has become so sophisticated, I have stopped recording my stage musicals in studios and now record the productions live in the theatre with terrific results. The very first show that I recorded live was the *Les Misérables* 10th Anniversary Concert at the Royal Albert Hall in 1995. However no one has ever tried to do this with a complete musical film before. Normally the actors and the orchestra record the songs before the film starts, and during filming the actors lip-sync to the previously recorded tracks – usually exciting musically but often dramatically uninvolved when in a non showbiz context. With a story as dramatically visceral as *Les Mis*, the old way simply wouldn't have worked as the actors needed to be recorded in the dramatic moment. When director Tom Hooper approached Working Title in 2010 to say he was interested in directing the film I was thrilled when he told me that he too passionately wanted to record the actors live.

Though it was a visit to the original production of *Les Mis* at the Queen's Theatre that sparked off Tom's interest in turning this legendary musical into a film, it was the contemporary bite of the new orchestration for the 25th Anniversary production that convinced him to make them the basis of the film's musical soundtrack.

When Claude-Michel Schönberg, Alain Boublil and I had our first proper working meeting with Tom in New York in the summer of 2011, the first surprise we had was Tom's insistence that we get involved in delivering all the changes he wanted to make for the film, and that screenwriter Bill Nicholson's new material be folded into the show's original musical structure rather than vice versa. Over several months we all

worked with Tom around the piano pulling the show apart, adding new scenes, sharpening up and fleshing out others, adapting the score and even adding a new song. None of us wanted to simply put the show on the screen, but rather to reinvent the material as a movie in its own right. Easily said but harder to achieve, as the driving force of our musical adaptation is Claude-Michel's extraordinary and dramatic score that is truly operatic in structure. The end result was a new piano recording of the film version that was ready by Christmas 2011 which Tom took into rehearsals.

To gather the live performances, brilliant sound recordist Simon Hayes chose a tiny earpiece that could receive enough sound for the actors to hear the electric piano as they sung on set, but ensured the microphones would

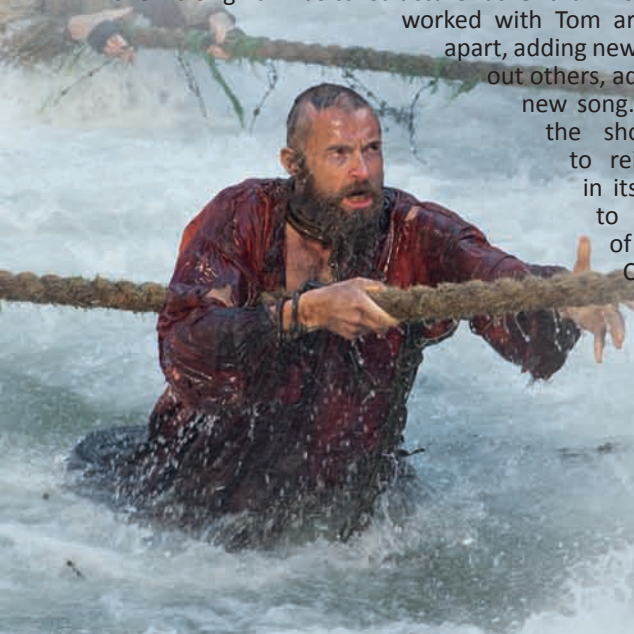
only pick up the voice. Each number as it was filmed was recorded 10/15 times in a day, over and over, meticulously click-tracked and policed by sound editor Gerard McCann so that Tom could edit between the huge amount of takes and camera angles he demanded from his actors. It was painstaking and gruelling work for all concerned but the end result was something unique and gritty, in its way as revolutionary as Victor Hugo's original story. Once Tom had completed his first edit it became clear that we were in a 'chicken and egg situation'; we needed a final edit to ensure the film score felt as seamless as it does in the theatre, yet Tom and his extraordinarily gifted editor Melanie Ann Oliver couldn't finesse their final cut until the score was driving the movie. However wonderful the visuals and performances on the screen, their power and effectiveness could only be released through the music; conversely, the orchestration needed to be fine-tuned to reflect the wonderful performances and drama on the screen. So bit by bit the process inched its way back and forth, as however much preparation and synthesised prototypes we had, it wasn't until we were in the recording studio with our superb musicians that we were able to ascertain what really worked and what didn't.

Thanks to Claude-Michel tirelessly adjusting his composition and creating new music with his brilliant orchestrators Anne Dudley and Stephen Metcalfe (adapting his own O2 concert orchestration) we went into Air Studios (on a hairily tight schedule) with some of Britain's finest musicians, conducted by the film's outstanding Musical Director, Stephen Brooker, and a thrilling and different orchestration. Even at this late stage Tom's film was still evolving and during this orchestration process he remained indefatigable – forensically prodding and driving the team to find the specific qualities that the final cut demanded.

Our orchestrators sweated and the copyists had many sleepless nights as our tireless music recorder and mixer Jonathan Allen at Abbey Road raced against the clock with his team, masterfully pulling out the best of the live singing takes and orchestral performances until Tom and I were satisfied we had the very best of what had been recorded.

Now it was time for Andy Nelson, one of the world's greatest film sound mixers, to pull everything together; music, vocals, sound effects, adlibs and atmosphere, and deliver the final soundtrack that you will hear in the cinema. In a very short time, Andy, his team and Claude-Michel achieved miraculous results and just before the last week of November, Tom finally had the film he wanted and we were able to switch our attention to this cast recording.

In preparing this CD we can't have the film's stunning and emotional visuals and therefore the soundtrack recording has been slightly remixed by Lee McCutcheon and Stephen Metcalfe. We all very much wanted this album to stand alone and be different from all the previous stage recordings, reflecting the fresh approach that this film has taken in putting Boublil & Schönberg's legendary score and Herbert Kretzmer's timeless lyrics onto the screen – brilliantly captured by the magnificent, heartfelt performances of our outstanding dream cast who, I am proud to say, are predominantly from a musical theatre background. *Les Misérables* has always attracted exceptional talent and our film is blessed with the best of the best.



FROM STAGE TO SCREEN

From the start we knew that the stage version would not make a film and that changes would be needed: at the theatre the curtain rises on a world suggested by the set and the Overture and the convention of singing, which is where the evening's journey begins. We are at first distant spectators of what unfolds, until we warm towards the plot and the songs. Lighting, the set and staging direct our attention to where it should focus. In a film the camera acts as our eyes; it cuts right to the heart of the action, allowing us to share in the flicker of a smile or a trembling hand. At the cinema you do not project towards the auditorium as in a theatre, so the behaviour and thus the words have to be delivered differently. At the theatre the voice has to carry to the upper circle; on screen Eponine can "whisper" her agony to Marius. No set changes on the big screen, no theatrical coup like the opening of the Barricade. The links are as short as you wish and the effects that you can imagine in a screenplay limitless. As an example, an old dream of ours found its place on film by making General Lamarque a real character and having his funeral one of the high points – rather than mentioning him in passing in the show like the guiding ghost of the short-lived 1832 Paris students' revolution – while giving the 'Do You Hear The People Sing?' anthem its natural cinematic expansion. All these thoughts inspired the screenplay which we co-wrote with William Nicholson and

Herbert Kretzmer, along with several new scenes drawn from Victor Hugo's novel, which were finally able to find their place. In addition we wrote a completely new song, 'Suddenly', created for Hugh Jackman, whose voice was a blessing to its creation. We also discovered how Anne Hathaway, Russell Crowe, Amanda Seyfried, Eddie Redmayne, Sacha Baron Cohen, Helena Bonham Carter, Samantha Barks and Aaron Tveit could re-shape the songs that we thought we knew and make them their own. All of this compelled us to reconsider our score: its construction, its orchestrations and the necessary interstitial dialogue during a long process. Little by little the new version took shape in close collaboration with Tom Hooper and Cameron Mackintosh. Our objective was to protect the spontaneity of the drama and the unity of the musical work, reinventing them as if they had been written this way in the beginning. Add to that the challenge of putting down the live recording of actors and making the orchestrations after shooting, and you have a picture of how exciting the journey has been. Once again our aim with this recording is to offer a visual and powerful evocation of *Les Misérables* - The Movie. While listening, we love to visualise the scene – so make yourself comfortable, put on the CD, close your eyes and 'watch'.

ALAIN BOUBLIL and CLAUDE-MICHEL SCHÖNBERG November 2012





VIVE LES MIS!

Tom Hooper's gamble of filming *Les Misérables* with on-set singing has resulted in a work of unusual power and colour.

A WORLDWIDE PHENOMENON

Asked who was France's greatest poet, André Gide responded with the famously rueful answer: "Victor Hugo, hélas!" Cameron Mackintosh, the impresario who brought Alain Boublil and Claude-Michel Schönberg's *Les Misérables* to London and transformed it into a worldwide phenomenon after its mild Parisian success and disastrous British first-night reception, would give a rather more positive response. I was in that first-night audience on 30 September 1985, and shared the general opinion that it was an indifferent show, shallow and somewhat forced in tone. I emerged with only one song planted in my head, 'Master of the House', sung by Alun Armstrong as Thénardier, the outrageously opportunist innkeeper, a number that struck me as rather like 'You've Got to Pick a Pocket or Two' from *Oliver!*.

A MAGNIFICENT ACHIEVEMENT

I wasn't writing about the play back in 1985, just producing a radio programme in which it was discussed, so I have no words to eat, merely a confession to make. After a gap of nearly 28 years, I've seen Tom Hooper's film of *Les Misérables* and the scales have fallen from my eyes and ears. On screen at least, it's the best musical I've seen for many years, a magnificent achievement that overwhelmed me from the opening moments of the tormented hero Jean Valjean working with a chain gang to drag a sailing ship into dry dock in 1815 to the finale of his death in a Parisian convent 17 years later following the failure of the 1832 uprising against the repressive monarchy. If at times, as I've suggested, *Les Misérables* echoes *Oliver!*, it's an *Oliver!* with steel teeth and waving a red flag.

UPLIFTING

Almost everybody, whether they've read Hugo's 1,300-page novel or not, knows the compelling story from the numerous films and broadcast versions. As pared down for the stage, it's about the brutalised ex-convict Jean Valjean (Hugh Jackman) trying to live a Christian life after being redeemed by the saintly Bishop Myriel, and pursued for nearly two decades by the rigid upholder of the law, Inspector Javert (Russell Crowe). It's a very Victorian tale, both uplifting and sentimental, of deep-dyed villainy, fallen women, mistreated orphans, hidden benefactors and social injustice. And in the film it's treated with a proper seriousness that provides comic relief only through the wicked Dickensian couple, Thénardier (Sacha Baron Cohen) and his slatternly wife (Helena Bonham Carter), both of whom are excellent, as they were in the Tim Burton film of Sondheim's *Sweeney Todd*.

Several things hold the film together, the most notable being Claude-Michel Schönberg's music and the English lyrics by Herbert Kretzmer, which like Rouben Mamoulian's 1932 *Love Me Tonight* and Jacques Demy's *Les Parapluies de Cherbourg* and *Les Demoiselles de Rochefort* are sung through using rhyming couplets at

all times. These lyrics are simple and direct, neither deliberately smart nor particularly witty, but they hold our attention line by line, driving the action forwards, developing the themes, turning the film into a verbally coherent whole. The solos and choral pieces always propel the story and derive their force from the context, so that Fantine (Anne Hathaway), the prostitute whose daughter Cosette is eventually adopted by Valjean, sings 'I Dreamed a Dream' from the depths of her degradation.

POWER, INTENSITY AND COLOUR

Instead of pre-recording the songs and having the actors mouth the words on set, Hooper took the risky course of having them sung and recorded as the cameras rolled. Peter Bogdanovich came a cropper doing this in *At Long Last Love*. But in *Les Misérables* it lends an unusual power, intensity and colour to the performances, most especially Jackman's Valjean and Crowe's Javert. This is a fanciful thought, but it may well be that as Australians (or in Crowe's case a New Zealander long resident in Australia) these two actors have a particular feeling for the convict culture that lies behind Hugo's novel.

Although Javert's pursuit of Valjean is the dramatic thread that ties the story together, the political theme is principally linked by men accused of being class traitors, and this is well brought out. The working-class Javert has been corrupted by becoming the unquestioning servant of the ruling class; the student Marius (Eddie Redmayne in fine voice) has found personal salvation by deserting his own class to join the revolution. In *Les Misérables* the idealists, not the devil, have the best tunes, among them 'Red and Black' and the stirring 'Do You Hear the People Sing?'.

GIFTED COLLABORATORS

Hooper is also to be congratulated on the integration of the grand set-pieces – the chain gang at work, the chases, the fighting at the barricades during the aborted revolution – with the more contemplative moments, and both parts with the continuous flow of music. In this he's been helped by some gifted collaborators, including production designer Eve Stewart and cinematographer Danny Cohen, who both worked with him on *The King's Speech*, and the editor, Chris Dickens, whose recent credits include *Slumdog Millionaire* and *Berberian Sound Studio*. The film has a wonderful period look that's both stylised and realistic, and draws on 19th-century French paintings, most especially David, Géricault, Delacroix, Manet and Gustave Doré.

LOVE, FIGHT AND HOPE

Above all else, perhaps, the film is about three things. First, love both sacred and profane, and its ability to transform and transcend. Second, our need to fight for change and social justice in a cruel world that resists revolution or too easily undermines and diverts it. Third, and above all, *Les Misérables* is about holding on to hope in the most desperate conditions, and it ends in the victory of love in a context of political defeat.

Phillip French, The Observer





Les Misérables
Cinematic Score

(C/5)✓

M4. I Dreamed A Dream

THURS 10 - 2 Conductor

Claude Michel Schönberg
Orch: Anne Dudley

RECORDING CREDITS

Record Producers STEPHEN METCALFE
LEE McCUTCHEON
CAMERON MACKINTOSH

Music Producers CLAUDE MICHEL SCHÖNBERG
ANNE DUDLEY*

Music orchestrated by ANNE DUDLEY
STEPHEN METCALFE

Adapted from the new orchestrations by CHRIS JAHNKE
STEPHEN METCALFE
STEPHEN BROOKER

Musical Director and Conductor STEPHEN BROOKER

Music Supervisor BECKY BENTHAM

Music recorded and mixed by JONATHAN ALLEN

Additional Orchestrator, Music Editor
and Programmer RAEAL JONES

Supervising Music Editors JOHN WARHURST
GERARD MCCANN

Music Editors and Programmers JAMES BELLAMY
ROBERT HOUSTON
NEIL STEMP

Assistant Programmer NICK HILL

Assistant Engineers CHRIS BARRETT
FIONA CRUICKSHANK
OLGA FITZROY
PAUL PRITCHARD

Re-Recording Mixer ANDY NELSON

Production Sound Mixer SIMON HAYES

Orchestra Contractor ISOBEL GRIFFITHS LTD

Orchestra Leader ROLF WILSON

Music Preparation DAKOTA MUSIC SERVICES

On Set Pianists ROGER DAVISON
JENNIFER WHYTE

Album co-ordinated by JOHN CRAIG
NICHOLAS ALLOTT

Music recorded at AIR STUDIOS,
LYNDHURST HALL, LONDON

Music mixed at ABBEY ROAD STUDIOS, LONDON

Mastered by SIMON GIBSON

Album mixed at FX GROUP, LONDON

Executive in Charge of Music
for Universal Pictures MIKE KNOBLOCH

Original *Les Misérables* Logo © 1986 CMOL designed by Dewynters

*Additional Music by ANNE DUDLEY

▲ LOOK DOWN / ▲ THE BISHOP / ▲ VALJEAN'S SOLILOQUY / ★ AT THE END OF THE DAY / ★ THE DOCKS (Lovely Ladies) /
★ I DREAMED A DREAM / ★ FANTINE'S ARREST / ★ WHO AM I? / ★ FANTINE'S DEATH / ▲ THE CONFRONTATION /
★ CASTLE ON A CLOUD / ★ MASTER OF THE HOUSE / ★ THE BARGAIN / ▲ SUDDENLY / ▲ THE CONVENT / ▲ STARS /
★ PARIS / LOOK DOWN / ★ THE ROBBERY / ★ ABC CAFÉ / RED & BLACK / ★ IN MY LIFE / ★ A HEART FULL OF LOVE /
• ON MY OWN / ★ ONE DAY MORE / ★ DO YOU HEAR THE PEOPLE SING? / ★ BUILDING THE BARRICADE /
★ JAVERT AT THE BARRICADE / ▲ THE FIRST ATTACK / ★ LITTLE FALL OF RAIN / ▲ DRINK WITH ME / ▲ BRING HIM HOME /
▲ THE DEATH OF GAVROCHE / ★ THE FINAL BATTLE / ▲ THE SEWERS / ★ JAVERT'S SUICIDE / ▲ TURNING /
▲ EMPTY CHAIRS AT EMPTY TABLES / ★ VALJEAN'S CONFESSION / ★ THE WEDDING / ★ BEGGARS AT THE FEAST / ★ EPILOGUE

Music by CLAUDE-MICHEL SCHÖNBERG
★ Lyrics by ALAIN BOUBLIL, HERBERT KRETZMER, JEAN-MARC NATÉL
▲ Lyrics by ALAIN BOUBLIL, HERBERT KRETZMER
• Lyrics by ALAIN BOUBLIL, HERBERT KRETZMER, JEAN-MARC NATÉL, TREVOR NUNN, JOHN CAIRD

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A FILM BY TOM HOOPER HUGH JACKMAN RUSSELL CROWE ANNE HATHAWAY AMANDA SEYFRIED "LES MISÉRABLES"
EDDIE REDMAYNE WITH HELENA BONHAM CARTER AND SACHA BARON COHEN
CASTING BY NINA GOLD EDITORS MELANIE ANN OLIVER CHRIS DICKENS ACE PRODUCTION DESIGNER EVE STEWART
DIRECTOR OF PHOTOGRAPHY DANNY COHEN BSC MUSIC SUPERVISOR BECKY BENTHAM
ORCHESTRATIONS BY ANNE DUDLEY STEPHEN METCALFE MUSICAL DIRECTOR STEPHEN BROOKER
MUSIC PRODUCERS ANNE DUDLEY CLAUDE-MICHEL SCHÖNBERG ORIGINAL FRENCH TEXT ALAIN BOUBLIL CO-PRODUCER BERNARD BELLEV
EXECUTIVE PRODUCERS ANGELA MORRISON LIZA CHASIN NICHOLAS ALLOTT F RICHARD PAPPAS MUSIC BY CLAUDE-MICHEL SCHÖNBERG
LYRICS BY HERBERT KRETZMER SCREENPLAY BY WILLIAM NICHOLSON ALAIN BOUBLIL CLAUDE-MICHEL SCHÖNBERG HERBERT KRETZMER
PRODUCED BY TIM BEVAN ERIC FELLNER DEBRA HAYWARD CAMERON MACKINTOSH
BASED ON THE ORIGINAL STAGE MUSICAL BOUBLIL AND SCHÖNBERG'S LES MISÉRABLES DIRECTED BY TOM HOOPER

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WORKING TITLE



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