

The PHANTOM of the OPERA



Music by: Andrew Lloyd Webber Lyrics by: Charles Hart

Book by: Richard Stilgoe and Andrew Lloyd Webber

Directed by: Harold Prince

Las Vegas Production

Updated 03/25/06

SCENE 1

The audience enters from a modern, high-tech exterior into a theater. The proscenium and half of the house are shrouded on both sides with china silk dust clothes, stressed and streaked by age. On stage center, shrouded, is a segment of a chandelier, and in the auditorium are three other segments; each shrouded as well, and hanging low from the ceiling, but still over the audience's head. The balance of the house remains modern, exactly as it would for any other theatrical attraction.

THE STAGE OF THE PARIS OPERA, 1905.

The contents of the opera house is being auctioned off. An AUCTIONEER, PORTERS, BIDDERS and RAOUL, seventy now. The action commences with a blow from the AUCTIONEER's gavel.

AUCTIONEER

Sold. Your number, sir? Thank you. Lot 664, then, ladies and gentlemen: a poster for this house's production of Hannibal by Chalmereau.

PORTER

Showing here.

AUCTIONEER

Do I have ten francs? Five then. Five I am bid. Six, seven. Against you, sir, seven. Eight. Eight once. Selling twice. Sold...

(Gavel down)

...to Raoul, Vicomte de Chagny. Thank you very much, sir.

(Gavel down)

Lot 665, ladies and gentlemen: a papier-mâché musical box in the shape of a barrel-organ. Attached, the figure of a monkey in Persian robes, playing the cymbals. This item, discovered in the vaults of the theatre, still in working order, ladies and gentlemen.

PORTER

Showing here.

(HE sets it in motion. It plays)

AUCTIONEER

May I commence at twenty francs? Oh come, come, ladies and gentlemen. Fifteen, then? Fifteen, thank you. Yes, twenty from you, sir, thank you very much.

GIRY

Twenty-five.

AUCTIONEER

Twenty-five on my left, thank your madam. Twenty-five I am bid. Thirty? Selling at thirty francs then. Thirty once, thirty twice, sold for thirty francs to the Vicomte de Chagny. Thank you once again, sir.

RAOUL

Boy-

(The box is brought to RAOUL, HE studies it, as attention focuses on him for a moment)

RAOUL

(Quietly, half to himself, half to the box)

A COLLECTOR'S PIECE INDEED...
EVERY DETAIL EXACTLY AS SHE SAID...

SHE OFTEN SPOKE OF YOU, MY FRIEND...
YOUR VELVET LINING
AND YOUR FIGURINE OF LEAD
WILL YOU STILL PLAY
WHEN ALL THE REST OF US ARE DEAD ?

(Attention returns to the AUCTIONEER as HE resumes)

AUCTIONEER

Lot 666 then, a chandelier in pieces.

(Layers of the chandelier are strewn under dust cloths, one Center Stage, the others throughout the theater.)

Some of you may recall the strange affair of the Phantom of the Opera: a mystery never fully explained. We are told, ladies and gentlemen, that this is the very chandelier which figures in the famous disaster. Our workshops have wired it for the new electric light. Perhaps we may frighten away the ghost of so many years ago with a little illumination. Gentlemen!

(The AUCTIONEER switches on the electricity. There is an enormous flash and the OVERTURE begins. Simultaneously, the shrouds on the segments of the chandelier and the walls on the downstage portion of the theater rise from the floor revealing Paris Opera House boxes, inhabited by opulently dressed 19th century men and women. The men have high hats (which were often worn indoors) and the ladies are bedecked

in tiaras, egrets, and displaying plenty of décolletage. These dummies remain observing our show for the entire evening. Box five and the managers box, which used to inhabit the stage, are now in the auditorium on either side of the proscenium, and there are stairs from the auditorium, in front of them, which give access to the stage. During the overture, the four huge segments of the chandelier circle over the audience's head, illuminating fitfully, until they merge in the center and rise to their permanent place in the ceiling. At the same time, elegant drapes and curtains are rising from the stage floor to the flies, ultimately revealing the set for Hannibal)

SCENE 2

Hannibal Rehearsal

The stage of the opera house.
Carlotta appears, holding a severed
head. She comes DS towards the
audience as she sings an opening
cadenza.

CARLOTTA

(At the climax of an extravagant cadenza)

THIS TROPHY
FROM OUR SAVIOURS
FROM OUR SAVIOURS
FROM THE ENSLAVING FORCE
OF ROME!

(the dance sequence within Hannibal is cut)

GIRLS' CHORUS

(Entering)

WITH FEASTING AND DANCING AND SONG,
TONIGHT IN CELEBRATION,
WE GREET THE VICTORIOUS THRONG,
RETURNED TO BRING SALVATION!

CHORUS

BID WELCOME TO HANNIBAL'S GUESTS --
THE ELEPHANTS OF CARTHAGE!
AS GUIDES ON OUR CONQUERING QUESTS,
DIDO SENDS
HANNIBAL'S FRIENDS!

(The elephant, a life-size,
mechanical replica, is wheeled
on. PIANGI is lifted in triumph
onto its back)

CARLOTTA (ELISSA)

ONCE MORE TO MY
WELCOMING ARMS
MY LOVE RETURNS
IN SPLENDOR!

PIANGI (HANNIBAL)

ONCE MORE, TO THOSE
SWEETEST OF CHARMS
MY HEART AND SOUL
SURRENDER!

CHORUS

THE TRUMPETING ELEPHANTS SOUND--
HEAR, ROMANS, NOW AND TREMBLE
HARK TO THEIR STEP ON THE GROUND --
HEAR THE DRUMS!
HANNIBAL COMES!

(REYER enters with a performance note for PIANGI, and there is an overlap of Lefevre's entrance with the Managers. Simultaneously, some of the Hannibal scenery flies revealing the fly floor peopled with BUQUET and other stagehands overhead and a rolled drop hanging below it.)

LEFEVRE

Ladies and gentlemen may I have your attention. Ladies and Gentlemen, please. Madame Giry...(she bangs her cane) ...thank you. As you know, for some weeks there have been rumors of my imminent retirement. I can now tell you that these were all true and it is my pleasure to introduce to you the two gentlemen who now own the Opera Populaire, Monsieur Richard Firmin and Monsieur Gilles Andre.

(Polite applause. Some bowing.
CARLOTTA makes her presence felt)

Gentlemen, Signora Carlotta Giudicelli, our leading soprano for five seasons now.

ANDRE

Of course, of course. I have experienced all your greatest roles, signora.

CARLOTTA

Piacere.

LEFEVRE
And Signor Ubaldo Piangi.

FIRMIN
An honor, signor.

PIANGI
Piacere.

ANDRE
(Keen to impress)
If I remember rightly, Elissa has a rather fine aria in Act Three of Hannibal. I wonder, signora, if you would oblige us with a private rendition?

CARLOTTA
My manager commands... Monsieur Reyer?

REYER
(A polite bow to CARLOTTA)
My diva commands. Will two bars be sufficient introduction?

FIRMIN
Two bars will be quite sufficient.

REYER
(Ensuring that CARLOTTA is ready)
Signora?

CARLOTTA
Maestro.

THINK OF ME,
THINK OF ME FONDLY,
WHEN WE'VE SAID GOODBYE,
REMEMBER ME
EVERY SO OFTEN --
PROMISE ME YOU'LL TRY.

ON THAT DAY,
THAT NOT SO
DISTANT DAY,

(BUQUET and the stagehands are distracted stage right on the fly floor. The PHANTOM appears stage left, severs the ropes of the drop which falls to the stage nearly missing CARLOTTA. He disappears.)

MEG
HE'S HERE: THE PHANTOM OF THE OPERA

CHORUS
HE IS WITH US; IT'S THE GHOST
THE PHANTOM
HE IS WITH US; IT'S THE GHOST

MEG & BALLET GIRLS

HE'S HERE:
THE PHANTOM OF THE OPERA

FIRMIN
(to MEG)
Mademoiselle, please!

ANDRE
GOOD HEAVENS! COULD YOU SHOW A
LITTLE COURTESY?

LEFEVRE
(to CARLOTTA)
Signora! Are you all right?
(HE looks around)
Where is Buquet?
(to the ANDRE AND FIRMIN)
Chief of the flys-. He's responsible for this.

Buquet! For God's sake, man, what's going on up there?

(BUQUET sings from the flys to the MANAGERS on stage level)

BUQUET
PLEASE, MONSIEUR,
DON'T LOOK AT ME:
AS GOD'S MY WITNESS,
I WAS NOT AT MY POST.

PLEASE, MONSIEUR,
THERE'S NO ONE THERE:
AND IF THERE IS, WELL
THEN, IT MUST BE A GHOST...

MEG
(Looking up)
HE'S THERE; THE PHANTOM OF THE OPERA...

FIRMIN
GOOD HEAVENS!
I HAVE NEVER KNOWN SUCH INSOLENCE!

ANDRE
(To CARLOTTA)
SIGNORA PLEASE ... These things do happen.

CARLOTTA

These things do happen? These things do happen? You have been here five minutes, what do you know? Si, these things do happen -- all the time. For the past three years these things do happen. Well, until you stop these things happening, this thing does not happen! (SHE starts to exit. To PIANGI) Ubaldo! Andiamo.

PIANGI

Amateurs!

(PIANGI and CARLOTTA sweep out)

LEFEVRE

I don't think there's much more I can do to assist you, gentlemen. Good luck. If you need me, I shall be in Frankfurt.

(HE leaves. The COMPANY looks anxiously at the NEW MANAGERS)

ANDRE

La Carlotta will be back.

GIRY

You think so, monsieur? I have a message, sir, from the Opera Ghost.

(The GIRLS twitter and twirl in fear)

FIRMIN

God in heaven, you're all obsessed!

ANDRE

And you are?

REYER

Madame Giry, our ballet mistress.

GIRY

He merely welcomes you to his opera house, commands that you continue to leave Box Five empty for his use, and reminds you that his salary is due.

FIRMIN

His salary?

GIRY

Perhaps you can afford more, with the Vicomte de Chagny as your patron.

ANDRE

Madame, I had hoped to have made that announcement myself.

GIRY

(Ignoring him; to FIRMIN)
Will the Vicomte be at the performance this evening?

FIRMIN

Yes, in our box.

ANDRE

Madame, who is the understudy for the role?

REYER

There is no understudy, monsieur -- the production is new.

MEG

Christine Daae--could sing it, sir. (to Giry) Couldn't she, Mama?

FIRMIN

The chorus girl?

ANDRE

Daae? Any relation to the violinist?

CHRISTINE

His daughter, sir.

MEG

She's been taking lessons. From a great teacher.

ANDRE

From whom?

CHRISTINE

(Uneasily)
I don't know, sir...

FIRMIN

Oh, not you as well! (Turning to ANDRE) Can you believe it? A full house -- and we have to cancel!

GIRY

Let her sing for you, monsieur. She has been well taught.

ANDRE

Very well.

REYER

(After a pause)
From the beginning of the aria then, mam'selle.

CHRISTINE

THINK OF ME,
THINK OF ME FONDLY,
WHEN WE'VE SAID GOODBYE.
REMEMBER ME
EVERY SO OFTEN -
PROMISE ME YOU'LL TRY

CHRISTINE

ON THAT DAY,
THAT NOT SO DISTANT DAY
WHEN YOU ARE FAR AWAY AND FREE,
IF YOU EVER FIND A MOMENT,
SPARE A THOUGHT FOR ME ...

FIRMIN

Andre, this is doing
nothing for my nerves.

ANDRE

Don't fret, Firmin.

(Lights dim and the
surroundings dissolve, as we
are transported to...)

SCENE 3

THE GALA.

CHRISTINE is revealed in full costume. SHE is now accompanied by an orchestra. From the nearest box to the stage on the right side of the theatre, enter Raoul and the two Managers and Madame Firmin.

(Music)

CHRISTINE (Continued)

AND THOUGH IT'S CLEAR,
THOUGH IT WAS ALWAYS CLEAR
THAT THIS WAS NEVER MEANT TO BE,
IF YOU HAPPEN TO REMEMBER,
STOP AND THINK OF ME...

THINK OF AUGUST
WHEN THE TREES WERE GREEN --
DON'T THINK ABOUT THE WAY
THINGS MIGHT HAVE BEEN...

THINK OF ME,
THINK OF ME WAKING,
SILENT AND RESIGNED.
IMAGINE ME,
TRYING TOO HARD
TO PUT YOU FROM MY MIND.
THINK OF ME,
PLEASE SAY YOU'LL
THINK OF ME,
WHATEVER ELSE YOU CHOOSE TO DO --
THERE WILL NEVER BE A DAY
WHEN I WON'T THINK OF YOU...

(Applause, bravos. Prominent among
the bravos, those of RAOUL in the
managers' box)

RAOUL

CAN IT BE?

CAN IT BE CHRISTINE?

Bravo!

LONG AGO...

IT SEEMS SO LONG AGO...

HOW YOUNG AND INNOCENT WE WERE...

SHE MAY NOT REMEMBER ME,

BUT I REMEMBER HER...

CHRISTINE

FLOWERS FADE,

THE FRUITS OF SUMMER FADE --

THEY HAVE THEIR SEASON,

SO DO WE...

BUT PLEASE PROMISE ME THAT SOMETIMES

YOU WILL THINK...

(Cadenza)

OF ME!

(Blackout. Applause)

SCENE 4

AFTER THE GALA

Reverse view of the stage. The applause continues and we see CHRISTINE, from behind, taking her bows. The house curtains close upstage and BALLET GIRLS, from the wings, gush around CHRISTINE. REYER gives his approval. GIRY also appears.

GIRY

Yes, you did well. He will be pleased.

(To the DANCERS)

And you! You were a disgrace! Such rondes de jambe! Such temes de cuisse! Come -- we rehearse. Now!

(SHE emphasizes this with her cane. The Ballet GIRLS Settle into rehearsal Upstage, GIRY keeping time with her stick, Variations of this continue throughout the scene.)

CHRISTINE moves slowly Downstage, away from the DANCERS, as her dressing room becomes visible. Unseen by her, MEG also moves away and follows her. As CHRISTINE is about to reach the dressing room door, SHE hears PHANTOM'S VOICE out of nowhere.)

PHANTOM'S VOICE

BRAVI, BRAVI, BRAVISSIMI...

(CHRISTINE is bewildered by the voice. MEG, following, has not heard it.)

MEG

CHRISTINE... CHRISTINE...

PHANTOM'S VOICE

CHRISTINE...

(CHRISTINE suddenly senses MEG's presence, turns in surprise and is relieved to see that it is her.)

MEG

WHERE IN THE WORLD
HAVE YOU BEEN HIDING?
REALLY, YOU WERE PERFECT!

I ONLY WISH I KNEW YOUR SECRET!
WHO IS THIS NEW TUTOR?

CHRISTINE

FATHER ONCE SPOKE OF AN ANGEL...
I USED TO DREAM HE'D APPEAR...

NOW, AS I SING, I CAN SENSE HIM...
AND I KNOW HE'S HERE.

(Slowly CHRISTINE enters the dressing room,
MEG following)

HERE IN THIS ROOM
HE CALLS ME SOFTLY...
SOMEWHERE INSIDE, HIDING...

SOMEHOW, I KNOW
HE'S ALWAYS WITH ME
HE, THE UNSEEN GENIUS...

MEG

I WATCHED YOUR FACE FROM THE SHADOWS --
DISTANT THROUGH ALL THE APPLAUSE (ENCORES?)...

I HEAR YOUR VOICE IN THE DARKNESS --
YET THE WORDS AREN'T YOURS...

CHRISTINE

(Not hearing her, ecstatic)

ANGEL OF MUSIC!
GUIDE AND GUARDIAN!
GRANT TO ME YOUR GLORY!

ANGEL OF MUSIC!
HIDE NO LONGER!
SECRET AND STRANGE ANGEL...

(Darkly)
HE'S WITH ME EVEN NOW...
ALL AROUND ME...

IT FRIGHTENS ME...

MEG

(To herself)
WHO IS THIS ANGEL?
THIS...

ANGEL OF MUSIC!
HIDE NO LONGER!
SECRET AND STRANGE ANGEL...

(Bewildered)
YOUR HANDS ARE COLD...
YOUR FACE, CHRISTINE,
IT'S WHITE...

DON'T BE FRIGHTENED.

(THEY look at one another. The moment
is broken by the arrival of GIRY)

GIRY

Meg Giry. Are you a dancer? Then come and practice.

MEG

(Exiting, crossly)
Rehearsals, always rehearsals!

GIRY

(Hands CHRISTINE a letter)
My dear, I was asked to give you this.
(GIRY exits. CHRISTINE reads letter)

CHRISTINE

(Still in her daze)
'A red scarf"... "the attic"... "Little Lotte"...

(Meanwhile, RAOUL, ANDRE, FIRMIN, and MME.
FIRMIN are seen making their way towards the
dressing room.

ANDRE

A tour de force! No other way to describe it!

FIRMIN

What a relief! Not a single refund!

MME. FIRMIN

Greedy.

FIRMIN

(To RAOUL, indicating CHRISTINE's dressing room)
Here we are, Monsieur le Vicomte.

RAOUL

Yes. Gentlemen, if you wouldn't mind. This is one visit I
should prefer to make unaccompanied.

(HE takes the champagne from FIRMIN)

ANDRE

As you wish, monsieur.

(THEY bow and move Off)

RAOUL

Thank you.

FIRMIN

(Exiting)

They appear to have met before...

(RAOUL knocks at the door and enters)

RAOUL

Christine Daae, where is your red scarf?

CHRISTINE

(Her back to him)

Monsieur?

RAOUL

You can't have lost it. Not after all the trouble I took. I was just fourteen - soaked to the skin...

CHRISTINE

(Turning)

Because you had run into the sea to fetch my scarf. Oh, Raoul. So it is you!

RAOUL

Christine.

(THEY embrace and laugh. SHE moves away and sits at her dressing table)

RAOUL

"LITTLE LOTTE LET HER MIND WANDER..."

CHRISTINE

You remember that, too...

RAOUL

(Continuing)

"LITTLE LOTTE THOUGHT:
AM I FONDER OF DOLLS...
OR OF GOBLINS... OF SHOES..."

CHRISTINE

"OR OF GOBLINS... OF SHOES...
OR OF RIDDLES, OR FROCKS..."

Those picnic's in the attic
"OR OF CHOCOLATES..."

Father playing the violin...

As we read to each other dark
stories of The North

CHRISTINE

"NO -- WHAT I LOVE BEST," LOTTE SAID,
"IS WHEN I'M ASLEEP IN MY BED,
AND THE ANGEL OF MUSIC SINGS SONGS IN MY HEAD..."

BOTH

"THE ANGEL OF MUSIC SINGS SONGS IN MY HEAD..."

CHRISTINE

(Turning in her chair to look at him)
Father said, "When I'm in heaven, child, I will send the Angel of Music to you. Well, Father is dead, Raoul, and I have been visited by the Angel of Music.

RAOUL

There's no doubt of that. But now we go to supper!

CHRISTINE

No, Raoul: the Angel of Music is very strict.

RAOUL

I shan't keep you up late!

CHRISTINE

No, Raoul...

RAOUL

You must change. I must get my hat. Two minutes --Little Lotte.
(HE hurries out)

CHRISTINE

(Calling after him)

Raoul!

(Quietly, picking up her hand mirror)

Things have changed, Raoul.

(Tremulous music. CHRISTINE hears the PHANTOM'S VOICE.

PHANTOM'S VOICE

INSOLENT BOY
THIS SLAVE OF FASHION,
BASKING IN YOUR GLORY!

IGNORANT FOOL!
THIS BRAVE YOUNG SUITOR,
SHARING IN MY TRIUMPH!

CHRISTINE

(Spellbound)

ANGEL! I HEAR YOU!
 SPEAK - I LISTEN...
 STAY BY MY SIDE, GUIDE ME!
 ANGEL, MY SOUL WAS WEAK -
 FORGIVE ME
 ENTER AT LAST MASTER!

PHANTOM'S VOICE

FLATTERING CHILD, YOU SHALL KNOW ME,
 SEE WHY IN SHADOW I HIDE!
 LOOK AT YOUR FACE IN THE MIRROR -
 I AM THERE INSIDE!

(THE PHANTOM appears behind the Mirror)

CHRISTINE

ANGEL OF MUSIC!
 GUIDE AND GUARDIAN!
 GRANT TO ME YOUR GLORY!

ANGEL OF MUSIC
 HIDE NO LONGER!
 COME TO ME, STRANGE ANGEL

PHANTOM

I AM YOUR ANGEL OF MUSIC...
 COME TO ME: ANGEL OF MUSIC...

(RAOUL returns to the Dressing Room, the door
 is locked)

RAOUL

WHOSE IS THAT VOICE...?
 WHO IS THAT IN THERE...?

(CHRISTINE appears to walk right through
 the mirror)

PHANTOM

I AM YOUR ANGEL OF MUSIC...
 COME TO ME: ANGEL OF MUSIC...

(THE PHANTOM and CHRISTINE disappear)

RAOUL

Christine! Angel!

SCENE 5

THE LABYRINTH UNDERGROUND.

We see the PHANTOM, carrying a lantern, leading CHRISTINE through the darkness, deeper below the opera house, to a lake. From way upstage are revealed a series of arches through which appear a small boat carrying CHRISTINE and the PHANTOM, which moves directly downstage on an underground lake.

CHRISTINE

IN SLEEP HE SANG TO ME,
IN DREAMS HE CAME ...
THAT VOICE WHICH CALLS TO ME
AND SPEAKS MY NAME...

AND DO I DREAM AGAIN?
FOR NOW I FIND
THE PHANTOM OF THE OPERA
IS THERE --
INSIDE MY MIND...

PHANTOM

SING ONCE AGAIN WITH ME
OUR STRANGE DUET...
MY POWER OVER YOU
GROWS STRONGER YET...

AND THOUGH YOU TURN FROM ME,
TO GLANCE BEHIND
THE PHANTOM OF THE OPERA IS THERE,
INSIDE YOUR MIND

CHRISTINE

THOSE WHO HAVE SEEN YOUR FACE
DRAW BACK IN FEAR...
I AM THE MASK YOU WEAR

PHANTOM
IT'S ME, THEY HEAR

PHANTOM
MY SPIRIT AND YOUR VOICE
IN ONE COMBINED:
THE PHANTOM OF THE OPERA
IS THERE --
INSIDE YOUR MIND

CHRISTINE
YOUR SPIRIT AND MY VOICE
IN ONE COMBINED:
THE PHANTOM OF THE OPERA
IS THERE --
INSIDE MY MIND

OFFSTAGE VOICES
HE'S THERE, THE PHANTOM OF THE OPERA...
BEWARE, THE PHANTOM OF THE OPERA...

PHANTOM
IN ALL YOUR FANTASIES
YOU ALWAYS KNEW...
THAT MAN AND MYSTERY...

CHRISTINE
...WERE BOTH IN YOU.

PHANTOM
AND IN THIS LABYRINTH,
WHERE NIGHT IS BLIND,
THE PHANTOM OF THE OPERA
IS THERE --
INSIDE YOUR MIND

Sing for me!
Sing, my Angel of Music!

Sing!
Sing for me!

Sing, my Angel!

Sing, my Angel of Music!
Sing for me!

CHRISTINE
AND IN THIS LABYRINTH,
WHERE NIGHT IS BLIND,
THE PHANTOM OF THE OPERA
IS THERE --
INSIDE MY MIND

HE'S THERE,
THE PHANTOM OF THE OPERA...
AH AH-AH AH-AH AH-AH AH
AH AH-AH AH-AH AH-AH AH
AH AH-AH AH-AH AH-AH AH
AH AH-AH AH-AH AH-AH AH
AH...
AH...
AH...
AH...

(SHE begins to vocalize strangely, her song climbing higher and higher. As SHE reaches her final climactic note, we arrive in the PHANTOM'S lair. Downstage, the candles in the lake have lifted to reveal giant candelabras outlining the space. The boat turns into a bed, occupying the Center of the stage, which is otherwise dominated by a huge pipe organ on one side, and an even larger mirror on the other, the latter covered by a dust-sheet)

PHANTOM

I HAVE BROUGHT YOU
TO THE SEAT OF SWEET
MUSIC'S THRONE...
TO THIS KINGDOM
WHERE ALL MUST
PAY HOMAGE TO MUSIC...
MUSIC...

YOU HAVE COME HERE,
FOR ONE PURPOSE,
AND ONE ALONE...
SINCE THE MOMENT
I FIRST HEARD YOU SING,
I HAVE NEEDED
YOU WITH ME
TO SERVE ME, TO SING, FOR
MY MUSIC...
MY MUSIC...

(Changing mood)
NIGHT-TIME SHARPENS,
HEIGHTENS EACH SENSATION...
DARKNESS STIRS AND
WAKES IMAGINATION...
SILENTLY THE SENSES
ABANDON THEIR DEFENSES...

(HE breaks off. Then, continuing)
SLOWLY, GENTLY
NIGHT UNFURLS ITS SPLENDOR...
GRASP IT, SENSE IT --

TREMULOUS AND TENDER...
TURN YOUR FACE AWAY
FROM THE GARISH LIGHT OF DAY,
TURN YOUR THOUGHTS AWAY
FROM COLD, UNFEELING LIGHT --
AND LISTEN TO
THE MUSIC OF THE NIGHT...

CLOSE YOUR EYES
AND SURRENDER TO YOUR
DARKEST DREAMS.
PURGE YOUR THOUGHTS
OF THE LIFE YOU KNEW BEFORE
CLOSE YOUR EYES,
LET YOUR SPIRIT
START TO SOAR!
AND YOU'LL LIVE
AS YOU'VE NEVER LIVED
BEFORE...

SOFTLY, DEFTLY,
MUSIC SHALL CARESS YOU
HEAR IT, FEEL IT
SECRETLY POSSESS YOU
OPEN UP YOUR MIND,

LET YOUR FANTASIES UNWIND
IN THIS DARKNESS WHICH
YOU KNOW YOU CANNOT FIGHT--
THE DARKNESS OF
THE MUSIC OF THE NIGHT...

LET YOUR MIND
START A JOURNEY THROUGH A
STRANGE, NEW WORLD!
LEAVE ALL THOUGHTS
OF THE WORLD YOU
KNEW BEFORE!
LET YOUR SOUL
TAKE YOU WHERE YOU
LONG TO BE...
ONLY THEN
CAN YOU BELONG TO ME...
FLOATING, FALLING...
SWEET INTOXICATION!
TOUCH ME, TRUST ME...
SAVOR EACH SENSATION!
LET THE DREAM BEGIN,

LET YOUR DARKER SIDE GIVE IN

TO THE POWER OF
THE MUSIC THAT I WRITE -
THE POWER OF
THE MUSIC OF THE NIGHT...

(The PHANTOM leads her to the mirror from which HE removes the dust-cover and in which we see a duplicate of CHRISTINE, wearing a wedding gown. CHRISTINE moves slowly towards it, when suddenly the image thrusts its hands through the mirror towards her. SHE faints. The PHANTOM covers her with his cape.)

YOU ALONE
CAN MAKE MY SONG TAKE FLIGHT-
HELP ME MAKE
THE MUSIC OF THE NIGHT ...

(Blackout)

SCENE 6

THE PHANTOM'S LAIR
THE NEXT MORNING.

The PHANTOM is seated at the organ, playing with furious concentration. HE breaks off occasionally to write the music down. Beside the bed, there is a music box in the shape of a barrel organ. Mysteriously, it plays as CHRISTINE wakes up. The music keeps her in a half-trance.

CHRISTINE

I REMEMBER
THERE WAS MIST...
SWIRLING MIST
UPON A VAST, GLASSY LAKE...

THERE WERE CANDLES
ALL AROUND,
AND ON THE LAKE THERE
WAS A BOAT,
AND IN THE BOAT
THERE WAS A MAN...

WHO WAS THAT SHAPE
IN THE SHADOWS... ?
WHOSE IS THE FACE
IN THE MASK ...

(CHRISTINE approaches THE PHANTOM and removes his mask)

PHANTOM

DAMN YOU!
YOU LITTLE PRYING PANDORA!
YOU LITTLE DEMON --
IS THIS WHAT YOU WANTED TO SEE?

CURSE YOU!
YOU LITTLE LYING DELILAH!
YOU LITTLE VIXEN --
NOW YOU CANNOT EVER BE FREE!

(Weakening)
DAMN YOU...
CURSE YOU...
(A pause)

STRANGER THAN YOU DREAMT IT --
CAN YOU EVEN DARE TO LOOK
OR BEAR TO THINK OF ME,
THIS...
REPULSIVE CARCASS,
WHO SEEMS A BEAST,
BUT SECRETLY
DREAMS OF BEAUTY,
SECRETLY...
SECRETLY...

Oh, Christine...

(CHRISTINE returns the mask to him. A moment)

COME, WE MUST RETURN --
THOSE TWO FOOLS
WHO RUN MY THEATRE
WILL BE MISSING YOU.

(They exit)

SCENE 7

THE MANAGERS' OFFICE.

Desk, chairs, papers. FIRMIN enters SL, scornfully eyeing a newspaper article.

FIRMIN

"MYSTERY AFTER GALA NIGHT,"
IT SAYS, "MYSTERY OF SOPRANO'S FLIGHT!"

"MYSTIFIED!" "BAFFLED SURETE SAY,
"WE ARE MYSTIFIED -- WE SUSPECT FOUL PLAY!"
(HE lowers the paper)
BAD NEWS ON SOPRANO SCENE --
FIRST CARLOTTA, NOW CHRISTINE!
STILL AT LEAST THE SEATS GET SOLD --
GOSSIP'S WORTH ITS WEIGHT IN GOLD...

(ANDRE enters through the US door)

ANDRE

DAMNABLE!
WILL THEY ALL WALK OUT?
THIS IS DAMNABLE!

FIRMIN

ANDRE, PLEASE DON'T SHOUT...
IT'S PUBLICITY!
AND THE TAKE IS VAST!
FREE PUBLICITY!

ANDRE

(Groans)
BUT WE HAVE NO CAST...

FIRMIN

(Calmly)
BUT ANDRE,
HAVE YOU SEEN THE QUEUE?

OH, IT SEEMS YOU'VE GOT ONE, TOO...
(FIRMIN hands a letter to ANDRE who
opens it and reads)

ANDRE

"DEAR ANDRE, WHAT A CHARMING GALA!
CHRISTINE ENJOYED A GREAT SUCCESS!
WE WERE HARDLY BEREFT
WHEN CARLOTTA LEFT -
OTHERWISE,
THE CHORUS WAS ENTRANCING,
BUT THE DANCING WAS A LAMENTABLE MESS!"

FIRMIN

(Reading his)

"DEAR FIRMIN, JUST A QUICK REMINDER:
MY SALARY HAS NOT BEEN PAID.
SEND IT CARE OF THE GHOST,
BY RETURN OF THE POST -
P.T.O.:
NO ONE LIKES A DEBTOR
SO IT'S BETTER IF MY
ORDERS ARE OBEYED!"

BOTH

WHO WOULD HAVE THE GALL TO SEND THIS?
SOMEONE WITH A PUERILE BRAIN!

FIRMIN

(Studying both notes)

THESE ARE BOTH SIGNED: "O.G."...

ANDRE

WHO THE HELL IS HE?

BOTH

(Immediately realizing)

OPERA GHOST!

FIRMIN

IT'S REALLY NOT AMUSING

ANDRE

HE'S ABUSING
OUR POSITION!

FIRMIN

IN ADDITION
HE WANTS MONEY!

ANDRE

HE'S A FUNNY
SORT OF SPECTRE...

BOTH

...TO EXPECT A
LARGE RETAINER!
NOTHING PLAINER -
HE IS CLEARLY QUITE INSANE!

(They are interrupted by the arrival
of RAOUL, who brandishes another of
the PHANTOM'S NOTES)

RAOUL
WHERE IS SHE?

ANDRE
YOU MEAN CARLOTTA?

RAOUL
I MEAN MISS DAAE
WHERE IS SHE?

FIRMIN
WELL, HOW SHOULD WE KNOW?

RAOUL
I WANT AN ANSWER -
I TAKE IT THAT YOU
SENT ME THIS NOTE?

FIRMIN
WHAT'S ALL THIS NONSENSE?

ANDRE
OF COURSE NOT!

FIRMIN
DON'T LOOK AT US!

RAOUL
SHE'S NOT WITH YOU, THEN?

FIRMIN
OF COURSE NOT!

ANDRE
WE'RE IN THE DARK...

RAOUL
MONSIEUR, DON'T ARGUE

ISN'T THIS THE LETTER YOU WROTE?

FIRMIN

AND WHAT IS IT THAT WE'RE
MEANT TO HAVE WROTE?

(Realizing his mistake)

Written!

(RAOUL hands the note to ANDRE, who reads it)

ANDRE

"DO NOT FEAR FOR MISS DAAE.
THE ANGEL OF MUSIC
HAS HER UNDER HIS WING.
MAKE NO ATTEMPT TO SEE HER AGAIN.

(The MANAGERS look mystified)

RAOUL

If you didn't write it, who did?

(CARLOTTA and PIANGI enter)

CARLOTTA

WHERE IS HE?

ANDRE

(Ironical)
AH, WELCOME BACK!

CARLOTTA & PIANGI

YOUR PRECIOUS PATRON -
WHERE IS HE?

RAOUL

WHAT IS IT NOW?

CARLOTTA

I HAVE YOUR LETTER-
A LETTER WHICH I RATHER RESENT!

FIRMIN

(To Raoul)
AND DID YOU SEND IT?

RAOUL

OF COURSE NOT!

ANDRE

AS IF HE WOULD!

CARLOTTA & PIANGI

YOU DIDN'T SEND IT?

RAOUL

OF COURSE NOT!

FIRMIN

WHAT'S GOING ON!

CARLOTTA

YOU DARE TO TELL ME
THAT THIS IS NOT THE LETTER YOU SENT?

RAOUL

AND WHAT IS IT THAT I'M
MEANT TO HAVE SENT?

(RAOUL takes the letter and reads it)

"YOUR DAYS
AT THE OPERA POPULAIRE ARE NUMBERED.
CHRISTINE DAAE
WILL BE SINGING ON YOUR BEHALF TONIGHT.
BE PREPARED
FOR A GREAT MISFORTUNE,
SHOULD YOU ATTEMPT
TO TAKE HER PLACE."

ANDRE & FIRMIN

FAR TOO MANY NOTES FOR MY TASTE
AND MOST OF THEM ABOUT CHRISTINE!
ALL WE'VE HEARD, SINCE WE CAME,
IS MISS DAAE'S NAME...

(GIRY and MEG enter)

GIRY

MISS DAAE HAS RETURNED.

FIRMIN

IN WHICH CASE, I THINK
OUR MEETING IS ADJOURNED.

GIRY

HERE, I HAVE A NOTE...

RAOUL, CARLOTTA, ANDRE & PIANGI
LET ME SEE IT!

FIRMIN

(Snatching it)

Please!

"Gentlemen, I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run.

You have not followed my instructions. I shall give you...

PHANTOM'S VOICE

...one last chance...

CHRISTINE DAAE HAS RETURNED TO YOU,
AND I AM ANXIOUS HER CAREER
SHOULD PROGRESS,
IN THE NEW PRODUCTION OF IL MUTO,
YOU WILL THEREFORE CAST CARLOTTA

AS THE PAGEBOY, AND PUT MISS DAAE
IN THE ROLE OF COUNTESS.

I shall watch the performance from my normal seat in Box Five, which will be kept empty for me. Should these commands be ignored,...

FIRMIN

(Taking over)

"...a disaster beyond your imagination will occur.
I remain, gentlemen, your obedient servant, O.G."

(General reaction of dismay,
broken by...)

CARLOTTA

CHRISTINE!

ANDRE

WHATEVER NEXT...?

CARLOTTA & PIANGI

IT'S ALL A PLOY TO HELP CHRISTINE!

FIRMIN

WHATEVER NEXT!

ANDRE

WE DON'T TAKE ORDERS!

FIRMIN

(Announcing it to EVERYONE)
MISS DAAE WILL BE PLAYING
THE PAGEBOY -

ANDRE

THE SILENT ROLE...

ANDRE & FIRMIN

CARLOTTA WILL BE PLAYING
THE LEAD!

PIANGI

YOU DON'T DESERVE HER!

CARLOTTA

(Waxing melodramatic)
IT'S USELESS TRYING TO APPEASE ME!

PIANGI

APPEASE HER -

CARLOTTA

YOU'RE ONLY SAYING THIS TO PLEASE ME!

PIANGI

TO PLEASE HER -

CARLOTTA

I WILL NOT LISTEN!
YOU THUS INSULT THE HONOR
OF YOUR PRIMA DONNA?

CARLOTTA & PIANGI

PADRE MIO!
DIO!

GIRY

CARLOTTA

CARLOTTA&PIANGI THIS HOUR
THIS IS SHALL SEE YOUR
UNCALLED FOR! DARKEST FEARS
THIS IS THE ANGEL KNOWS,
UNFOUNDED! THE ANGEL HEARS...
THIS IS UNHEARD

RAOUL & MEG
I MUST
SEE HER...

MANAGERS

OF!

PIANGI

CARLOTTA
YOU ARE
UNTHINKING!
YOU ARE
UNFEELING!

THEY ARE
UNTHINKING
THEY ARE
UNFEELING.

WHERE DID
SHE GO?

7-33

YOU GO TOO
FAR!

YOU GO TOO
FAR!

MEG, RAOUL, GIRY
WHAT NEW
SURPRISES
LIE IN
STORE?

SIGNORA,
SING FOR US!
DON'T BE A
MARTYR...

OUR
STAR

ANDRE

YOUR PUBLIC NEEDS YOU!

FIRMIN

WE NEED YOU, TOO!

CARLOTTA

(Unassuaged)

WOULD YOU NOT RATHER HAVE
YOUR PRECIOUS LITTLE INGENUE?

ANDRE & FIRMIN

SIGNORA, NO!
THE WORLD WANTS YOU!

ANDRE & FIRMIN

PRIMA DONNA,
FIRST LADY OF THE STAGE!
YOUR DEVOTEES
ARE ON THEIR KNEES
TO IMPLORER YOU!

ANDRE

CAN YOU BOW OUT
WHEN THEY'RE SHOUTING
YOUR NAME?

FIRMIN

THINK OF HOW THEY ALL
ADORE YOU!

BOTH

PRIMA DONNA,
ENCHANT US ONCE AGAIN!

ANDRE

THINK OF YOUR MUSE...

FIRMIN

AND OF THE QUEUES
ROUND THE THEATRE!

BOTH

CAN YOU DENY
US THE TRIUMPH
IN STORE?

ANDRE, FIRMIN & PIANGI

SING, PRIMA DONNA,
ONCE MORE!

RAOUL

CARLOTTA
PRIMA DONNA,
YOUR SONG SHALL
LIVE AGAIN!
YOU TOOK A SNUB
BUT THERE'S A
PUBLIC WHO
NEEDS YOU!

CHRISTINE SPOKE
OF AN ANGEL...

MANAGERS &
PIANGI

THINK OF YOUR
PUBLIC!
THOSE WHO HEAR
YOUR VOICE
LIKEN YOU TO AN
ANGEL!

GIRY
SHE HAS HEARD
THE VOICE
OF THE ANGEL
OF MUSIC...

THINK OF THEIR
CRY OF UNDYING
SUPPORT!
FOLLOW WHERE
THE LIMELIGHT
LEADS YOU!

IS THIS HER ANGEL
OF MUSIC... ?

MEG

IS THIS GHOST AN
MEG & RAOUL
ANGEL OR (A)
MADMAN?

ANDRE
WE GET OUR
OPERA ...
FIRMIN
SHE GETS HER
LIMELIGHT!
ANDRE & FIRMIN
LEADING LADIES
ARE A TRIAL!

PIANGI
THE LIMELIGHT
ONCE AGAIN
SHALL SHINE
UPON HER.

MEG

PRIMA DONNA
YOUR SONG
SHALL NEVER
DIE!

VOICE OF HELL
OR OF
HEAVEN

WHEN SHE SINGS
WE SEE HEAVEN

GIRY
HEAVEN HELP
YOU, THOSE WHO
DOUBT...

YOU'LL SING
AGAIN,
AND TO
UNENDING

RAOUL

ORDERS!
WARNINGS!

TEARS...
OATHS...

THIS
MISCASTING
WILL INVITE
DAMNATION...

CARLOTTA	MEG	RAOUL	MANAGERS	PIANGI
OVATION!	BLISS OR	LUNATIC	LUNATIC	UNENDING
	DAMNATION	DEMANDS!	DEMANDS ARE	OVATION
THINK	WHICH HAS		REGULAR	NOW AND
HOW	CLAIMED HER...		OCCURRENCES!	ALWAYS
YOU'LL			MANAGERS	
SHINE	SURELY HE'LL	SURELY, FOR	SURELY	
IN THAT	STRIKE BACK...	HER SAKE...	THERE'LL BE	
FINAL		GIRY	FURTHER	SURELY
ENCORE!		OH, FOOLS,	SCENES-	HEADS WILL
		TO HAVE	WORSE THAN	ROLL
SING,		FLOUTED HIS	THIS! ...	
PRIMA		WARNINGS		
DONNA,			RAOUL	
ONCE	IF HIS	THINK	I MUST	IF HER
MORE!	THREATS AND	BEFORE THESE	SEE THESE	THREATS AND
	DEMANDS ARE	DEMANDS ARE	DEMANDS ARE	DEMANDS ARE
	REJECTED!	REJECTED!	REJECTED!	REJECTED!

ANDRE & FIRMIN

		PRIMA	
		DONNA, THE	GIRY & MEG
		WORLD	
		IS AT YOUR	
		FEET!	...THEN
			I FEAR
		A NATION WAITS,	THE OUTCOME...
		AND HOW IT	
CARLOTTA/PIANGI	RAOUL	HATES	
THE STRESS THAT	CHRISTINE PLAYS	TO BE	
FALLS UPON A	THE PAGEBOY,	CHEATED!	
FAMOUS PRIMA	CARLOTTA	GIRY	
DONNA! TERRIBLE	PLAYS THE	WHEN YOU ONCE	
DISEASES,	COUNTESS...	AGAIN	MEG
COUGHS AND			SHOULD YOU
COLDS AND			DARE TO
SNEEZES! STILL,			
THE DRYEST			
THROAT WILL			
REACH THE			
HIGHEST NOTE,			
IN SEARCH			
OF PERFECT			
OPERA!			

ALL

LIGHT UP THE STAGE
WITH THAT AGE-OLD
RAPPORT!
SING, PRIMA DONNA,
ONCE MORE!

PHANTOM'S VOICE

So, it is to be war between us! If these demands are not met, a
disaster beyond your imagination will occur!

ALL

ONCE MORE!

(Blackout)

SCENE 8

OVERTURE TO IL MUTO.

Stage of the opera house. The red house curtains are in. RAOUL, ANDRE and FIRMIN take their respective seats - RAOUL in Box Five, the MANAGERS in a box opposite.

NOTE: The footlights are raised and a stagehand appears and lights them. This will allow time for Raoul and the Managers to make their way to the boxes in the house

RAOUL

Gentlemen, if you would care to take your seats? I shall be sitting in Box Five.

ANDRE

Do you really think that's wise, monsieur?

RAOUL

My dear Andre, there would appear to be no seats available other than Box Five..

(The overture comes to an end, the front tabs open leading directly into..)

SCENE 9

A PERFORMANCE OF IL MUTO.

The house curtains part to reveal an 18th Century salon, a canopied bed Center Stage. As Box 5 and the Manager's Box are now in the auditorium, we should provide additional legs to fill out the IL MUTO set. One suggestion: an elaborate baroque drop with porcelain objects on little shelves. Very Salzburg. The COUNTESS played by CARLOTTA. SERAFIMO, the pageboy, is disguised as her maid and is played by CHRISTINE.

In the room are TWO EPICENE MEN: One a HAIRDRESSER and one a JEWELER. The JEWELER is attended by MEG. There is also an OLDER WOMAN, the COUNTESS' confidante. ALL, apart from MEG, are gossiping with relish about the COUNTESS' current liaison with SERAFIMO.

CONFIDANTE

THEY SAY THAT THIS YOUTH
HAS SET MY LADY'S
HEART AFLAME!

1ST FOP

HIS LORDSHIP, SURE
WOULD DIE OF SHOCK!

2ND FOP

HIS LORDSHIP IS
A LAUGHING-STOCK!

CONFIDANTE

SHOULD HE SUSPECT HER,
GOD PROTECT HER!

ALL THREE

(Insincerely)
 SHAME! SHAME! SHAME!
 THIS FAITHLESS LADY'S
 BOUND FOR HADES!
 SHAME! SHAME! SHAME!

ANDRE

Nothing like the old operas!

FIRMIN

Or the old scenery...

ANDRE

The old singers...

FIRMIN

The old audience...

ANDRE

And every seat sold!

(CARLOTTA appears "onstage" as the COUNTESS)

CARLOTTA (COUNTESS)

SERAFIMO -
 YOUR DISGUISE IS PERFECT.
 (A knock on the door)

FIRMIN

Hardly a disaster beyond all imagination!

COUNTESS

WHY, WHO CAN THAT BE?

DON ATTILIO

GENTLE WIFE,
 ADMIT YOUR LOVING HUSBAND

MY LOVE -
 I AM CALLED TO ENGLAND ON AFFAIRS OF STATE
 AND MUST LEAVE YOU WITH YOUR NEW MAID.

(Aside)

Though I'd gladly take the maid with me!

COUNTESS

(Aside)

The old fool's leaving!

(DON ATTILIO "hides")

COUNTESS

SERAFIMO -

AWAY WITH THIS PRETENSE!

(SHE rips off SERAFIMO's skirt to reveal his manly
breeches)

YOU CANNOT SPEAK,

BUT KISS ME IN MY HUSBAND'S ABSENCE!

(The COUNTESS and SERAFIMO lay on the bed)

POOR FOOL, HE MAKES ME LAUGH!

HA HA HA HA HA

HA HA HA HA HA HA HA HA

COUNTESS & CHORUS

HA HA HA HA HA HA HA HA

TIME I TRIED TO GET A BETTER, BETTER HALF.

(Suddenly, the PHANTOM appears above the stage)

PHANTOM

Did I not instruct that Box Five was to be kept empty?

MEG

(Terrified)

HE'S HERE: THE PHANTOM OF THE OPERA...

(MEG runs off)

CHRISTINE

It's him... I know it... It's him ...

RAOUL

Christine!

CARLOTTA

(Finding a scapegoat in CHRISTINE, hisses at her)
Your part is silent, little toad!

(But the PHANTOM has heard her)

PHANTOM

A toad, madame? Perhaps it is you who are the toad

(Again general unease, this time turning to alarm.

CARLOTTA and the CONDUCTOR confer and pickup
from the opening of the scene)

CARLOTTA

Maestro, da capo, per favore.

SERAFIMO, AWAY WITH THIS PRETENSE!
YOU CANNOT SPEAK, BUT
KISS ME IN MY HUSBAND'S..

(CARLOTTA lets out a load "croak".
Surprised, she regains her composure)

POOR FOOL HE MAKES ME LAUGH!
HA HA HA HA HA

(Another "croak". She has lost her voice)

PHANTOM
Behold!
She is singing
to bring down
the chandelier!

CARLOTTA
Non posso piu...
I cannot...
I cannot go on...

PIANGI
(Rushing to her)
Cara, cara -
I'm here, is all
right.
Come... I'm here...

(The chandelier swings madly over the
audience in all directions with the
PHANTOM riding it and laughing
hysterically.)

FIRMIN

(from his box)

Ladies and gentlemen we apologize. The performance will continue
in ten minutes' time -- when the role of the Countess will be
sung by Miss Christine Daae.

(The PHANTOM ceases laughing and
disappears as the chandelier settles
down and moves back into place)

CHRISTINE

Raoul!

RAOUL

Don't worry! I'm here!

ANDRE

(ANDRE speaks from "the stage")

In the meantime, ladies and gentlemen, we shall be giving you the ballet from Act...

(ANDRE flips through the program)

...Three of tonight's opera.

(To the CONDUCTOR)

Maestro -- bring the ballet forward,

(He waits.)

The ballet -- now!

(The MANAGERS leave, the stage is cleared and music starts up again. The BALLET GIRLS enter as a sylvan glade flies in. THEY begin the Dance of the Country Nymphs)

While retaining the shadow play behind the Il Muto Ballet ...as the final shadow grows on the backdrop we see Buquet in the fly's salivating over the Ballet Girls. The Phantom re-appears coming from behind him, lassos him, and throws the body off the fly floor. Buquet swings from a rope, hanged and then drops to the stage amongst the Ballet girls.

There is chaos on the stage.)

CHRISTINE

(Calling for help)

Raoul! Raoul!

(RAOUL runs Onstage and embraces her)

FIRMIN

(Frantically trying to calm the audience)

Ladies and gentlemen, please remain in your seats. Do not panic. It was simply an accident. An accident!

(The stage goes dark. In the blackout, we hear RAOUL and CHRISTINE.)

RAOUL

Christine, come with me...

CHRISTINE

No. We must go up. To the roof.

SCENE 10

THE ROOF OF THE OPERA HOUSE.

Light spills from a stairwell leading down into the opera house and from theis RAOUL and CHRISTINE rush On, SHE in an incoherent frenzy of blind terror, HE constantly interjecting in an attempt to calm her.

RAOUL
WHY HAVE YOU BROUGHT US HERE?

WE MUST RETURN!

BE STILL NOW...
CHRISTINE, DON'T SAY THAT

DON'T EVEN THINK IT...
AND IN THIS LABYRINTH
WHERE NIGHT IS BLIND -

THE PHANTOM OF THE OPERA
IS HERE
INSIDE MY MIND

CHRISTINE

DON'T TAKE ME BACK THERE!

HE'LL KILL ME!
HIS EYES WILL FIND ME THERE!

THOSE EYES THAT BURN!

AND IN THIS LABYRINTH
WHERE NIGHT IS BLIND -

THE PHANTOM OF THE OPERA
IS HERE
INSIDE MY MIND

RAOUL
THERE IS NO PHANTOM OF THE OPERA...

CHRISTINE
(Calming a little, but intense)
RAOUL, I'VE BEEN THERE -
TO HIS WORLD OF
UNENDING NIGHT...
TO A WORLD WHERE
THE DAYLIGHT DISSOLVES
INTO DARKNESS...
DARKNESS...

CHRISTINE

RAOUL, I'VE SEEN HIM!
 CAN I EVER
 FORGET THAT SIGHT...?
 CAN I EVER
 ESCAPE FROM THAT FACE?
 SO DISTORTED,
 DEFORMED, IT
 WAS HARDLY A FACE,
 IN THAT DARKNESS...
 DARKNESS...

(Trance-like, then becoming more and more ecstatic)

BUT HIS VOICE
 FILLED MY SPIRIT
 WITH A STRANGE, SWEET SOUND...
 IN THAT NIGHT
 THERE WAS MUSIC
 IN MY MIND...

AND THROUGH MUSIC
 MY SOUL BEGAN
 TO SOAR!
 AND I HEARD
 AS I'D NEVER
 HEARD BEFORE...

RAOUL

WHAT YOU HEARD
 WAS A DREAM
 AND NOTHING MORE...

CHRISTINE

(Still abstracted)
 YET IN HIS EYES
 ALL THE SADNESS
 OF THE WORLD...
 THOSE PLEADING EYES,
 WHICH BOTH THREATEN
 AND ADORE...

RAOUL

(Comforting)

CHRISTINE...

CHRISTINE...

PHANTOM

(Unseen, a ghostly echo of RAOUL's words)

CHRISTINE...

CHRISTINE

What was that?

(RAOUL looks about the roof. No one there. A moment as their eyes meet. The mood changes as HE draws her protectively towards him.)

RAOUL

Christine!

NO MORE TALK
OF DARKNESS,
FORGET THESE
WIDE-EYED FEARS.
I'M HERE:
NOTHING CAN HARM YOU -
MY WORDS WILL
WARM AND CALM YOU.
LET ME BE
YOUR FREEDOM
LET DAYLIGHT
DRY YOUR TEARS.
I'M HERE,
WITH YOU, BESIDE YOU,
TO GUARD YOU
AND TO GUIDE YOU...

CHRISTINE

SAY YOU LOVE ME
EVERY
WAKING MOMENT,
TURN MY HEAD
WITH TALK OF SUMMERTIME...

SAY YOU NEED ME
WITH YOU,
NOW AND ALWAYS...
PROMISE ME THAT ALL
YOU SAY IS TRUE -
THAT'S ALL I ASK

OF YOU...

RAOUL

LET ME BE
YOUR SHELTER
LET ME
BE YOUR LIGHT.
YOU'RE SAFE:
NO ONE WILL FIND YOU --
YOUR FEARS ARE
FAR BEHIND YOU...

CHRISTINE

ALL I WANT
IS FREEDOM,
A WORLD WITH
NO MORE NIGHT...
AND YOU,
ALWAYS BESIDE ME,
TO HOLD ME
AND TO HIDE ME...

RAOUL

THEN SAY YOU'LL SHARE WITH
ME ONE
LOVE, ONE LIFETIME
LET ME LEAD YOU
FROM YOUR SOLITUDE...
SAY YOU NEED ME
WITH YOU
HERE, BESIDE YOU...
ANYWHERE YOU GO,
LET ME GO TOO --
CHRISTINE,
THAT'S ALL I ASK
OF YOU...

CHRISTINE

SAY YOU'LL SHARE WITH ME, ONE
LOVE, ONE LIFETIME...
SAY THE WORD,
AND I WILL FOLLOW YOU...

BOTH

SHARE EACH DAY WITH
ME, EACH
NIGHT, EACH MORNING...

CHRISTINE

SAY YOU LOVE ME...

RAOUL

YOU KNOW I DO ...

BOTH

LOVE ME --
 THAT'S ALL I ASK
 OF YOU...

(THEY kiss)

ANYWHERE YOU GO
 LET ME GO TOO...
 LOVE ME --
 THAT'S ALL I ASK
 OF YOU...

(CHRISTINE starts from her reverie)

CHRISTINE

(Moving Off)
 I MUST GO --
 THEY'LL WONDER
 WHERE I AM...
 WAIT FOR ME, RAOUL!

RAOUL

CHRISTINE,
 I LOVE YOU!

CHRISTINE

(Turning back)
 ORDER YOUR
 FINE HORSES!
 BE WITH THEM
 AT THE DOOR.

RAOUL

AND SOON YOU'LL BE BESIDE ME!

CHRISTINE

YOU'LL GUARD ME AND YOU'LL GUIDE ME...

(THEY hurry off. Lights dim and slowly the angel in the
 proscenium descends as the PHANTOM appears behind it)

PHANTOM

(Very quiet and plaintive)
 I GAVE YOU MY MUSIC...
 MADE YOUR SONG TAKE WING...
 AND NOW, HOW YOU'VE
 REPAID ME:
 DENIED ME

AND BETRAYED ME...

PHANTOM

HE WAS BOUND TO LOVE YOU
WHEN HE HEARD YOU SING...
Christine... Christine...

RAOUL & CHRISTINE (Offstage)
SAY YOU'LL SHARE WITH ME ONE
LOVE, ONE LIFETIME...
SAY THE WORD,
AND I WILL FOLLOW YOU...

SHARE EACH DAY WITH
ME, EACH
NIGHT, EACH MORNING

The angel rises to its place in the proscenium.

PHANTOM
(With sudden and terrifying fury)
YOU WILL CURSE THE DAY
YOU DID NOT DO
ALL THAT THE PHANTOM ASKED
OF YOU...

(Blackout)

A clap of thunder and a bolt of lightning.

SCENE 11

As the PHANTOM in the Angel moves back up to the proscenium, the roof descends into the floor and for a moment we are in the sky. The lightning and the thunder, which accompany the PHANTOM's curse, are replaced by real fireworks. The façade of the Opera House rises from the floor. The Managers appear from the house.

FIRMIN

DEAR ANDRE, WHAT A SPLENDID PARTY!

ANDRE

THE PROLOGUE TO A BRIGHT NEW YEAR

FIRMIN

QUITE A NIGHT! I'M IMPRESSED!

ANDRE

WELL, ONE DOES ONE'S BEST...

BOTH

(Raising their glasses)

HERE'S TO US!

ANDRE

THE TOAST OF ALL THE CITY!

FIRMIN

SUCH A PITY THAT THE PHANTOM CAN'T BE HERE.

(The façade of the opera house flies and the grand staircase revolves into place. The staircase will be re-designed in iron and gilt and fragments of marble to be more consistent with the exterior of the house and our permanent proscenium. We should have more twirling activity from the large sconce at the base of the banister. Sconces outside the boxes glow with light.

CHORUS

MASQUERADE!
 PAPER FACES ON PARADE...
 MASQUERADE!
 HIDE YOUR FACE,
 SO THE WORLD WILL
 NEVER FIND YOU!

MASQUERADE!
 EVERY FACE A DIFFERENT SHADE
 MASQUERADE!
 LOOK AROUND -
 THERE'S ANOTHER MASK BEHIND YOU!

GIRY

WHAT A NIGHT!

MEG

WHAT A CROWD!

ANDRE

MAKES YOU GLAD!

FIRMIN

MAKES YOU PROUD!
 ALL THE CRÈME
 DE LA CRÈME...

CARLOTTA

...WATCHING US,
 WATCHING THEM!

MEG & GIRY

AND ALL
 OUR FEARS
 ARE IN THE
 PAST!

ANDRE

SIX MONTHS...

PIANGI

...OF RELIEF!

CARLOTTA

...OF DELIGHT!

ANDRE

...OF ELYSIAN PEACE!

MEG & GIRY

AND WE CAN BREATHE

CARLOTTA

AT LAST!

NO MORE NOTES!

PIANGI
NO MORE GHOST!

11-51

GIRY
HERE'S TO HEALTH!

ANDRE
HERE'S A TOAST:
TO THE BELLES OF THE BALL!

FIRMIN
TO THEIR BEAUX ONE AND ALL

PIANGI & CARLOTTA
SIX MONTHS!

AND MAY THEIR
BEAUTY

NEVER
FADE!

GIRY
WHAT A JOY!

MEG
WHAT A CHANGE!

FIRMIN & ANDRE
WHAT A BLESSED RELEASE!

ANDRE
AND WHAT A MASQUERADE!

(RAOUL and CHRISTINE emerge. SHE
is admiring a new acquisition: an
engagement ring from RAOUL, which
she has attached to a gold chain
around her neck)

CHRISTINE
THINK OF IT!
A SECRET ENGAGEMENT!
LOOK - YOUR FUTURE BRIDE!
JUST THINK OF IT!

RAOUL
BUT WHY IS IT SECRET?
WHAT HAVE WE TO HIDE?

CHRISTINE
 (Nervously)
 YOU PROMISED ME...
 NO, RAOUL, PLEASE
 DON'T - THEY'LL SEE...

RAOUL
 (holding up the ring)
 YOU PROMISED ME!
 THEN LET THEM SEE --

RAOUL

IT'S AN ENGAGEMENT,
 NOT A CRIME!
 CHRISTINE,
 WHAT ARE YOU
 AFRAID OF?

CHRISTINE
 LET'S NOT
 ARGUE.
 PLEASE PRETEND.
 YOU WILL UNDERSTAND
 IN TIME...

RAOUL
 LET'S NOT ARGUE.
 I CAN ONLY
 HOPE I'LL UNDERSTAND
 IN TIME...

NOTE: Cut in the dance music, eliminating RAOUL'S
 searching for CHRISTINE.

ALL

MASQUERADE!
 PAPER FACES ON PARADE!
 MASQUERADE!
 HIDE YOUR FACE,
 SO THE WORLD WILL
 NEVER FIND YOU!

MASQUERADE!
 EVERY FACE A DIFFERENT SHADE!
 MASQUERADE!
 LOOK AROUND -
 THERE'S ANOTHER
 MASK BEHIND YOU!

MASQUERADE!
 GRINNING YELLOWS,
 SPINNING REDS!

MASQUERADE!
 TAKE YOUR FILL --
 LET THE SPECTACLE
 ASTOUND YOU!

MASQUERADE!
 BURNING
 GLANCES,

TURNING HEADS!
MASQUERADE!
STOP AND STARE
AT THE SEA OF SMILES
AROUND YOU!

PHANTOM

WHY SO SILENT, GOOD MESSIEURS?
DID YOU THINK THAT I HAD LEFT YOU FOR GOOD?
HAVE YOU MISSED ME, GOOD MESSIEURS?
I HAVE WRITTEN YOU AN OPERA!

HERE I BRING FINISHED SCORE--
DON JUAN TRIUMPHANT!

(CHRISTINE, mesmerized, approaches as the
PHANTOM beckons her. HE reaches out, grasps
the chain that holds the secret engagement
ring, and rips it from her throat.)

YOUR CHAINS ARE STILL MINE--
YOU WILL SING FOR ME!

(A fiery flash and the PHANTOM has vanished.
A stunned silence, broken by the sound of
demonic laughter. ALL turn Upstage towards
the source of the laughter and see, standing
majestic and eerie at the top of the
staircase, the mocking figure of the PHANTOM.
ALL disperse in panic.)

(The front tabs close)

SCENE 12

Through the tabs, an agitated GIRY appears followed by RAOUL. She is trying to get away through the house.

RAOUL

Madame Giry

GIRY

Monsieur, don't ask me ...

RAOUL

You know something, don't you?

GIRY

(Uneasily. She is in the house)

Please, monsieur.

RAOUL

(stopping her)

Madame Giry...for all our sake!

GIRY

(SHE turns and they shout to each other)

It was years ago. There was a traveling fair in the city.

RAOUL

Go on...

GIRY

And there was... a man... locked in a cage...

RAOUL

In a cage...?

GIRY

Architect, conjurer, musician...

RAOUL

A composer!

GIRY

(with a shudder)

A freak of nature... more monster than man...

RAOUL

My God... Christine...

GIRY

He went missing, escaped... I have said too much ... and there have been too many accidents!

(She exits. He is about to, bewildered, as CHRISTINE appears on the stage. RAOUL stops in the house and shouts to her)

RAOUL

Christine!

CHRISTINE

(In a smaller voice)

Raoul!

(The MANAGERS appear from under Box 5.)

ANDRE

LUDICROUS!
HAVE YOU SEEN THE SCORE?

FIRMIN

SIMPLY LUDICROUS!

ANDRE

IT'S THE FINAL STRAW!

FIRMIN

THIS IS LUNACY!
BUT WE CAN'T REFUSE...

RAOUL runs to the edge of the stage.

RAOUL

(HIS eyes suddenly bright with a new thought.)

WE HAVE ALL BEEN
BLIND - AND YET THE
ANSWER IS STARING US
IN THE FACE...
THIS COULD BE THE
CHANCE TO ENSNARE OUR
CLEVER FRIEND...

ANDRE
WE'RE LISTENING...

FIRMIN
GO ON...

RAOUL
WE SHALL PLAY HIS
GAME -- PERFORM HIS
WORK -- BUT REMEMBER WE
HOLD THE ACE...
FOR, IF MISS DAAE
SINGS, HE IS CERTAIN
TO ATTEND...

ANDRE
(Carried along by the idea)
WE MAKE CERTAIN
THE DOORS ARE BARRED...

FIRMIN
(Likewise)
WE MAKE CERTAIN
OUR MEN ARE THERE...

RAOUL
WE MAKE CERTAIN
THEY'RE ARMED...

RAOUL, ANDRE & FIRMIN
THE CURTAIN FALLS -
HIS REIGN WILL END!

CHRISTINE
(CHRISTINE breaks free of the MANAGERS and
moves downstage left onto the stairs, where
RAOUL joins her.)

RAOUL, I'M FRIGHTENED -
DON'T MAKE ME DO THIS..
RAOUL, IT SCARES ME -
DON'T PUT ME THROUGH THIS
ORDEAL BY FIRE...
HE'LL TAKE ME I KNOW...
WE'LL BE PARTED FOREVER...

HE WON'T LET ME GO...

CHRISTINE

WHAT I ONCE USED TO DREAM
 I NOW DREAD...
 IF HE FINDS ME, IT WON'T
 EVER END...
 AND HE'LL ALWAYS BE THERE,
 SINGING SONGS IN MY HEAD...
 HE'LL ALWAYS BE THERE,
 SINGING SONGS IN MY HEAD...

(SHE sits on the stairs)

RAOUL

(Moving towards HER)

YOU SAID YOURSELF
 HE WAS NOTHING
 BUT A MAN...
 YET WHILE HE LIVES,
 HE WILL HAUNT US
 TILL WE'RE DEAD...

(RAOUL sits beside HER)

CHRISTINE

TWISTED EVERY WAY,
 WHAT ANSWER CAN I GIVE?
 AM I TO RISK MY LIFE,
 TO WIN THE CHANCE TO LIVE?
 DO I BETRAY THE MAN
 WHO ONCE INSPIRED MY VOICE?
 DO I BECOME HIS PREY?
 DO I HAVE ANY CHOICE?

(The MANAGERS come in upstage of her. She is
 effectively surrounded by the three of them.)

HE KILLS WITHOUT A THOUGHT
 HE MURDERS ALL THAT'S GOOD...
 I KNOW I CAN'T REFUSE,
 AND YET, I WISH I COULD...
 OH GOD -- IF I AGREE,
 WHAT HORRORS WAIT FOR ME
 IN THIS -- THE PHANTOM'S OPERA

RAOUL

CHRISTINE, CHRISTINE,
 DON'T THINK THAT I DON'T CARE --
 BUT EVERY HOPE
 AND EVERY PRAYER

RESTS ON YOU NOW...

(CHRISTINE bolts off the stage, up the
aisle and exits house right.)

RAOUL

So, it is to be war between us! But this time, my clever
friend, the disaster will be yours!

(Blackout)

SCENE 13

A GRAVEYARD.

A Mausoleum with hanging moss. A large cross looms above in the shadows.

Trance-like, CHRISTINE appears and moves to the Mausoleum.

CHRISTINE

LITTLE LOTTE
THOUGHT OF EVERYTHING AND NOTHING...
HER FATHER PROMISED HER
THAT HE WOULD SEND HER THE ANGEL OF MUSIC...
HER FATHER PROMISED HER...
HER FATHER PROMISED HER...

YOU WERE ONCE
MY ONE COMPANION...
YOU WERE ALL
THAT MATTERED...

YOU WERE ONCE
A FRIEND AND FATHER --
THEN MY WORLD
WAS SHATTERED...

WISHING YOU WERE
SOMEHOW HERE AGAIN...
WISHING YOU WERE
SOMEHOW NEAR...

SOMETIMES IT SEEMED,
IF I JUST DREAMED,
SOMEHOW YOU WOULD
BE HERE...

PASSING BELLS
AND SCULPTED ANGELS,
COLD AND MONUMENTAL,
SEEM, FOR YOU,

THE WRONG COMPANIONS --
YOU WERE WARM AND GENTLE...

(A beat)

TOO MANY YEARS
FIGHTING BACK TEARS...
WHY CAN'T THE PAST
JUST DIE... ?

WISHING YOU WERE
SOMEHOW HERE AGAIN...
KNOWING WE MUST
SAY GOODBYE...

TRY TO FORGIVE...
TEACH ME TO LIVE...
GIVE ME THE STRENGTH
TO TRY...

NO MORE MEMORIES,
NO MORE SILENT TEARS...
NO MORE GAZING ACROSS
THE WASTED YEARS...

HELP ME SAY
GOODBYE.

HELP ME SAY
GOODBYE.

(The PHANTOM appears from within the cross fitted with
gloves which will deliver balls of fire later in the
scene.)

PHANTOM

WANDERING CHILD...
SO LOST...
SO HELPLESS...
YEARNING FOR MY
GUIDANCE...

CHRISTINE

ANGEL...OR FATHER...
FRIEND...OR
PHANTOM...?
WHO IS IT THERE
STARING...?

ANGEL...OH, SPEAK...
WHAT ENDLESS
LONGINGS
ECHO IN THIS
WHISPER...!

WILDLY MY
MIND BEATS AGAINST YOU...

YET THE SOUL
OBEYS...
ANGEL OF MUSIC!
I DENIED YOU,
TURNING FROM TRUE
BEAUTY...

ANGEL OF MUSIC!
MY PROTECTOR...
COME TO ME, STRANGE
ANGEL!

PHANTOM

HAVE YOU
FORGOTTEN YOUR
ANGEL...?

TOO LONG YOU'VE WANDERED
IN WINTER...
FAR FROM MY
FATHERING GAZE...

YOU RESIST...
YET YOUR SOUL
OBEYS...
ANGEL OF MUSIC!
YOU DENIED ME,
TURNING FROM TRUE
BEAUTY...

ANGEL OF MUSIC!
DO NOT SHUN ME...
COME TO YOUR STRANGE
ANGEL!

PHANTOM

I AM YOUR ANGEL OF MUSIC.
COME TO ME: ANGEL OF MUSIC...

(CHRISTINE moves toward the PHANTOM. RAOUL suddenly
appears and strides forward to intervene.)

RAOUL

LEAVE HER! YOU HAVE NO CLAIM ON HER --
LEAVE HER! YOUR WORDS ARE WASTED --
CAN'T YOU SEE SHE'LL NEVER BE YOURS?

Christine! Christine!

CHRISTINE

Raoul!

(The Phantom points towards RAOUL,
firing a flame from his hand.)

PHANTOM

Bravo, monsieur! Such spirited words!

(Another fireball.)

RAOUL

More tricks, monsieur?

PHANTOM

Let's see, monsieur, how far you dare go!

RAOUL

(Moving toward the PHANTOM)

More deception? More violence?

PHANTOM

That's right, that's right, keep walking this way!

(Another fireball.)

RAOUL

You can't win her love by making her your prisoner.

CHRISTINE

Raoul, don't...

RAOUL

(to CHRISTINE)

Stay back!

PHANTOM

I'm here, I'm here, monsieur: The Angel of Death!

RAOUL

Monsieur, I fear you not!

PHANTOM

Come on, come on, don't stop, don't stop!

(Another fireball. CHRISTINE rushes to RAOUL)

CHRISTINE

Raoul!

(SHE pulls him away. They exit.)

PHANTOM

Don't go! So be it! Now let it be war upon you both.

(At a gesture from the PHANTOM. There is a flash of lightning and the stage erupts into flames.)

BLACKOUT

As the mauseleum recedes upstage the FIREMAN'S scene takes place on an empty stage. There are 4 additional firemen. While they are talking, contrapuntally we hear: The MANAGERS expressing concern; RAOUL setting a trap; the Don Juan set collecting onstage along with the actors. The extra FIREMEN line up between the front row of the orchestra and the stage and later fan out through the theater.

THE STAGE OF THE OPERA HOUSE BEFORE THE
PREMIERE OF DON JUAN TRIUMPHANT.

An oboe sounds an "A," and the
ORCHESTRA begins to tune. A whistle
sounds - the CHIEF FIRE OFFICER is
reviewing FIRE MARSHALS in tin helmets.

THE ORCHESTRA continues to tune and warm
up throughout the scene. Also present
are RAOUL, ANDRE and FIRMIN, supervising
the proceedings, and a MARKSMAN, at
present hidden in the pit.

CHIEF

You understand your instructions?

FIREMEN

(Severally)

Sir!

CHIEF

When you hear the whistle, secure the doors. It is essential
that all doors are properly secured.

FIRMIN

(To ANDRE)

Are we doing the right thing, Andre?

RAOUL

(To the MARKSMAN, from Box Five)

You in the pit - do you have a clear view of this box?

MARKSMAN

(Appearing from the pit.)

Yes, sir.

RAOUL

Remember, when the time comes, shoot. Only if you have to - but
shoot. To kill.

CHIEF

My men are now in position, sir.

RAOUL

Go ahead, then.

(Sounding his whistle again, the CHIEF shouts into the auditorium)

CHIEF

Are the doors secure?

(Exit doors are slammed all over the building, the FIREMEN answering one by one: "Secure!" The ORCHESTRA falls silent. Very quietly, from nowhere, we hear the VOICE of the PHANTOM)

PHANTOM'S VOICE

I'M HERE: THE PHANTOM OF THE OPERA...

(ALL look around apprehensively. FIREMEN start to run in the direction of the VOICE)

PHANTOM'S VOICE (Continued)

I'M HERE: THE PHANTOM OF THE OPERA...

I'M HERE...I'M HERE...I'M HERE...I'M HERE...

I'M HERE...I'M HERE...I'M HERE...I'M HERE...

(During this, PHANTOM doubles appear all over the theatre. The PHANTOM begins to chuckle and the chuckle turns to laughter. Finally he appears in Box Five. The MARKSMAN fires a shot.)

RAOUL

You fool! I said: only when the time comes!

(The PHANTOM'S laugh grows louder and louder, all over the theatre, echoing.)

PHANTOM

...LET MY OPERA BEGIN!

(REYER enters nervously.)

REYER

Curtain, Ladies and Gentlemen! Curtain!

(Nervously, to the MANAGERS)

Please, Messieurs!

(All scatter to the wings and boxes. There are THREE KNOCKS signifying the start of the opera. Orchestra tunes up, actors freeze for opening tableaux. A "light curtain" rises, the actors animate and Don Juan begins.)

SCENE 15

DON JUAN TRIUMPHANT.

The stage of the opera house. The set of the final scene of DON JUAN, a huge 17th Century hall with an arch, a bed behind a curtain, and DS, a table laden with food & drink.

As in IL MUTO, an additional border and legs will be designed to enliven the DON JUAN set.

PASSARINO, DON JUAN'S servant, is directing a crowd of 17t Century ruffians.

CARLOTTA & CHORUS

HERE THE SIRE MAY SERVE THE DAM,
 HERE THE MASTER TAKE HIS MEAT!
 HERE THE SACRIFICIAL LAMB!
 SERVE THE MEAL AND SERVE THE MAID!
 SERVE THE MASTER SO THAT, WHEN
 TABLES, PLANS AND MAIDS ARE LAID,
 DON JUAN TRIUMPHS ONCE AGAIN!

DON JUAN (PIANGI)

PASSARINO, FAITHFUL FRIEND,
 ONCE AGAIN, RECITE THE PLAN

PASSARINO

YOUR YOUNG GUEST BELIEVES I'M YOU -
 I, THE MASTER, YOU , THE MAN.

DON JUAN (PIANGI)

WHEN YOU MET, YOU WORE MY CLOAK,
 SHE COULD NOT HAVE SEEN YOUR FACE
 SHE BELIEVES SHE DINES WITH YOU
 IN YOUR MASTER'S BORROWED PLACE!

PASSARINO

POOR THING HASN'T GOT A CHANCE!

DON JUAN (PIANGI)
 HERE'S MY HAT, MY CLOAK AND SWORD.
 CONQUEST IS ASSURED,
 IF I DO NOT FORGET MYSELF AND LAUGH...

(Laughing, DON JUAN puts on PASSARINO's clothes and goes into the curtained alcove where the bed awaits. Although we do not yet know it, the Phantom has killed SIGNOR PIANGI. When we next see DON JUAN, it will be the PHANTOM.)

Meanwhile, we hear AMINTA (CHRISTINE) singing happily in the distance)

AMINTA (CHRISTINE)
 (Offstage, entering)
 "...NO THOUGHTS
 WITHIN HER HEAD,
 BUT THOUGHTS OF JOY!
 NO DREAMS
 WITHIN HER HEART,
 BUT DREAMS OF LOVE!"

PASSARINO
 MASTER?

DON JUAN (PHANTOM)
 (Behind the curtain)
 PASSARINO - GO AWAY!
 FOR THE TRAP IS SET AND WAITS FOR ITS PREY...

(PASSARINO exits. AMINTA takes off her cloak and sits down. SHE looks about her. No One. SHE starts on an apple. The PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. HE now wears PIANGI's robe, the cowl of which hides his face)

DON JUAN (PHANTOM)
 YOU HAVE COME HERE
 IN PURSUIT OF
 YOUR DEEPEST URGE,
 IN PURSUIT OF
 THAT WISH,
 WHICH TILL NOW
 HAS BEEN SILENT,

SILENT...

CHRISTINE

I HAVE COME HERE,
 THAT OUR PASSIONS
 AT LAST MAY MERGE...
 IN MY MIND
 I'VE ALREADY
 IMAGINED OUR
 BODIES ENTWINING,
 DEFENSELESS AND SILENT

PHANTOM

NOW YOU ARE HERE WITH ME:
 NO SECOND THOUGHTS,
 YOU'VE DECIDED,

BOTH

DECIDED...

PHANTOM

PAST THE POINT
 OF NO RETURN --
 NO BACKWARD GLANCES:
 OUR GAMES OF
 MAKE-BELIEVE ARE AT
 AN END...

PAST ALL THOUGHTS OF "IF" OR "WHEN" ---
 NO USE RESISTING
 ABANDON THOUGHT,
 AND LET THE DREAM
 DESCEND ...

WHAT RAGING FIRE
 SHALL FLOOD THE SOUL?
 WHAT RICH DESIRE
 UNLOCKS ITS DOOR?
 WHAT SWEET SEDUCTION
 LIES BEFORE
 US...?

BOTH

PAST THE POINT
 OF NO RETURN,
 THE FINAL THRESHOLD --
 THE BRIDGE
 IS CROSSED, SO STAND
 AND WATCH IT BURN...
 WE'VE PASSED THE POINT
 OF NO RETURN...

(By now the audience and SECURITY MEN have realized that it is the PHANTOM that stands in PIANGI'S place. CHRISTINE knows it too. SHE pulls back the hood of his cape, revealing HIM.)

PHANTOM

SAY YOU'LL SHARE WITH
 ME ONE LOVE, ONE LIFETIME...
 LEAD ME, SAVE ME
 FROM MY SOLITUDE...

(HE takes from his finger a ring, and holds it out to her. Slowly, SHE takes it and puts it on her finger.)

SAY YOU WANT ME
 WITH YOU
 HERE BESIDE YOU
 ANYWHERE YOU GO
 LET ME GO TOO --
 CHRISTINE,
 THAT'S ALL I ASK OF...

(RAOUL and the Policemen appear from the wings. Upstage, PIANGI'S hands slowly appear through the split in the curtain and open it. He is hanging by a rope, a long tongue drooping from the side of his mouth. He gasps a last breath and dies.

The PHANTOM looks towards the chandelier which commences swinging madly. He signals and it falls.

NOTE: All of this is supported by lighting effects and pre-recorded screams.)

SCENE 16

ONSTAGE (Cont'd)

When the lights come up, the reverse tabs are in. We observe the chaos backstage; PIANGI's body, CARLOTTA sobbing over him, props being cleared, drops being raised (or, in panic, lowered to the floor by mistake), the works. GIRY and RAOUL appear. During the following sequence, the chandelier must rise up into the ceiling and disappear as quickly as it descended.

ANDRE

My God! My God!

FIRMIN

We're ruined, Andre! Ruined!

(The lights reveal the backstage chaos.)

CARLOTTA

What is it? What has happened? Ubaldo.

(Rushing over to PIANGI's body)

Oh my darling, my darling... Who has done this...?

(Hysterical, attacking ANDRE)

You! Why did you let this happen?

GIRY

Monsieur le Vicomte! Come with me! I know where they are!

RAOUL

And can I trust you?

MEG

I'll come with you...

GIRY

No, Meg! No, you stay here!

(To RAOUL)

Come with me, monsieur, do as I say. But hurry or we shall be too late --

(Lights fade.)

SCENE 17

THE LABYRINTH UNDERGROUND

Once again, way upstage, we see the PHANTOM and CHRISTINE in the boat making their way under various arches towards the audience on the underground lake.

PHANTOM

DOWN ONCE MORE
TO THE DUNGEON
OF MY BLACK DESPAIR!
DOWN WE PLUNGE
TO THE PRISON
OF MY MIND!
DOWN THAT PATH
INTO DARKNESS
DEEP AS HELL!

(HE pauses a moment, rounding on her bitterly)

WHY, YOU ASK,
WAS I BOUND AND CHAINED
IN THIS COLD AND DISMAL PLACE?
NOT FOR ANY
MORTAL SIN, BUT THE
WICKEDNESS OF
MY ABHORRENT FACE!

CHORUS (Offstage)

TRACK DOWN THIS MURDERER!
HE MUST BE FOUND!

PHANTOM

HOUNDED OUT BY
EVERYONE!
MET WITH HATRED
EVERWHERE!
NO KIND WORD FROM
ANYONE!
NO COMPASSION
ANYWHERE!

CHRISTINE, CHRISTINE
WHY, WHY...

(RAOUL and GIRY appear Upstage on the bridge)

GIRY

He lives across the lake, monsieur. This is as far as I dare go.

RAOUL

Madame Giry, thank you.

(SHE turns to go back up the slope. RAOUL looks down at the water. HE removes his coat, leaps over the railing and plunges in.

Simultaneously, the MOB appears in the theatre. Perhaps some in the auditorium and others on the stage, carrying torches and lanterns and pursuing the PHANTOM.)

CHORUS

TRACK DOWN THIS MURDERER HE MUST BE FOUND!
 TRACK DOWN THIS MURDERER
 HE MUST BE FOUND!
 HUNT OUT THIS ANIMAL
 WHO RUNS TO GROUND!
 TOO LONG HE'S
 PREYED ON US --
 BUT NOW WE KNOW:

CHORUS 1

THE PHANTOM OF
 THE OPERA IS THERE,

CHORUS 2

THE PHANTOM OF
 THE OPERA IS THERE,

CHORUS 3

THE PHANTOM OF
 THE OPERA IS THERE,

CHOURS 3

DEEP DOWN BELOW.
 BELOW.

CHORUS 4

HE'S HERE:
 THE PHANTOM OF THE OPERA...

HE'S HERE:
 THE PHANTOM OF THE OPERA...

(As the MOB disappears, the rest of
 the lair comes into view.)

SCENE 18

THE PHANTOM'S LAIR.

The wax doll of CHRISTINE sits crumpled on a large throne, wearing only the veil. CHRISTINE now wears the wedding gown. The PHANTOM drags CHRISTINE roughly into the lair. SHE falls to the ground.

CHRISTINE

HAVE YOU GORGED YOURSELF
AT LAST, IN YOUR
LUST FOR BLOOD?
(No reply)
AM I NOW TO BE
PREY TO YOUR
LUST FOR FLESH?

PHANTOM

(Coldly)
THAT FATE WHICH
CONDEMNNS ME
TO WALLOW IN BLOOD
HAS ALSO DENIED ME
THE JOYS OF THE FLESH...
THIS FACE -
THE INFECTION
WHICH POISONS OUR LOVE...

THIS FACE
WHICH EARNED
A MOTHER'S FEAR
AND LOATHING...
A MASK,
MY FIRST
UNFEELING SCRAP
OF CLOTHING...

(Now standing behind her, HE places
a wedding veil on her head)

PITY COMES
TOO LATE --
TURN AROUND
AND FACE YOUR FATE:

(HE turns HER around)

AN ETERNITY OF THIS
BEFORE YOUR EYES!

(THEY are almost touching. SHE looks calmly
and coldly into his face.)

CHRISTINE

THIS HAUNTED FACE
HOLDS NO HORROR
FOR ME NOW...
IT'S IN YOUR SOUL
THAT THE TRUE
DISTORTION LIES...

(A stunned silence. It is broken as the
PHANTOM suddenly senses RAOUL's presence.)

PHANTOM

WAIT! I THINK, MY DEAR,
WE HAVE A GUEST!

(Behind the portcullis, RAOUL climbs out of
the water. The PHANTOM roughly tosses the
dummy aside and takes his place on the
throne.)

CHRISTINE

(Seeing RAOUL, stunned.)

Raoul...!

PHANTOM

(To RAOUL, with a mock-courteous bow)

SIR, THIS IS INDEED
AN UNPARALLELED DELIGHT!
I HAD RATHER HOPED
THAT YOU WOULD COME.
AND NOW, MY WISH COMES TRUE -
YOU HAVE TRULY MADE MY NIGHT!

RAOUL

(Pleading, grasping the bars of the gate.)
FREE HER!
DO WHAT YOU LIKE,
ONLY FREE HER!
HAVE YOU NO PITY?

PHANTOM

(To CHRISTINE, dryly)
YOUR LOVER MAKES A PASSIONATE PLEA!

CHRISTINE

PLEASE, RAOUL, IT'S USELESS...

RAOUL

I LOVE HER!
DOES THAT MEAN NOTHING?
I LOVE HER!
SHOW SOME COMPASSION...

PHANTOM

(Snarls furiously at RAOUL)
THE WORLD SHOWED NO
COMPASSION TO ME!

RAOUL

(Calming.)
CHRISTINE...
CHRISTINE...
(To PHANTOM)
LET ME SEE HER...

PHANTOM

(Dry again.)
BE MY GUEST, SIR

(HE gestures and the fence rises. RAOUL
staggers in and goes to CHRISTINE.)

MONSIEUR, I BID YOU WELCOME!

(As RAOUL begins to lead CHRISTINE back to
the fence, the PHANTOM gestures again and it
lowers. Once again, THEY are trapped.)

DID YOU THINK THAT
I WOULD HARM HER?
WHY WOULD I MAKE HER PAY

FOR THE SINS WHICH ARE YOURS

(He signals a cage, which snaps instantly from the floor to encircle RAOUL. Once in place, knives pop from inside it, almost grazing him. The cage rises six feet from the floor dramatizing CHRISTINE's inability to get to him.)

ORDER YOUR FINE HORSES NOW!
 RAISE UP YOUR HAND TO THE LEVEL OF YOUR EYES!
 NOTHING CAN SAVE YOU NOW--
 EXCEPT PERHAPS CHRISTINE...
 (HE turns to her)
 START A NEW LIFE WITH ME--
 BUY HIS FREEDOM WITH YOUR LOVE!
 REFUSE ME, AND YOU SEND YOUR LOVER TO HIS DEATH!
 THIS IS THE CHOICE --
 THIS IS THE POINT OF NO RETURN!

CHRISTINE

THE TEARS I MIGHT HAVE SHED
 FOR YOUR DARK FATE
 GROW COLD
 AND TURN TO TEARS OF HATE.

RAOUL

CHRISTINE, FORGIVE
 ME, PLEASE FORGIVE ME...
 I DID IT ALL FOR YOU,
 AND ALL FOR NOTHING...

PHANTOM

TOO LATE FOR
 TURNING BACK.
 TOO LATE FOR
 PRAYERS AND
 USELESS PITY...

PAST ALL HOPE OF
 CRIES FOR HELP:

 NO POINT IN FIGHTING --
 FOR EITHER WAY
 YOU CHOOSE,
 YOU CANNOT WIN!

CHRISTINE

FAREWELL,
 MY FALLEN IDOL...
 AND FALSE FRIEND...
 WE HAD SUCH HOPES,
 AND NOW THOSE HOPES
 LIE MURDERED.

RAOUL

SAY YOU
 LOVE HIM,
 AND MY LIFE IS
 OVER!
 EITHER WAY
 YOU CHOOSE,
 HE HAS TO WIN...

PHANTOM

SO DO YOU END
 YOUR DAYS WITH ME,
 OR DO YOU SEND

HIM TO HIS GRAVE?

RAOUL

WHY MAKE HER LIE
TO YOU TO SAVE
ME?

PHANTOM

PAST THE POINT
OF NO RETURN -
THE FINAL
THRESHOLD...

HIS LIFE
IS NOW THE
PRIZE WHICH YOU
MUST EARN!

YOU'VE PAST
THE POINT
OF NO RETURN...

CHRISTINE

ANGEL
OF MUSIC.
WHO DESERVES
THIS?

WHY
DO YOU
CURSE
MERCY?

ANGEL OF MUSIC...

RAOUL

FOR PITY'S
SAKE, CHRISTINE,
SAY NO! DON'T
THROW YOUR LIFE
AWAY FOR MY SAKE.

I FOUGHT SO HARD
FREE YOU...

CHRISTINE

YOU DECEIVED ME --
I GAVE MY MIND
BLINDLY...

(A pause. The PHANTOM looks coldly at
CHRISTINE.)

PHANTOM

YOU TRY MY PATIENCE --
MAKE YOUR CHOICE!

(SHE reflects for a moment, then with resolution moves
slowly toward the PHANTOM.)

CHRISTINE

(Quietly at first, then with growing
emotion.)

PITIFUL CREATURE
OF DARKNESS...
WHAT KIND OF LIFE
HAVE YOU KNOWN... ?

GOD, GIVE ME COURAGE
TO SHOW YOU
YOU ARE NOT
ALONE!

(Now calmly facing him, SHE kisses him long and full on the lips. The embrace lasts a long time. RAOUL watches in horror and

wonder. Finally, THEY break, the PHANTOM stunned and trembling. Very slowly HE moves towards Raoul. THE PHANTOM signals the cage down to the floor, and ultimately it disappears as it appeared - in a snap. Simultaneously, MOBS A and B are heard upstage)

PHANTOM	MOB A	MOB B
TAKE HER -	TRACK DOWN THIS	
FORGET ME -	MURDERER -	
FORGET ALL OF THIS.	HE MUST BE FOUND!	WHO IS THIS MONSTER,
LEAVE ME ALONE -		THIS MURDERING
FORGET ALL	HUNT OUT THIS	BEAST?
YOU'VE SEEN.	ANIMAL,	
GO NOW -	WHO RUNS TO GROUND!	REVENGE FOR PIANGI!
DON'T LET THEM		REVENGE FOR BUQUET!
FIND YOU!		
TAKE THE BOAT.	TOO LONG HE'S	
SWEAR TO ME	PREYED ON US	THIS CREATURE
NEVER TO TELL...	BUT NOW WE KNOW:	MUST NEVER GO FREE...
THE SECRET YOU KNOW	THE PHAN...	THE PHAN...
OF THE ANGEL IN		...TOM OF THE OPERA
HELL!	...TOM OF THE OPERA	IS THERE, DEEP DOWN
	IS THERE, DEEP DOWN	BELOW...
GO..	BELOW...	
GO NOW		
GO NOW AND LEAVE ME!		

(RAOUL and CHRISTINE move off toward the boat. The PHANTOM looks at the music box and listens to it as, magically, it starts up.)

PHANTOM

(To the music box.)

MASQUERADE...
PAPER FACES ON PARADE...
MASQUERADE...

HIDE YOUR FACE,
SO THE WORLD WILL
NEVER FIND YOU...

(CHRISTINE re-enters and walks slowly toward him. SHE takes off her ring and holds it out to the PHANTOM.)

CHRISTINE, I LOVE YOU...

(SHE hurries off. The PHANTOM puts the ring on his finger. In the distance we see CHRISTINE and RAOUL in the boat as it pulls away in the shadows.)

CHRISTINE

SAY YOU'LL SHARE WITH
ME ONE
LOVE, ONE LIFETIME...

RAOUL

SAY THE WORD,
AND I WILL FOLLOW YOU...

CHRISTINE

SHARE EACH DAY WITH ME
EACH NIGHT
EACH MORNING

PHANTOM

(Looking after her)
YOU ALONE
CAN MAKE MY SONG TAKE FLIGHT --
IT'S OVER NOW,
THE MUSIC OF THE NIGHT...

(The PHANTOM walks slowly towards the throne and sits on it, gathering his cloak around him. At the same time, members of the MOB appear above, climbing down the portcullis. By the time THEY reach the bottom the PHANTOM has entirely covered himself with the cloak.

One member of the MOB manages to slip through the bars of the portcullis. It is MEG. SHE crosses to the throne tentatively but courageously.

(MEG pulls the cloak away, revealing empty chair. The PHANTOM has vanished, leaving only his white mask. In wonder she reaches out and picks up the mask in her small hand. SHE holds the mask up to the audience as...)

THE CURTAIN FALLS

(For the final bow, the company - as usual - gestures upstage to the space through which the other principals have appeared - nothing happens. Instead, there is pyro and smoke and the PHANTOM reappears from the downstage center trap. The company adjusts for the bow.)

After the Conductor's bow, the entire company gestures above and the chandelier comes in for its bow.)