

**The Phantom of the Opera**

Adaptation and Scenario by Elliot Clawson and Raymond L. Schrock

Fifth Revised Shooting Script (circa October-November 1924)

THE PHANTOM OF THE OPERA

(The following foreword is to be presented on a moving scroll that moves up)

FOREWORD

Dear patrons of the Silent Drama ...  
 In this present era of discovery and invention  
 Spiritualism and other psychic phenomena are scoffed  
 at by the masses in general. Therefore, we ask you  
 to bear with us while we unfold for your entertain-  
 ment, the story of the "Opera Ghost" which really  
 did exist according to the memoirs of the late M.  
 Faure, Chief of the Paris Secret Police, whose  
 weird tale of a criminal investigation which lead  
 him to an opaque veil that cloaked the supernatural  
 now lies in the archives of the National Academy  
 of Music in the French Capitol.

FADE OUT

1. FADE IN  
 CLOSE SHOT on a volume which rests on a rich  
 velvet table scarf-- on the book is the title in  
 French --MEMOIRES OF M. FAURE, CHIEF OF THE PARIS  
 SECRET POLICE. As the French letters dissolve into  
 English and we play long enough to identify, a  
 hand enters scene and opens volume to the preface.
  
2. CLOSE VIEW of the first page of the Preface which reads:  
 To whom it may concern:-  
 Before unfolding my hair-raising experience in  
 making an investigation of the murderous crimes at-  
 tributed to the "Opera Ghost" it will be necessary  
 for me to relate a few interesting facts concerning  
 the Paris Opera house, where the Ghost existed.  
 The Paris Opera house was conceived by Louis  
 Napoleon III, after an unsuccessful attempt to  
 duplicate the world power of his illustrious uncle,  
 the great Napoleon, as a sop to his suffering and  
 war-ridden subjects.  
 (a hand turns the page over revealing a picture of  
 Louis Napoleon III, as the military emperor)  
 It was designed and executed by that  
 celebrated architect, Jean Louis Charles Garnier, who

later built the Forum of Trajan and the Temple of Vesta in Rome--and the Casino at Monte Carlo.

(A hand turns the page over revealing a picture of Jean Louis Charles Garnier)

No European capital possesses an opera house so comprehensive in plan and execution, nor can boast an edifice so vast and splendid.

(A hand turns the page over revealing a picture of the Paris Opera house to show its magnitude and decorative design.)

Its construction began in 1851, and was estimated to cost thirty-five million francs, and it required twelve years for completion. It contains 583 dressing rooms, 2551 doors and 7893 keys; 14 furnaces and 450 grates; 16 miles of gas pipe, 9 reservoirs and two tanks holding 22,222 gallons of water.

(A hand turns the page over and we read further)

During the revolution of 1870, the construction was halted for a time, when Napoleon III lost his throne and the present Republic of France was declared.

It was during those dark days of bloodshed that the building was used as a military headquarters. Its vast cellars turned into dungeons for prisoners, and secret passages and torture chambers installed to satisfy the blood lust of a crazed populace.

(A hand turns the page over revealing the first page of M. Faure's memoirs.)

Many were the skeptics who scoffed at the idea of the "Opera Ghost" but the few upon whose word I could rely believed in its existence; vowing that the opera house bore a curse, dating back to the time when the Second Commune carried on a wholesale massacre of the Nobility in the dark cellars. LAP DISSOLVE INTO:

### 3. EXT. PARIS OPERA HOUSE.

It is night and under the gas lights we see the arrival of the nobility and the elite of Paris in carriages. There are a throng of curious bystanders of both sexes eager to see the aristocracy.

## 4. INT GRAND STAIRCASE #1. . . AMBER

This is a cross shot of the staircase, something of the view shows in the first illustration in the book. The scene presents a gorgeous picture. Circulating on the stairway are the elite, the wealthy, the aristocratic, the military, the fashionable of Paris. The carriage and general manner of the people is very light and informal. Some wear opera hats tilted at an angle, and others not. The men, women, officers and attendants of the opera are dressed for the period of approximately 1890. The women are beautifully gowned as the Paris Grand Opera is the show place of the fashionable world. The number of people will be governed by what is required to comfortably fill the big set. Crowds will also be seen moving in the four galleries, while others will circulate upon the staircases which lead downward at either side of the main stairs. It is a scene of gaiety and laughter.

## 5. INT. GRAND STAIRCASE #2. . AMBER.

This is a longer shot taking in the set -- up to and including the third gallery. This is as high up as the cornice. In this shot the galleries are seen filled with a gay throng. A general movement of exit toward the auditorium begins.

## 6. INT GRAND STAIRCASE #3 . .AMBER

This is the entire grand staircase set, including the dome. There are people now seen in the fourth gallery. The general movement of the crowd toward the auditorium continues.

7. INT. AUDITORIUM.  
LONG SHOT. . AMBER.

It is the hour before the overture and first curtain of the opera Faust --The curtain is down and people are entering from both side entrances, and the entrance below the Portierre. The aisles are crowded, not only with those seeking

their seats, but also with groups. All are laughing and talking. The atmosphere is free and informal. Many are standing or lounging against the seats, gossiping with acquaintances a few seats distant. The chandelier is a blaze of light. The musicians (71 including the director) are filling in and taking their places in the orchestra pit. There is life and a fluttering of motion in all of the boxes except Box Five and one on the opposite side.

8. A LONG SHOT. .AMBER

As people are seen from high, shooting down upon the orchestra and stage and is calculated to show the great chandelier to best advantage. The audience is slowly being seated.

9. AN INTIMATE SHOT IN THE PORTIERRE

As people are being seated and chat with one another.

10. INTIMATE SHOT OF THE BOXES ON ONE SIDE.

General atmosphere scenes to show the nobility and the gorgeous gowns worn by the women.

11. INT. ON BACK STAGE. . AMBER

This is a general shot of the backstage before the rise of the curtain and must be most interesting and picturesque. THE GENERAL ATMOSPHERE IS ONE OF CHAOS and confusion. Sixty stage hands are moving about the large pieces of scenery. They are putting up the set for the first scene, the home of Faust the aged alchemist. In evidence are carpenters, florists, drapers, curtain hangers, firemen, call-boys and property men. In the rear of the stage is the dressing room corridor leading to the numerous dressing rooms.

TITLE

M. DEBIENNE AND M. POLIGNY, MANAGERS  
OF THE OPERA HOUSE.

12. INT. MANAGER'S OFFICE.  
FULL SHOT

Discovered M. Debienne, M. Poligny and M. Lavelle, Secretary. The corpulent M. Debienne and the slender M. Poligny appear to be in the throes of a great mental stress - Debienne mops his perspiring forehead and exhales deep sighs of despair while Poligny stares into space with a gloomy expression -- at his desk nearby sits M. Lavelle, their secretary, a bright dapper fellow, whose whistling at such a trying moment grates on the managers' nerves-- every now and then he glances with contempt and annoyance at the others' discomfiture--Debienne glances despairingly at a large volume which lies before them on the table open.

INSERT OF VOLUME:

IT WILL BE BEST FOR YOU TO PERSUADE MME. CARLOTTA NOT TO SING THE ROLE OF MARGUERITE ON PRESIDENT'S NIGHT AND GIVE THE OPPORTUNITY TO CHRISTINE DAAE HER UNDERSTUDY.

(Signed) THE GHOST

BACK:

Debienne's face shows his terror - he looks appealingly toward Poligny, who shrugs his shoulders hopelessly. Lavelle laughs heartily, then says with contempt:

TITLE

"WHAT COULD BE MORE RIDICULOUS THAN ANYONE BELIEVING IN GHOSTS?"

BACK:

Debienne and Poligny sit up with frightened and amazed starts - then look toward Lavelle who laughs in scorn --suddenly all three start and look toward the door.

13. CLOSE UP of outside of heavy carved door.

A thin, bony and wrinkled hand is knocking.

14. INT. MANAGER'S OFFICE.

Debienne cowers in alarm and Poligny clutches the arms of his chair for support - then Lavelle arises with a contemptuous snort and strides to the door.

15. SEMI C.V. INSIDE HEAVY CARVED DOOR.

As Lavelle enters scene and then opens the door with a look of contempt -- the corridor is empty. Lavelle looks out, up and down -- then he recoils and the contempt turns to terror - he closes the door and bolts it - then stands there listening and paralyzed with terror.

16. INT. CARLOTTA'S DRESSING ROOM.

We see the voluptuous Carlotta being dressed for the part of "Marguerite" by her maid.

TITLE MME. CARLOTTA, PRIMA DONNA OF THE PARIS  
OPERA COMPANY.

16-A. SEMI C.V. OF CARLOTTA (before mirror.)

This is the character study of a vain, temperamental creature, who surveys herself in the mirror -- suddenly she starts and stares into the mirror --in the mirror's reflection can be seen the door to the corridor and underneath the door an envelope is being slipped --she calls her maid and directs her to get the letter.

17 INT CARLOTTA'S DRESSING ROOM.

As the maid gets the letter from under the door and delivers it to Carlotta.

17-A. SEMI C.V. OF CARLOTTA (Before mirror)

As she opens the letter with a vain smile, thinking it from some admirer-- then as she reads, she gasps:

INSERT OF LETTER: "If you sing tonight, you will be  
doing so in a house with a curse on it."  
(signed) THE GHOST

BACK:

Carlotta looks up from the letter in amazement--the bitter rage fills her--she is furious and she tears the letter in pieces and hurls them over her shoulder in contempt as she talks to herself.

18. INT CHRISTINE DAAE'S DRESSING ROOM.

Discovered Christine also dressing for the part of Marguerite, but all alone --she appears sad and wistful.

CHRISTINE DAAE, A WISTFUL LITTLE  
CREATURE WITH A MARVELOUS VOICE.  
AND THE UNDERSTUDY TO THE DYNAMIC  
CARLOTTA, WHOSE PERFECT HEALTH  
HAS KEPT CHRISTINE WAITING IN  
VAIN FOR THE BIG OPPORTUNITY.

SEMI C.V. OF CHRISTINE.

This is a character study of a wistful, sad-eyed creature, who dresses listlessly because she has about given up hope--a couple of tears roll down her cheeks, though she strives bravely to keep them back --then she dashes them away with her sleeve, angry at her weakness--all of a sudden she starts and listens.

INT. BEHIND MIRROR IN CORRIDOR...FAINT GREEN

Upon the wall is a shadow. It is shooting over a man's shoulder against which is a violin which is

being played.

MED SHOT IN CHRISTINE'S DRESSING ROOM

As she slowly arises and crossing to the mirror kneels before it in an attitude of prayer.

SEMI C.V. BEFORE MIRROR

As Christine finishes her silent prayer, crosses herself then raises her face which now registers exaltation--she begins to sing and act the part of Marguerite before the mirror.

YEARS BEFORE, CHRISTINE'S FATHER  
PROMISED HER THAT WHEN HE DIED, HE  
WOULD SEND THE "ANGEL OF MUSIC" FROM  
HEAVEN TO TRAIN HER VOICE--AND HER  
SIMPLE SOUL BELIEVED THAT HE HAD.

BACK:

Christine continues to sing with increasing exaltation.

INT. IN CORRIDOR BACK OF MIRROR. .FAINT GREEN.

The shadow of the violin is still playing.

INT. CHRISTINE'S DRESSING ROOM. . AMBER

Christine is singing exultantly before the mirror. She comes to the end of her song and listens in the direction of the mirror with a faraway look in her eyes, then holding out her hands toward the mirror, she says pleading:

"OH ANGEL OF MUSIC! I'VE STUDIED  
SO HARD. WILL I EVER GET THE CHANCE  
TO SING THE ROLE OF MARGUERITE?"

INT. BEHIND MIRROR IN CORRIDOR. . FAINT GREEN

The shadowy violin strikes the last note. The shadowy violinist now assumes a profile position and reveals an outline of a head, face, neck and shoulders in shadow--it speaks: Then a mysterious voice, as if from Heaven, sounded in her ears:

"MY CHILD, DO NOT LOSE HOPE--  
YOUR GREAT DESIRE IS SOON TO BE  
REALIZED."

SEMI C.V. OF CHRISTINE BEFORE MIRROR.

She is overcome with great happiness--her eyes dance--her bosom heaves--she clasps and unclasps her hands with joy.

NOT FAR FROM THE PARIS OPERA  
HOUSE -- THE CAFE EPINARD.

EXT. PARIS BOULEVARD. - NIGHT  
FADE IN:

This is a picture of what people imagine the fashionable night life of Paris to be. The scene is an open boulevard cafe. These tables are sheltered by ornate awnings. The period of 1890. The cafe and street are electric lighted.

It is a scene of laughter and gaiety. The women are dressed in the evening dress of the period. The large windows facing the sidewalk are open and all is lightness and merriment inside. The sidewalk tables are filled. Fashionably dressed people are promenading up and down the sidewalk. Carriages are drawing up and departing, parties are bidding each other goodbye.

SEMI C.V. AT ONE OF THE TABLES.

Discovered Capt. Raoul de Chagny, wearing a dress

uniform of the French army. He has a beautiful girl beside him and across from them are seated the Vicomte Philippe, Raoul's brother and the Comtess, his wife. It is easy to see that Raoul is the life of the party and that his brother is proud of him--also that the girl beside him is smitten on him.

CAPTAIN RAOUL DE CHAGNY, OF THE OLD  
ARISTOCRATIC HOUSE OF CHAGNY, ENVIED  
BY ALL THE YOUTH OF PARIS, BECAUSE OF  
HIS WAY WITH WOMEN.

C.V. OF RAOUL

This is a character study of a light hearted, witty young Lothario, who apparently doesn't take anything seriously - not even life.

SEMI C.V. RAOUL - and his companion, the beautiful girl.

He leans toward her and there is a look of devilry in his dancing eyes, as he whispers:

"YOU'RE INTOXICATING, MARIE. .I LIKE  
TO MAKE LOVE TO YOU SOMETIME. . IN  
THE MOONLIGHT!"

BACK:

The girl is all thrilled and quivers with delight at his flattery--his hand moves down under the table.

CLOSE UP UNDER TABLE.

As Raoul's hand searches and finds Marie's hand giving it a squeeze - the way she starts indicates how she is thrilled.

SEMI C.V. PHILIPPE AND THE COMTESS

They are watching, with looks of satisfaction.

RAOUL'S BROTHER, THE VISCOUNT  
PHILIPPE AND HIS WIFE THE  
COMTESS.

BACK:

The Comtess whispers behind her fan to her husband:

"MARIE AND RAOUL SHOULD MAKE A  
GREAT MATCH. I'M THANKFUL YOU  
BROKE UP THAT SILLY INFATUATION  
HE HAD FOR THAT CHRISTINE DAAE  
PERSON."

BACK:

Philippe nods and a worried sort of expression  
comes over his face--He replies:

"HE HASN'T FORGOTTEN HER. I  
FIND HE'S BEEN HUNTING ALL  
OVER PARIS FOR HER."

BACK:

The Comtess shows displeasure and contempt.

SEMI C.V. OF TABLE

Raoul is still playing up to Marie and she is simply  
wild about him--then Philippe produces his watch  
and says with a start:

"WE'LL BE LATE FOR THE OPERA  
IF WE DON'T HURRY!"

BACK:

This brings Raoul and Marie back to earth - he

springs up to help Marie into her wrap and Philippe does likewise for his wife- then the party moves out toward the boulevard.

MED. SHOT OF BOULEVARD AT CAFE CURB.

As a footman calls for a carriage - Raoul and party as they get in and are driven off.

BACK STAGE.

LONG SHOT

Showing that the set for the first act is almost ready.

SEMI C.V. ON STAGE --near dressing room corridor.

A burly type is directing the movement of scenery and close beside him stands another type who is stitching some canvas rip in a wing -- behind them is another type, a clownish fellow pretending to be sweeping, but with his eyes on the ballet girls in corridor entrance, who taunt him by kicking up their legs at him.

SIMON BUQUET, HEAD SCENE SHIFTER

CLOSE UP OF SIMON BUQUET.

This is a character study of a radical type who issues orders in a sharp, domineering manner.

SIMON'S BROTHER, JOSEPH.

CLOSE UP OF JOSEPH

This is a character study of an opposite type to Simon--a slow, lymphatic temperament - the type to be pitied- he finishes mending the torn canvas and straightens up, wincing at his cramped back

and making agonized faces.

SEMI C.V. JOSEPH BUQUET.

As Simon enters scene and affectionately rubs his back for him - Buquet accepts his brother's aid in a manner that shows he is accustomed to being petted by Simon and he likes it. Simon puts his arm about his brother's shoulder and says:

"A COLD GLASS OF BEER WOULD DO WONDERS  
FOR YOUR ACHING BACK, TAKE A SNEAK."

BACK:

Joseph rewards Simon with a grateful smile - smacks his lips and ambles off with Simon watching after him, with brotherly interest and affection. When Simon turns casually and looks toward dressing room corridor, he starts in annoyance, as he sees:

INTIMATE SHOT OF FLORINE AND SOME BALLET GIRLS. AMBER.

Florine, through his long association with the Opera has never lost his appreciation of beautiful limbs. He cannot keep his mind on his business. The girls, of course, all know Florine. The girls tickle and otherwise make sport with Florine. He has a smile for each of them. One of them makes a broad sweep with her legs and just touches him in the back of the cap - tilting the visor of the cap over his eyes.

EVERY STAGE CREW HAS ITS CLOWN  
AND THE PARIS OPERA HAD FLORINE PAPILION.

C.V. OF FLORINE

As he raises the visor of his cap and makes silly faces at the girls, using his broom as a sword at his side.

## C.V. OF SIMON

He frowns savagely and strides toward Florine who is off scene.

## INTIMATE SHOT OF FLORINE AND SOME BALLET GIRLS

Florine is clowning and does not see Simon who enters scene behind him --then as Florine stoops in a low bow, Simon kicks him in the pants. Florine becomes rigid, but does not look around. He knows that this is not a woman's kick. Without looking around he steps upon a scene elevator and disappears below with a piece of scenery.

## 39. INT. MANAGER'S OFFICE.

The corpulent Debienne is seated in chair in a state bordering on collapse - his partner the slim Poligny, paces the floor in agony--both start as the door opens and their secretary M. Lavelle enters, wringing his hands and all upset. His face is severely scratched, showing where finger nails have left their marks as they clawed down his face --the managers gasp at the sight of his face. He chokes as he says:

"CARLOTTA'S IN A TERRIBLE TEMPER!  
SHE SAYS THAT CHRISTINE DAAE WILL  
SING HER ROLE TONIGHT,--OVER HER  
DEAD BODY!"

BACK:

Debienne gasps in agony and sinks back in his chair-- Poligny almost collapses and Lavelle grabs his wounded face with his kerchief.

## 40. INT. CARLOTTA'S DRESSING ROOM

A maid is completing her for the part of Marguerite -- she is boiling over with rage which makes it difficult for the maid to dress her. She

talks excitedly to her personal manager, a type,  
saying:

"A GHOST DOESN'T WANT ME TO SING!  
IMAGINE ANY THING SO RIDICULOUS!"

BACK:

Carlotta bursts into scornful laughter - she'll  
show them --they won't put anything over on her  
so clumsy as all that.

41. INT. AUDITORIUM - from rear toward stage.

This shows the house nearly filled and the orchestra  
starts the overture.

42. CLOSE UP IN ONE BOX.

Two young ladies and their parents are seated in  
the box- the one girl is looking the house over  
with her opera glasses, suddenly she turns them  
toward the opposite tier of boxes and a happy smile  
appears on her face as she sees:

43. CLOSE UP IN PHILIPPE'S BOX.

Philippe, the Comtess, Raoul and Marie are just  
being seated. Raoul always extending himself to  
be attentive to Marie.

44. CLOSE UP IN BOX AS IN SCENE 42.

The girl lowers the opera glasses and her heart  
beats fast - her eyes dance-- she nudges her  
girl companion and says:

"OVER THERE IS THAT HANDSOME CAPT.  
RAOUL DE CHAGNY. LUCKY GIRL TO BE  
WITH HIM."

BACK:

The girl finishes speech and lends the glasses to her eager and interested companion who looks as directed by the other.

45. AN INTIMATE SHOT (CLOSE UP) RAOUL AND MARIE.

He is bending close to her, a mischievous smile on his face and whispering sweet words of flattery into her ears -- she is all thrills and emotion.

46. CLOSE UP IN BOX AS IN SCENE 44.

The second girl still looks thru the glasses - her bosom rising and falling with emotion, her expression one of envy - the first girl thinks she has had a long enough look, as she takes another look herself. The other sighs deeply and says enviously:

"WHAT COULD BE MORE HEAVENLY  
THAN TO BE LOVED BY A MAN  
LIKE HIM?"

BACK:

Without removing the glasses from her eyes, the first girl also sighs and nods in the affirmative.

BOX #5 IN THE GRAND TIER WAS  
NEVER PUT ON SALE, BECAUSE THE  
OPERA GHOST HAD DEMANDED IT FOR  
HIS PERSONAL USE.

47. INT. BOX CORRIDOR. . . AMBER.

At the end of this corridor is a door to the stage and in the foreground is the entrance to Box #5, so designated plainly above the door. The door from the stage opens and Meg Giry, an old hag enters, carrying a footstool and a vase of

flowers--she talks to herself and walks with an unfirm tread to the door to box 5, where she enters.

INTERIOR ANTE ROOM TO BOX 5.

As Meg Giry enters and selects a program from a pile on a small table -- then proceeds into the box through door also marked #5

INTERIOR BOX 5.

As Meg Giry enters, there is a motherly attitude about her as she carefully arranges the flowers in the vase on a small stand--places the footstool before one of the chairs and places the program on the same chair.

MOTHER MEG GIRY, EMPLOYED BY  
THE THEATRE TO KEEP CLEAN  
THE BOXES ON THE GRAND TIER.  
TO HER THE GHOST IS A FINE  
GENTLEMAN, WHO LEAVES LARGE  
TIPS FOR HER SERVICES.

BACK:

Mother Giry surveys her work critically, then changes the position of the chair and footstool a trifle-- picks up a few bits of lint, then exits with a satisfied smile.

MED. SHOT IN DRESSING ROOM CORRIDOR.

In f.g. are a number dandies of the time with flowers and candies, quarreling for first place outside of a dressing room door - then one knocks and a maid opens the door from within revealing the dressing room of La Sorelli, leader of the ballet and the lovely ballet queen herself - the dandies are admitted.

LA SORELLI, LEADER OF THE BALLET.

SEMI CLOSE UP AT A COUCH BEFORE A DRESSING TABLE.

La Sorelli is just dressing for the ballet - she turns and smiles as the dandies crowd about her with their gifts, eager for her favor.

INT. DRESSING ROOM CORRIDOR.

Another section of same corridor as in 13. Here we see a general commotion of ballet girls, some in pink tights and others partly dressed running in and out of dressing rooms buying and drinking cassiaie and beer from a vendor. Some are singing - some dancing and some quarreling.

AN INTIMATE SHOT OF GROUP OF BALLET GIRLS.

They are having a serious confab - one of the girls eyes are dilated to a great size as she tells the others

"MOTHER GIRY SAYS SOMETHING  
TERRIBLE IS GOING TO HAPPEN TO-  
NIGHT -- CAUSE THE GHOST ORDERED  
THE MANAGERS TO LET CHRISTINE  
DAAE SING MARGUERITE INSTEAD OF  
CARLOTTA."

BACK:

The other ballet girls laugh in derision and disbelief. Then one bold girl says with a laugh:

"YOU TALK LIKE THAT CRAZY SCENE  
SHIFTER, JOSEPH BUQUET. LET'S  
GO DOWN IN THE CELLARS AND  
HAVE HIM INTRODUCE US TO THE  
GHOST."

BACK:

The other girls excepting the one who spoke first agree it will be a great lark - they try to pull the frightened one along, but she fights loose and runs away.

MED. SHOT OF DRESSING ROOM CORRIDOR (toward stage.)

As frightened ballet girl runs toward rear while the bold group led by the one who made the dare leads the way forward -- all are laughing in scorn of such a thing as a Ghost. They reach head of cellar steps and pause. Each wants the other to go first - they tug at each other and one girl is pushed ahead. Then the others follow down the steps.

BENEATH THE OPERA. . . THE CELLARS,  
ONE BENEATH THE OTHER, ARE FIVE DEEP  
AND IN THE LOWEST THERE IS A LAKE.

IT IS AN UNDERGROUND CITY . . A  
CITY OF ROMANCE AND TRAGEDY. .  
HOUSING A MYSTERIOUS PEOPLE WHO  
LIVE FOREVER IN DIM LIGHT. .  
AMIDST OLD SHADOWS OF STRANGE  
PLACES.

INT. FIRST CELLAR. . FAINT GREEN.

Florine enters from beyond the arched doorway in the rear. He starts up the step toward the dressing room corridor. The six ballet girls, holding each other by the arms and huddled together, enter to the landing in the stairs. They pretend great fright. They cluster around Florine and bowl him down the stairs again. They are not going to be left alone.

A LONGER SHOT. . FAINT GREEN

The ballet girls run in to the landing upon the stairs. They call to Florine and he meets them at

the foot of the stairs.

MED. CLOSE UP AT FOOT OF STAIRS. . FAINT GREEN

The girls want him to lead them to Joseph Buquet. He is proud of their confidence and he beams. The girls surround him and each takes hold of his arm or his belt and the group moves through the arch and exits to the right.

INT. CELLAR SHOT. .#4. . FAINT GREEN

This is the set in which there is a headless statue. In this scene, however, the light is not on the headless statue and it can hardly be seen. Joseph Buquet is at work under a shaded gas jet, sewing up the cheek of John the Baptist. Florine and the ballet girls enter. The girls huddle around Buquet as if they found protection in his presence. They begin to question the glassy eyed man, he looks around apprehensively as if all the shadows might be inhabited. As Buquet talks he switches the head around, sometimes holding it by the hair. This head has practical eyes that open and close. Buquet tells them:

"HIS EYES ARE SO DEEP THAT YOU  
CAN HARDLY SEE THE PUPILS. .  
JUST TWO BLACK HOLES IN A DEAD  
MAN'S SKULL."

BACK:

The girls show horror and fascination. A pained expression comes over Florine's face. Buquet continues:

"HIS SKIN IS A NASTY YELLOW AND  
STRETCHED ACROSS HIS BONES LIKE  
A DRUMHEAD. HIS NOSE. . THERE  
IS NO NOSE!"

BACK:

The girls are held spell bound. Florine shivers and tells Buquet with apprehensiveness:

"YOU KNOW THE GHOST DOESN'T  
LIKE BEING TALKED ABOUT."

BACK:

Buquet looks into Florine's face with his big hollow eyes as if he had not heard him. Then he tells the girls:

"I'LL SHOW YOU WHERE I SAW HIM . .  
BETWEEN THE SCENE OF A FARM HOUSE  
AND THE "KING OF LAHORE" SET."

BACK:

This is too much for Florine. He decides not to go with them and begins to walk away, but the girls grab him. They are not going to be left alone with Buquet after what he has said. Buquet leads them down a flight of stairs; after he has carefully laid the head aside. Florine keeps his eye on the head until he is out.

CELLAR SET #5. . FAINT GREEN

This is the "King of Lahore" set. On the left is a suggestion of a farm house scene, the elaborate piece of "King of Lahore" scenery, then a circular staircase, and on the right, a scene rack which is moved by a hand switch. In front of the "King of Lahore" scenery is a concealed trap in the floor and back of the set is a dark opening.

Joseph Buquet leads the girls and Florine down the circular staircase to a position before the "Lahore" set.

INT. CLOSE UP OF GROUP. .FAINT GREEN.

Buquet points his skinny finger at the dark column of the "Lahore" set and begins to explain that it was in that shadow that he saw the Ghost. The girls are looking into the shadow, fascinated, as if the Ghost might appear there again. But Florine is looking at the dark opening in the wall behind the set. His eyes are fixed upon something and he stands stiff and paralyzed.

CLOSE UP FLORINE. .FAINT GREEN

He stares with a fixed expression of frozen horror.

CLOSE UP THE DARK OPENING IN WALL. . FAINT GREEN

There is a motion in the dark opening - something undefined, but plainly a motion of a dark shadow shape - the gas light goes down and then up.

CLOSE UP FLORINE. . FAINT GREEN

Florine gives one terrific scream, as if his heart would break with terror.

A LONGER SHOT. . FAINT GREEN

The girls almost die of fright, genuine fright this time. There is a frightened clamor on the part of the girls and Florine to be the first to reach the circular staircase. Buquet stands quietly looking at them with his hollow, glassy eyes. The girls reach the stairs and run up the circular stairs laughing at each other and screaming. Florine tears up the staircase to the first landing when his momentum carries him out of the opening and upon the floor at his starting point. He tears up the stairs again.

CELLAR #4. . FAINT GREEN.

This set is now seen in another lighting so that the big headless statue with outstretched arms

stands in bold relief. The girls fleeing in terror, followed by Florine, run up the stairs into the picture and almost into the arms of the headless statue. They break away from the statue and run out the right. Florine takes a short cut, running out the right, back of the pile of properties.

CELLAR #3. . FAINT GREEN

This is the Sigfried dragon's head. The girls run in from the left, get their reaction of fright from the dragon and run off to the right. Florine runs in and stops to get his breath. He knows all about the ordinary props down here and is not afraid. Door in dragon's mouth opens and indefinite shadowy figure is seen in back. He gives one sickly look of terror and runs out to the right.

CELLAR #2. . FAINT GREEN.

This is the dummy set. The girls run in and shrink from the dummies which are hanging in insane postures, one up-side down, another with a broken back. One of the girls gets tangled up in the ropes which hold the dummies and they begin to jerk up and down and their arms flap. The other girl rescues the one in the ropes and they run out.

CELLAR BRIDGE SET. . FAINT GREEN

At the right of this set is a trap-door elevator. Florine runs in, jumps on the elevator and pulls a lever. This makes the elevator shoot upward.

EXT. ON BACK STAGE. .AMBER

This shot is back of the scene. Simon is peeping through the scenery and talking to a stage hand. A couple of feet from him a trap falls open and Florine shoots up into the air about four feet, lights on his feet, nonchalantly tries to appear that he is doing his regular work, picks up a

prop and walks off. Simon looks after him with suspicious exasperation.

INT. LA SORELLI'S DRESSING ROOM. . AMBER

This is a conventional dressing room, such as would be furnished to a star, or to La Sorelli, who is the head of the ballet. She is also the friend of the younger dancers. The scene is one of languor, a little of what people expect of Parisian naughtiness. A beautifully formed, languorous creature is reclining upon a couch and is being entertained by two or three smartly dressed young Parisians. La Sorelli is before the mirror with an admirer and her maid. The admirer playfully takes the place of the maid and is allowed to fasten the top button in the back of her dress. Their playful pastimes are interrupted by a violent knocking at the door.

INT. DRESSING ROOM CORRIDOR. .AMBER.

This is a close up of the other side of La Sorelli's door. Twelve little hands are pounding upon it.

INT. LA SORELLI'S DRESSING ROOM . . AMBER

The maid opens the door and the six ballet girls burst in. One of them closes and locks the door. They all cluster around La Sorelli and cry out together:

"WE SAW THE GHOST!  
THE OPERA GHOST!"

BACK:

La Sorelli is superstitious concerning the ghost and she shudders. She of all in the room takes it seriously. The dandies laugh at the idea, as if it were some new trick the girls were playing. The girls all continue talking at once to La Sorelli

who tries to conceal her growing fright by laughing.

CLOSE UP FIRST BALLET GIRL. . AMBER

With wide eyes, but pretending, she exclaims:

"HE APPEARED BEFORE US. . OUT  
OF NOTHING. . A SKELETON IN  
A DRESS SUIT AND THEN HE WAS  
GONE!"

CLOSE UP SECOND BALLET GIRL. . AMBER

With assumed terror, she whispers, touching her  
nose:

"HE HAD NO NOSE. . NO EYES. .  
JUST TWO BLACK HOLES IN A  
DEAD MAN'S SKULL."

MED. SHOT IN LA SORELLI'S DRESSING ROOM . . AMBER.

La Sorelli is still trying to conceal her terror,  
but cannot repress shivering - the dandies are  
laughing - the girls terrified. Suddenly La Sorelli  
starts and listens - all see her attitude and  
listen:

MED. SHOT IN DRESSING ROOM CORRIDOR.

A strange shadow moves along the wall.

MED. SHOT IN DRESSING ROOM . . AMBER.

FLASH of everyone listening tensely.

C.V. LATCH INSIDE DRESSING ROOM DOOR

It is lifted and dropped three times.

MED. SHOT IN DRESSING ROOM . .AMBER.

Everyone staring in horror toward door - the ballet girls cling to La Sorelli in terror.

SEMI C.V. LA SORELLI

The girls cling to her in terror - then with a courage born of fear, she produces a dagger and throwing off the detaining hands, moves toward the door -- the girls gasp as they watch after her.

SEMI C.V. INSIDE DRESSING ROOM DOOR.

As La Sorelli enters scene and moves close to door with dagger ready but trembling body. She screams:

"WHO'S THERE!"

BACK:

She listens a few seconds, then turning the lock jerks open the door.

MED. SHOT IN CORRIDOR OUTSIDE LA SORELLI'S DRESSING ROOM.

As La Sorelli opens door and looks out - the corridor is empty. She appears startled - then recovering her poise, she steps back in and closes the door.

MED. SHOT IN DRESSING ROOM.

As La Sorelli returns to the frightened ballet girls - and dandies who seeing there is no danger, again smile and laugh to show how brave they are - La Sorelli tosses the dagger on her dresser top and shrugging her shoulders indicates there is

nothing to worry about.

SHOOTING FROM THE STAGE. .AMBER.

This shot shows the vast audience from this angle, settled in their seats for the performance, but in the f.g. is the prompter's box. The prompter is arranging his papers. He is a dapper, grouchy little fellow. He bends down until he is almost out of sight, the opening from the stage to the prompter's box must be large enough to admit a person through it.

LONG SHOT FROM REAR OF AUDITORIUM TOWARD STAGE.

The curtain rises on the home of Faust the aged German alchemist. We see the aged alchemist working with his chemicals striving to find the Elixir of Life.

BACK STAGE.

Florine is peeping through one of the stage entrances at the first scene of Faust. When a good looking ballet girl passes him - he cranes his neck to admire her -- then decides to follow her.

SHOOTING DOWN ON STAGE FROM ABOVE.

Florine following the ballet girl -- there is an open trap in the floor which she steps over - he steps into it and falls through.

CELLAR UNDER STAGE.

As Florine falls through trap above and lands on the floor, where he winces with pain and curses his luck.

MED. SHOT ON STAGE.

Scene where Mephistopheles is tempting Faust --

shows him a vision of Marguerite (Carlotta). The vision fades and Faust weakens.

INT. LIGHT CONTROL ROOM. .AMBER

We have an illustration of the light control room and machinery. This room is under the stage and in it is a short flight of steps leading to the platform upon which the prompter is standing. The light control man is standing near his levers but has evidently neglected to watch the time. The prompter, who can be seen bending down from his box, calls the man's attention to the time. The control man looks at his watch which is hanging in front of him and immediately begins to pull two levers, each in an opposite direction. Aside from the interesting nature of this shot it seems to plant the scenery for future situation.

INT. AUDITORIUM. .AMBER.

This is a long shot taken from high up in the back of the auditorium, showing the chandelier and stage. Gently the lights die out in the chandelier, and at the same time the footlights come on, leaving the house in semi-darkness.

INTIMATE SHOT OF ORCHESTRA PIT. . AMBER.

The leader is holding his baton aloft. He strikes the air with it and seventy bows strike the strings in one sweeping motion.

CLOSE UP IN PHILIPPE'S BOX.

Raoul is paying but little attention to the opera - he is toying with Marie's stray curl.

LONG SHOT FROM REAR OF AUDITORIUM TO STAGE.

Mephistopheles transforms Faust from age to youth - Then curtain falls amidst applause.

FADE OUT . . .

DURING THE INTERMISSION BEFORE THE  
BALLET.

FADE IN:  
LONG SHOT OF THE GRAND STAIRCASE

A general promenade of the audience - meeting acquaintances, etc.

MED. CLOSE SHOT GRAND STAIRCASE.

As Philippe comes down the stairs into f.g. with the Comtess and Marie on his arm - Marie keeps looking about anxiously - then she turns to Philippe with a look of disappointment and says:

"WHERE DO YOU SUPPOSE RAOUL WENT!"

BACK:  
Philippe frowns darkly and he replies:

"HE'S PROBABLY IN THE FOYER DE DANCE  
LOOKING UP SOME OF HIS COMMON AC-  
QUAINTANCES."

BACK:  
Marie is hurt and disappointed - they move on.

91. MED. SHOT ON SECOND LANDING OF GRAND STAIRCASE.

The eyes of all the promenaders suddenly focus on the Persian who comes down a flight of stairs to the landing where he stops and looks about casually.

A MYSTERIOUS CHARACTER WAS THE PERSIAN  
 A REGULAR PATRON OF THE OPERA AND  
 ALWAYS ALONE, WHOSE SOURCE OF INCOME  
 WAS AS MUCH OF AN ENIGMA AS THE MAN  
 HIMSELF.

C.V. OF THE PERSIAN.

This is a character study of a strange type -  
 he wears a dress suit and carries an astrachan cap.  
 He has olive skin, appears greatly interested in  
 his surroundings but never smiles.

MED. SHOT ON SECOND LANDING - AS IN 91.

The Persian moves down the steps off scene and  
 the promenaders watch after him, then whisper  
 curiously about him.

INT. CORNER FOYER DE DANCE. . AMBER.

This is located in the rear of the stage.  
 The richness of this room is executed principally  
 upon glass. It is a place of reunion between the  
 ballet girls and their admirers. In special prom-  
 inence are the dancers' practicing bars. They hold  
 to those bars while standing upon their toes or  
 place one ankle upon the bar while they stand upon  
 one toe and while they are doing these things  
 they are talking to their admirers. This is a gen-  
 eral entrance scene of the ballet girls and thirty  
 or more young and old Parisian dandies, patrons of  
 the opera, who are allowed in the foyer de dance  
 during the intermissions. It is a picture of pink  
 tights, fluffy lace skirts and Parisian dandies.  
 There is a flirting air of lightness, merriment  
 and laughter about. Some are practicing their  
 steps, others are flirting. Capt. Raoul is notice-  
 able, carrying on a familiar conversation with  
 La Sorelli, the ballet queen.

SEMI C.V. LA SORELLI AND RAOUL

Raoul is kidding her along and it is noticeable that she is fascinated by his personality. Several of the dandies we saw previously in her dressing room come up and seek to draw her attention but she pays them no heed and they are greatly exasperated.

BACK STAGE. . FULL SET.

As workmen finish setting scene for the ballet - in b.g. Christine appears in entrance to dressing room corridor.

SEMI C.V. OF CHRISTINE.

As she looks on with that same wistful expression.

SEMI C.V. OF SORELLI AND RAOUL.

Raoul suddenly looks at his watch - is startled - indicates he must get back to his box - he leans close and whispers something in her ear with a devilish smile on his face. Her eyes light up with delight - she nods her head in the affirmative - he exits laughing, she waving after him.

BACK STAGE. (AT SIDE)

As Raoul enters still laughing to himself, he chances to look at a big mirror and stops aghast as he sees:

C.V. RAOUL BY BIG MIRROR.

In the mirror's reflection can be seen Christine Daae standing in entrance to dressing room corridor - Raoul gasps and whirls around.

C.V. CHRISTINE

As she suddenly sees Raoul off scene and her eyes dilate in amazement.

C.V. OF RAOUL.

He staring in surprise - then starts forward with a happy smile.

MED. SHOT OF STAGE NEAR ENTRANCE TO DRESSING ROOM CORRIDOR.

As Raoul starts toward Christine, she turns and flees - and as he gets near the door, he is suddenly blocked for the whole ballet comes tearing out for their places - he is compelled to wait.

INT. CHRISTINE'S DRESSING ROOM.

She bursts in the door - closes and locks it, leaning against it with madly beating heart.

INT. DRESSING ROOM CORRIDOR.

As few last of ballet hurry past camera - then Raoul hurries in from behind camera and looks madly about - he runs to the cross corridor where he looks up and down.

C.V. OF RAOUL

His face falls in disappointment - his shoulders droop - then a look of determination comes into his eyes. He smiles as he has an idea - he exits.

A LONG SHOT FROM REAR OF AUDITORIUM.

The curtain rises and the "Faust" ballet begins. From data that we have in the office 150 ballet girls (dancers) are used in the "Faust" ballet.

INT. BOX CORRIDOR.

As Raoul opens door and enters from the stage - he wears a grim look and he enters the box.

INT. PHILIPPE'S BOX.

As Raoul returns - Philippe and the Comtess glower at him and Marie playfully scolds him - Raoul is too filled with emotion to pay her any attention. She is amazed at his sudden indifference.

INT. AUDITORIUM. . AMBER.

This is the Long Shot. It is a short scene of the falling of the curtain upon the grand ballet. The auditorium is flooded with light and a flutter of relaxation runs over the audience.

CLOSE UP IN PHILIPPE'S BOX.

Raoul will not look at Marie - he keeps looking at Philippe becoming more angry every minute - then arising he moves to the door to ante-room and motions for Philippe to follow. Philippe does so in wonder at Raoul's strange behavior.

ANTE ROOM OF PHILIPPE'S BOX

As Raoul and Philippe come out of box and into f.g. - here Raoul faces his brother angrily and he says:

"YOU LIED TO ME, PHILIPPE!  
YOU TOLD ME CHRISTINE DAAE HAD  
LEFT PARIS--ANOTHER OF YOUR  
CHEAP TRICKS! -- I JUST SAW  
HER -- BACK ON THE STAGE!"

BACK:

Philippe gasps in surprise first - then he too

becomes angry and he answers:

"I THOUGHT YOU'D COME TO YOUR  
SENSES, BUT I SEE YOU'RE DETER-  
MINED TO DRAG THE NAME OF  
CHAGNY IN THE MUD."

BACK:

Raoul's eyes light up with a dangerous light -  
Philippe sees this and shrugging his shoulders, goes  
back into the box. Raoul hesitates for a second,  
to cool down, then follows.

SEMI C. V. OF PHILIPPE'S BOX

As Philippe seats himself and Raoul does likewise -  
Marie sensing some sort of trouble places her  
hand over Raoul's in sympathy - he gives her a mean  
look - she withdraws her hand gasping in amazement.

130. INT. CELLAR #5. (RIO DE LAHORE) FAINT GREEN.

Florine is discovered at the hand winch on the  
right. The turning of this winch lifts and lowers  
the scene frames on the right. Florine is turning  
this winch. He is frightened stiff, frightened at  
the black opening in the wall where sometime before  
he saw a movement. As he turns winch his  
frightened eyes, therefore, are upon the black  
opening.

130-A FLASH OF BLACK OPENING. . WITHOUT MOVEMENT IN IT.

130-B A LONGER SHOT. . FAINT GREEN.

As Florine turns the winch two scene frames move  
upward and one downward. The movement of these  
discovers the shadow upon the center wall of  
a man, hanging, gently swinging. As the frames  
move both ways, all or any part of the hanging man may  
be shown. Florine does not see either the hanging

man or the shadow at first, so intent is he upon the black opening. He now turns and through the framework in front of him he is confronted by the hanging man. The audience cannot see this, only the shadow. Florine is paralyzed with fear and his knees knock together. He backs away from the apparition and turns to escape up the stairs. But he is now confronted with the shadow. He is in utmost distress. He is surrounded with hanging men. After an instant of confusion, Florine runs the gauntlet through the hanging men and tears on in his fright up the circular steps.

130-C

INT. CELLAR #4 (HEADLESS STATUE). . FAINT GREEN

Discovered a variety of cellar hands, a fireman, a groom and a couple a scene-shifters. They are sitting upon the floor gossiping. Simon enters from the right, looking for somebody when Florine runs in from the cellar below. Any attempt at comedy is avoided. Florine becomes a whimpering, pathetic figure. He tries to explain to Simon in pantomime what he has seen.

130-D

ANOTHER PART OF CELLAR #5 or #6 IF WE HAVE THE SET.  
MED. SHOT NEAR THE BIG OPERA HOUSE FORGE.

A groom currying a great white stallion while a Hercules of a smithy is preparing to put new shoes on the stallion. We plant the stallion fastened to a ring bolt in the stone wall by a strap and is parallel with the wall. The blacksmith is holding up the hoof of the great white stallion to measure a shoe, then he moves over to the forge and with his back to the horse pumps the bellows and sings to himself -- then a strange thing happens, a section of the wall and floor upon which the white stallion stands suddenly turns as if upon an axle and the white stallion vanishes leaving apparently the same wall floor and ring bolt - the smithy lifts the red hot shoe from the forge and prepares to hammer it. He casually looks around toward the place where the horse was, gasps and drops the hammer. Then thinking perhaps one of the stablemen played a joke, he calls to them - they join him and he asks them about the

horse.

130-E C. V. SMITHY AND STABLEMEN.

As he tells them about the horse, they deny having seen it or taken it -- he scratches his head in perplexity.

130-F INT. CELLAR #4 (HEADLESS STATUE SET) . FAINT GREEN

Florine is shaking and stammering his story. Two other scene shifters are attracted and drift in. Simon thinks that maybe Florine is out of his head but all are impressed. They begin to move down the steps leading to the "Roi de Lahore" set. Florine will not go. He can't stand it. Simon tells him with force to "Go." Whimpering Florine precedes Simon down the stairs.

130-G INT. CELLAR #5. ("ROI DE LAHORE" SET). FAINT GREEN

The group from above are seen coming down the circular staircase. The shadow of a hanging man is no longer there. There is something in the f.g. so placed and lighted that the audience cannot discern what it is. The party of men enter from the staircase and look around in a hushed way. Florine looks for the shadow - then he looks for the body. Both are gone. His mind seems to be helpless to grasp the situation. By one second all eyes center upon the object in the f.g., in a hushed, awed manner they move to the object. Simon looks down upon it with big, wondering eyes. All are fascinated by it. Simon kneels down beside the object.

130-H SEMI C.V. SIMON AND BODY OF JOSEPH BUQUET.

Simon who is kneeling turns the body over and gasping recoils in horror for it is his brother. Then in a quick agony he listens at the breast and lifting a face of terrible agony he cries:

"GOD HELP ME! MY BROTHER! . DEAD!"

130-I MED. SHOT . .CELLAR #5 . (ROI DE LAHORE SET.)

Simon bursts into heavy sobs that rack his frame the others recoil in horror. Simon throws himself across his brother's body in his grief.

130-J ANOTHER PART OF CELLAR #5 OR #6. .AS IN 30-D

The perplexed Smithy and stablemen who are pondering over the mysterious disappearance of Caesar the White Stallion now hear Simon's sobbing - they are amazed. The Smithy picks up his hammer and leads the way to find out what is the matter - the others follow but with reluctance.

130-K MED. SHOT. .CELLAR #5. (ROI DE LAHORE SET.)

Simon is lamenting with the others looking on in horror and pity as the Blacksmith and stablemen come up -- they stare aghast as some about explain about the tragedy.

130-L SEMI CLOSE SHOT SIMON AND BROTHER'S BODY.

Simon raises up and in doing so discovers something beside his brother's body - he picks it up - it is a strangler's lasso - as he looks at it, his eyes glare with sudden understanding and fury - he half snarls and sobs:

"A STRANGLER'S LASSO? . MY  
BROTHER'S BEEN MURDERED!"

130-M C.V. OF GROUP

They all recoil in horror - Florine trembles like a leaf. Suddenly all back off scene with a start - the Blacksmith grips his hammer.

130-N ANOTHER SECTION OF CELLAR #6. (ROI DE LAHORE SET)

As the Persian now wearing his astrachan cap comes toward camera.

130-O SEMI C.V. OF GROUP . . AS IN 30-M

As the Persian comes up - a strange contrast in his dress clothes, he sees the tragedy - then shakes his head sadly and says:

"POOR DEVIL - HE MUST HAVE  
OFFENDED THE OPERA GHOST!"

BACK:

Everyone recoils in horror and dismay - the Persian lets out a deep sigh and exits - they all look after him curiously.

131. INT. AUDITORIUM . . AMBER.

This is the long shot from high up with the chandelier showing the audience and showing full stage. The third act of "Faust." It might be a good idea in this shot to show the back of some heads in the bottom f.g. to suggest that this is looking down from the highest gallery. That portion of the third act is in progress in which Marguerite opens the casket left by Mephistopheles and displays the costly jewels which it contains.

MED. CLOSE UP CARLOTTA AS MARGUERITE. . AMBER

She is looking into the casket, dazzled by the beautiful jewelry. She drops the simple bouquet which Siebel has left for her and as she begins to adorn herself with earrings and bracelets, admiring herself in mirror, she sings the Jewel song.

EXT. BOX #5 and #4. SHOOTING TOWARD THEM.

All of a sudden a match is lit in box #5 -- this lights up the box for an instant - then goes out. The occupants of box four have seen and they are amazed - as they look smoke comes floating out as if someone in the back of the box were smoking.

SEMI C.V. ON STAGE.

Carlotta singing.

C.V. ON INSIDE BOX #5.

On one of the chairs lies a violin - a haze of smoke drifts about - then suddenly a violin bow enters scene and scrapes over the cat gut strings.

SHOOTING DOWN ON AUDIENCE.

They hear sound and look up toward Box #5 in consternation.

LONG SHOT . . AMBER

This is shooting from high up in the balcony down upon the stage. This shot takes the chandelier. The lights in the chandelier are not on but its crystals sparkle. Carlotta is singing but nervously. The lights in the big chandelier come on dimly - and die out and at the same time the other lights in the house go on and off and flicker.

MED. CLOSE UP CARLOTTA. . AMBER

The footlights are flickering - she continues her part in the duet but looks from side to side angrily. Somebody is spoiling her act.

FLASH OF PROMPTER'S BOX FROM STAGE. AMBER.

The light flickering - Prompter ducks downward toward light control room.

136. INT. LIGHT CONTROL ROOM. .AMBER.

The Prompter is calling the light control man down for not attending to do his work - the man is protesting that he has nothing to do with it.

137. MED. CLOSE UP OF CHANDELIER. .AMBER

The lights are not lit in the big chandelier but the whole chandelier begins to shake and quiver - the motion multiplied by the many crystals upon it.

138. MED. C. V. OF BOX #5. FROM OUTSIDE

Suddenly up from below the balustrade appears a death's head -- the bony jaws move in speech.

"SHE'S SINGING TONIGHT TO  
BRING DOWN THE CHANDELIER."

BACK:

The skull disappears below the balustrade.

139. SHOOTING DOWN ON AUDITORIUM.

They have heard and are terrified - they glance upward and point toward the quivering chandelier.

140. SHOOTING UP AT CEILING AND CHANDELIER.

As it sways and quivers.

141. SEMI C.V. IN PHILIPPE'S BOX.

All are gazing in horror and fascination at the swinging chandelier.

142. THE VERY LONG SHOT OF THE AUDITORIUM. .AMBER.

The whole house is thrown into confusion. The morale of the singers is gone and they are milling around trying to finish the act.

The chandelier becomes a blaze of light and falls upon the heads of those in the orchestra. As it strikes, its lights go out. An instant afterwards - the general house lights flash on.

143. SHOOTING INTO CENTER SHOT OF ORCHESTRA . AMBER.

The chandelier - a blaze of light, falls on those of the terrified audience who were sitting under it. The effect is that it crushes and maims those whom it strikes. The injured painfully try to crawl out from under the great weight. The audience surrounding the chandelier are thrown into a panic. Women scream and begin to fight their way toward the exits. Some of the men run to the aid of the injured. The chandelier is blazing with light. When it strikes the lights are instantly extinguished, and an instant later the general house lights are flashed on.

144. SHOT OF STAGE . .AMBER.

All is confusion on the stage - stage hands - firemen - ballet girls and Christine run out from the wing onto the stage. Carlotta faints.

145. SHOT OF BOXES. .AMBER.

Confusion - Women are fainting and screaming. The general movement is to get out of the boxes. The President in his box tries to speak to the crowd to preserve order but all in vain -- nothing could stop the panic.

146. SHOT AT ORCHESTRA EXIT UNDER PORTIERRE. .AMBER.

The panic-stricken people are fighting to get out of the exit.

147. A CLOSE VIEW . .AMBER.

Beautiful gowns are torn from the shoulders of screaming, frightened women.

148. SHOOTING INTO ORCHESTRA PIT. .AMBER.

The excited musicians are standing and facing the audience, playing "Marseillaise."

149. SHOOTING INTO PHILIPPE'S BOX. .AMBER.

The Comtess and Marie are cowering against Philippe. Raoul is standing with his hands clutching the box rail, looking at the scene of panic in the orchestra. He is excited and horrified. He looks toward the stage and sees:

150. ON STAGE. . AMBER.

This is a Medium Close Up of Christine. She is horrified. She shields her eyes from the sight and backs out through the wings.

151. SHOOTING INTO PHILIPPE'S BOX. AMBER

Raoul is anxious for Christine's safety. He runs to go out of the box toward the corridor. Philippe bars his way knowing what he has in mind -- demanding that he remain. A dangerous light gleams in Raoul's eyes. He tosses his brother aside and exits. The women gasp and Philippe is furious and aghast.

152. INT. BOX CORRIDOR. AMBER

The corridor is a wild jam of people moving in

a panic and in excitement toward the front of the house. Raoul enters from the ante-room door and starts in the opposite direction. He has to fight his way against the onrush in the opposite direction.

153.                   CLOSE UP IN BOX 5.

A figure in a dress suit with a death's head laughs in fiendish glee.

154.                   INT. GRAND STAIRCASE #2. AMBER

The panic stricken people are flooding into the set from every direction. There is a great jam at the point where the two side-staircases meet. As the people fight their way down the stairs, twenty policemen are fighting their way up the stairs.

155.                   A MORE INTIMATE SHOT . AMBER

Beautiful gowns are torn from the women in the mad rush to get out. Women faint and are carried along with the jam.

156.                   BACK STAGE.

There is another panic going on. Stage hands, principals and ballet corps are in a mad rush to get out, knocking over scenery and props. Suddenly Raoul appears...fighting his way and looking extremely anxiously for Christine. His clothing is nearly torn from his body. He fights his way to the dressing room corridor.

157.                   INT. DRESSING ROOM CORRIDOR . AMBER.

Attendants, stage hands, ballet girls are running about and are collected in groups, excitedly discussing the tragedy. One group is gathering about Christine who has fainted. Raoul enters from stage, disheveled

as a result of his battle to get there. As he comes forward, he sees Christine, and with a cry, he pushes thru the group and stooping, lifts her into his arms. Then demanding the location of her dressing room, he follows, carrying her after the frightened group.

158.                                   ENTRANCE CARLOTTA'S DRESSING ROOM (FLASH)

She is weeping hysterically on her couch. While her maid and her manager are rubbing her hands and face.

159.                                   INT. CHRISTINE'S DRESSING ROOM

As the door opens and Raoul enters carrying Christine. He deposits her tenderly on her couch. Then turns upon the curious group that followed and who would enter, he says:

TITLE:                                   "FIND THE DOCTOR!"

BACK: Then he drives out the group and closing the door, crosses to Christine's side.

160.                                   SEMI CLOSE UP AT COUCH

As Raoul kneels beside Christine, stroking her hands and calling upon her to speak to him. He is greatly worried over her condition.

160-A                                   C.V. OF CHRISTINE.

As she slowly opens her eyes ... then starts in amazement as she sees:

160-B                                   C.V. OF RAOUL.

As he looks down at Christine with a tender yearning expression.

CLOSE UP AT COUCH.

Raoul seeing Christine is conscious, carries her hand to his lip. She is thrilled by the contact. He pleads earnestly:

"CHRISTINE, MY DARLING ....  
WHY DID YOU RUN AWAY FROM ME?"

BACK: Christine is too confused for words. She just stares at him with trembling lips.

C.V. OF RAOUL

As he smiles down at her with a love hunger that shows in his eyes. Then he continues:

"THEY TOLD ME YOU HAD LEFT PARIS ...  
THAT YOU NEVER WISHED TO SEE ME  
AGAIN...BUT I KNEW THEY LIED! TELL  
ME THEY DID, DARLING!"

C.V. OF CHRISTINE.

Fear suddenly shows in her eyes. She chokes up. She attempts to arise.

CLOSE UP AT COUCH

Christine in her terror, tries to push Raoul away as she pleads:

"MONSIEUR! HOW DARE YOU! WHY,  
I DON'T EVEN KNOW YOU!"

BACK: Raoul gasps in amazement for the moment. Then the tender look comes back into his eyes.

He believes she is delirious. He captures her hands and gently forces her back, saying, pleadingly:

"YOU'RE DELIRIOUS, DARLING....DON'T  
YOU KNOW ME! .....I'M RAOUL.....  
YOUR SWEETHEART?"

BACK: Christine blinks curiously, as if dazed and confused...her eyes still show fear. Raoul bends over to kiss her.

C.V. INSIDE DRESSING ROOM DOOR.

As a doctor arrives with several of the curious stage folk.

CLOSE UP AT COUCH.

Hearing sounds, Raoul straightens up with a start and looks toward the door. Then worried and perplexed, gets to his feet.

MED. SHOT IN DRESSING ROOM.

As the doctor asks the curious stage folk to withdraw and they do so. The doctor then goes over to the couch.

SEMI C.V. AT COUCH.

As the doctor feels Christine's pulse and gives Raoul a curious look. Raoul drops his eyes but remains standing there, a prey to his confused emotions. The doctor feels Christine's forehead and then as he is about to open his case, Christine glances up and sees Raoul. At that moment, Raoul looks at her. His eyes plead. Fear returns to Christine's eyes. She touches the doctor's arm and entreats him:

"PLEASE ASK THE MONSIEUR TO WITHDRAW"

BACK:

The doctor turns toward Raoul whose face shows pain. Raoul bows politely and exits and Christine watches him go with madly beating heart.

DRESSING ROOM CORRIDOR.

MED. CLOSE VIEW OUTSIDE CHRISTINE'S DRESSING ROOM DOOR.

As Raoul comes out filled with disappointment and anguish. He looks about with unseeing eyes. Then one of the ballet girls passes. Seeing the handsome chap in evening clothes, she flirts boldly, but Raoul doesn't even see her. Then she turns up her nose and exits. As great as his hurt is, Raoul cannot go even though he makes several attempts.

LONG SHOT FROM REAR OF AUDITORIUM TOWARD STAGE.

The curtain is down. The auditorium looks like a pouie had occurred. Scattered about are various articles of masculine and feminine wear, buttons, sashes, slippers, spectacles, cigarettes, cigars, canes, boxes and flowers. There beneath the place where the great chandelier hung is the wreckage of the chandelier, dead and injured and smashed seats. The dead are covered with sheets and a hospital corps are rendering first aid to the injured. Only a few men of the press are allowed on the scene while a number of gendarmes hold back a curious crowd. In one of the upper boxes a man appears.

C.V. IN UPPER BOX.

The man is mysterious. He is the Persian. He looks down on the scene of the tragedy.

SHOOTING DOWN FROM BOX ON SCENE OF TRAGEDY.

This is a flash on the Persian as he sees it from box.

C.V. IN UPPER BOX.

The Persian shakes his head gravely at what he sees. Then he turns and exits from box.

173. INT. MANAGER'S OFFICE.  
MED. SHOT.

Debienne and Poligny are crushed and prostrated over the tragedy. M. Lavelle, their Secretary, who is likewise upset, is compelled to minister to them.

SEMI C.V. OF GROUP & BLACKSMITH.

As the blacksmith, still carrying his hammer and waving it for emphasis, says:

"CAESAR THE BIG WHITE STALLION YOU  
USE IN "THE PROPHET" HAS VANISHED AS  
IF THE EARTH SWALLOWED HIM."

SEMI C.V. OF GROUP & FLORINE.

As Florine shivering with terror, shakes:

"AND TH-T-THE GHOST! ---H-H-HAS  
MURDERED JOSEPH BUQUET!"

INT. MANAGER'S OFFICE. . AS IN 173.

Both the managers gasp in horror and collapse limply in their chairs.

INT. DRESSING ROOM CORRIDOR. AMBER

The corridor is now empty except for Raoul. He is pacing the corridor in agony of mind. Something terrible has happened to Christine. He hears a movement and disappears around the corner of the corridor just as the physician enters from Christine's dressing room and exits. Raoul immediately re-appears and hurries to the dressing room with the intention of waiting for Christine and getting an explanation of her strange attitude toward him.

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

As Raoul approaches the door, intending to go in and demand an explanation. However, as his hand is about to close about the latch, something halts him. He just stands there in an attitude of hopelessness and despair.

INT. CHRISTINE'S DRESSING ROOM.  
SEMI C.V. OF CHRISTINE.

relaxing on couch before large mirror. She, too, is sad and upset. There are tears in her eyes.

INT. PASSAGEWAY BEHIND MIRROR.

Suddenly a shaft of light appears. It grows wider, revealing a sliding door. Then a figure in evening dress, wearing a black mask, enters carrying a candelabra and a violin. He comes to the foreground where he manipulates some machinery on the wall and presses close to the wall with his masked face.

SEMI C.V. CHRISTINE ON COUCH.

Suddenly part of the mirror behind her becomes transparent, revealing the upper portion of the

masked face.

INT. PASSAGEWAY BEHIND MIRROR.

The masked man is looking thru the reverse of mirror. He then operates the machinery and the transparent space thru which can be seen Christine on her couch, becomes opaque. The figure lifts his violin and starts to play.

SEMI C.V. CHRISTINE ON COUCH.

She hears the music and listens enchanted. Then she smiles thru her tears.

INT. PASSAGEWAY BEHIND MIRROR (FLASH)

The masked man is playing the violin.

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

Raoul too has heard the music. He listens with growing perplexity. Yet he is fascinated.

INT. PASSAGEWAY BEHIND MIRROR.

The masked man stops playing. Then he says:

"SING FOR ME AGAIN CHRISTINE-SING  
ME A SONG OF LOVE!"

SEMI C.V. OF CHRISTINE ON COUCH.

She lifts a radiant face as though hypnotized. Then she arises and starts to sing.

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

Raoul is amazed by the sound of Christine's

voice and that of a man inside her dressing room.  
He listens intently.

CLOSE UP OF CHRISTINE.

As she sings with all of her being.

INT. PASSAGEWAY BEHIND MIRROR.

The masked man who is playing violin, stops  
playing and says:

"NO PRESIDENT EVER RECEIVED SO FAIR  
A GIFT. WHEN YOU SING, THE ANGELS WEEP."

C.V. CHRISTINE.

Her whole being is warmed and elated by the  
praise. She says:

"WHEN I SING FOR YOU, I GIVE YOU  
MY SOUL."

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

Raoul's eyebrows arch with a sudden surprised  
understanding, having heard a man's voice. He is  
astonished and curious. He had left the room an  
instant before and no man except the physician was  
there. He draws closer to the door and as he  
continues to hear, he shows more astonishment and  
bewilderment. Then afire with jealous suspicion,  
he is about to put his hand on the latch to  
confront Christine and the unknown man when some-  
thing he hears halts him.

INT. PASSAGEWAY BEHIND MIRROR.

The masked man speaks:

"CHRISTINE, YOU MUST LOVE ME! ....  
I HAVE DECREED THAT YOU SHALL BE  
THE PRIMA DONNA...FROM THIS NIGHT  
ON."

C.V. OF CHRISTINE (FLASH)

She is all aglow with a divine feeling and happiness.

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

Raoul is wild with jealous rage. He will burst in the door and cause a scene He draws back to leap at the door. Then his heart sinks. His shoulders sag. He turns away and moves down the corridor. He is in the depths of despair.

MOVING SHOT DOWN CORRIDOR.

Raoul is in close up as he walks...aprey to jealousy and rage. As he gets to the cross corridor, a wild idea registers in his expression. He glances back toward dressing room door. Then toward shadows. He will watch and see. PAN as Raoul ducks around corner of corridor.

INT. CELLAR #4 (FAINT GREEN)

As the Persian enters scene from rear behind some obstacles and comes toward camera, looking behind curiously and furtively.

DRESSING ROOM CORRIDOR.

At the cross corridor in foreground waits Raoul in a jealous rage as he watches up corridor toward Christine's dressing room. Then he is rewarded for Christine, wrapped in her fur cloak and her face covered with a veil, comes out of her dressing room and hurries toward camera. Raoul ducks back

and watches as Christine passes his place of hiding without seeing him. She passes corner and he watches after her. Then filled with a jealous rage, he darts out and dashes toward her dressing room.

SEMI C.V. OUTSIDE DRESSING ROOM DOOR.

As Raoul dashes up. There is murder in his heart. He draws his sword (for he has been in full military dress) and bursts upon the door.

INT CHRISTINE'S DRESSING ROOM. AMBER

A gas light is burning near the closet door. Raoul rushes into the room. It is empty. He supposes that the man is there. He looks under the couch and sees no one is there. He looks into the closet. He feels the walls as if they hold some secret. Then he pauses to think.

C.V. OF RAOUL.

He has paused in the midst of his blind rage to wonder. Is he losing his mind...has his ear deceived him? He suffers chagrin and sheathes his sword. Then the thought occurs to him that he will overtake Christine and demand an explanation.

INT. CHRISTINE'S DRESSING ROOM.

As Raoul puts his thoughts into action and rushes out.

INT. DRESSING ROOM CORRIDOR. AMBER

As Raoul runs into the scene from Christine's dressing room, a solemn procession enters from the stairs leading to the first cellar. Two men are carrying the body of Joseph Buquet upon a stretcher. Buquet's face is covered with a handkerchief which has been dampened and will cling closely to his face. There are five other stage hands and

the procession including Simon and Florine. Simon leans heavily on two companions-stage hands and sobs silently. All have their heads down. As procession comes from the cellar, moves toward the stage, interrupts Raoul's hasty exit and delays him. He slows up his pace and bows his head in the presence of death.

....FADE OUT.

RAOUL HAD FOUND CHRISTINE ONLY TO  
LOSE HER AGAIN....FOR THE OPERA  
HOUSE HAD CLOSED FOR TWO WEEKS  
AND HE KNEW NOT WHERE SHE LIVED.

EXT. OF OPERA HOUSE..REAR STAGE DOOR

On the stage door is a sign in French which reads, "Closed for repairs" nearby waits a barouche and in it sits Raoul. A gendarme passes casually, looks at Raoul and moves on.

C.V. IN BAROUCHE

Raoul is waiting impatiently and filled with despair. His eyes have a haunted look.

C.V. OF STAGE DOOR

It opens and M. Lavelle, secretary to the managers, comes out with a portfolio and starts off.

C.V. IN BAROUCHE

Raoul's eyes light up with a start of hope. He hails Lavelle who is off scene and hurries to get out of the barouche.

SEMI C.V. BY WALL OF OPERA HOUSE.

Lavelle has halted and is waiting with a knowing

look and somewhat annoyed. Then Raoul enters scene with a hopeful look. He produces a letter and hands it to the other. Lavelle shakes his head in the negative and refuses to take it. Raoul pleads and the other still refuses. Then Raoul produces money. Lavelle weakens. Raoul chooses a large note and places it with the letter, forces it into Lavelle's hand, gives him a smile and a pat and exits. Lavelle looks after him, still undecided, then he shrugs his shoulders and pockets the money, exits.

SEMI C.V. OF BAROUCHE.

As Raoul climbs back in and with a happy smile, orders driver to drive off. They drive off scene.

FADE OUT

FADE IN.

EXT. IN PARIS STREET. BLUE. QUICK FADE IN.

This is the night life section of the Quarter. It is a public corner in front of an old workingman's cafe. Aside from the night life on the street, parties of men and women (principally men) are entering and leaving cafe. Beggars and thieves and characters. There is a group of about fourteen working men upon the corner. Simon and Florine are in the center of group. The group is listening to Simon who is haranguing them and the smaller section listening to Florine who is describing the discovery of the body.

MED. CLOSE UP SIMON AND HIS GROUP. BLUE

The working men, interesting characters, are listening intently to Simon. They are his friends. The speaker is excited and emphatic. As he speaks others join the group. Simon is saying emphatically:

"THE POLICE ARE BAFFLED AND THE  
MANAGERS BELIEVE THERE IS A GHOST.  
I TELL YOU...SEE GHOSTS DON'T  
CARRY STRANGLER'S LASSOS!"

BACK: The men listen and show by their manners  
that there is logic in his statement.

MED. CLOSE UP FLORINE'S GROUP. BLUE

Florine has become quite an important person.  
From a mere assistant scene shifter, he has become  
the man who first discovered the body. Florine  
is pantomiming his discovery of the body, miming  
some of the harrowing details. He goes thru this  
with an air of sweeping bravado. The others  
are listening in childlike wonder. They envy him.

MED. CLOSE UP SIMON'S GROUP. BLUE

Simon is trying to get over to the others the  
importance of their own danger. He tells them:

"HOW ARE WE GOING TO PROTECT  
OURSELVES AGAINST THE MONSTER....  
WHO KNOWS WHICH ONE OF US WILL BE  
HIS NEXT VICTIM?"

MED. CLOSE UP SIMON AND HIS GROUP. BLUE.

Florine is in the act of making an extravagant  
gesture but when he hears that last line he stops,  
his gesture half completed. All look towards  
Simon, Florine holding his gesture.

CLOSE UP FLORINE. BLUE.

A silent shiver runs thru him. A sickly look  
comes over his face.

QUICK FADE OUT.

QUICK FADE IN.  
 INTERIOR CHRISTINE'S BEDROOM.

She is seated near the window, in the depths of despair and melancholia. As she breaks into sobs, Mme. Valerius enters the door and stands looking with sympathy and pity at her.

MME. VALERIUS, CHRISTINE'S GRANDMOTHER

C.V. OF MME. VALERIUS.

As she looks with pity and understanding, then starts toward Christine.

INTERIOR CHRISTINE'S BEDROOM.

As Mme. Valerius crosses to Christine and seating herself beside her, pulls her over on her breast. Then she pats and comforts her, stretching her hair and wiping the tears from the corners of her eyes and speaking words of cheer. Christine looks up into her grandmother's eyes and with an expression of intense agony and pleading, she sobs:

"I LOVE HIM, GRANDMA.... I'M SURE OF  
 IT BUT...TELL ME...IS IT WORTH IT...  
 THIS SACRIFICE I HAVE MADE?"

BACK: Her grandmother hugs her tightly - then lifting up her chin and facing her with a serious pity expression, says:

"IF YOU WERE OF THE NOBILITY, YOU  
 COULD GIVE RAOUL THE LOVE OF A WIFE....  
 WOULD YOU BE CONTENT TO GIVE HIM THE  
 LOVE OF A MISTRESS?"

BACK: Her grandmother - as Christine shudders in horror and shaking her head in the negative, clings to her grandmother in terror. The latter whose heart yearns for the welfare of the sweet young girl continues to comfort her. Suddenly both start as they hear:

EXT. MME VALERIE HOME

Showing Lavelle knocking on door.

C.V. OF LAVELLE

As he produces Raoul's letter and looks at the letter with a knowing grin.

INT. LIVING ROOM. MME. VALERIUS

Mme. Valerius is just in the act of opening the door and M. Lavelle enters with a cheery smile.

SEMI C.V. NEAR DOOR.

As Mme. Valerius greets Lavelle. The latter produces Raoul's letter and hands it to the woman. As he starts to explain about it, Mme. Valerius places her finger to her lips quickly to caution him. Then shaking her head in the negative with a warning expression that Christine must not know, she quickly hides the letter in her bodice.

INT. CHRISTINE'S BEDROOM.

Christine has heard voices and curious, she arises and exits.

MED. SHOT IN LIVING ROOM.

Mme. Valerius and Lavelle hear Christine coming. The woman again registers a look of warning. Then

Christine enters. She greets Lavelle who is very nervous and uncomfortable and anxious to get away. Her wistful look is suddenly illuminated by a hopeful smile. She presses her hands together and says:

"YOU BROUGHT ME SOME MAIL."

BACK: He is confused and tongue-tied: he looks toward Mme. Valerius whose eyes show warning. He recovers his poise, a bit, and shakes his head in the negative, Christine's face falls and she swallows hard. Lavelle takes the chance to get away. He places his hand on the door latch and says:

"I CAME TO TELL YOU, THE OPERA HOUSE  
WILL RE-OPEN A WEEK FROM TODAY."

BACK: Christine nods but her mind is far away. Lavelle bows, then exits.

SEMI C.V. CHRISTINE & GRANDMOTHER.

Two tears roll down Christine's cheeks. The other swallows hard. She just cannot be cruel. She pulls the letter from her bodice and pushes it up with Raoul's letter. As Christine sees it, her face is transfigured with joy. She seizes it eagerly. Then is swept into her grandmother's arms. When the other releases her, Christine hungrily tears open the envelope and reads:

INSERT LETTER

MY DARLING CHRISTINE:

WOULD YOU BREAK THE HEART OF ONE WHO  
LOVES YOU DEVOTEDLY? CAN YOU DENY  
HIM THE MEMORY OF YOUR SWEET PERFUME?  
CAN YOU FORBID HIM THE WONDER OF YOUR  
VOICE?

PLEASE SEE ME!

YOUR IMMEDIATE SLAVE  
RAOUL..

BACK: Christine looks up from the letter, all thrilled with the wonder of it. She is wild with joy. She cries out her joy, then runs from the scene.

INT. CHRISTINE'S BEDROOM

As she runs in simply overcome with joy and prepares to answer Raoul's letter.

CLOSE UP OF CHRISTINE AT DESK.

As she starts to write the letter.

LAP DISSOLVE INTO

INSERT OF LETTER

DEAREST RAOUL: I feel that I must answer you today, as I'm going to Perros to fulfill a sacred duty. Tomorrow, is the anniversary of my father's death. He is buried on the slopes where we played together as children and not far from the spot where we said good-bye for the last time.

Hopefully  
Christine.

FADE OUT.

AT PERROS, BY THE SEA

FADE IN.

EXT. GARDEN AT PERROS. QUICK FADE IN.

The location is a quaint little garden in Brittany.

In the b.g. looking over a low garden wall is the ocean. Upon the left is a little Inn. The Inn of the Setting Sun. On the right there is a little arbor. Christine is discovered, occupied with thoughts of long ago. Christine's dress is so conceived that it will lend to the spiritual quality of her character. She is sad and passive and looks a frail little figure.

MED. CLOSE UP CHRISTINE.

Her spirituality and the mystery surrounding her are brought out. She sees someone approaching and is enveloped in a complexity of emotions. She loves Raoul and her eyes twinkle. She fears the meeting and her heart aches, yet she yearns for it and she runs toward the wall.

A LONGER SHOT.

With glad anticipation - Christine runs to the low wall. Raoul runs in and jumps over the wall and starts panting before her.

MED. CLOSE UP RAOUL AND CHRISTINE.

Eagerly he devours her with his eyes and is about to take her into his arms. It is plain to be seen that she is his for the taking. However, he is suddenly choked by an onrush of jealousy and his arms drop to his side. He speaks to her impetuously:

"WHY DIDN'T YOU WISH TO RECOGNIZE  
ME IN YOUR DRESSING ROOM?... WHY  
WERE YOU SO ANXIOUS FOR ME TO GO?"

BACK: The bright eagerness dies out of her eyes. She stands staring at Raoul without replying. She cannot answer because there is too much to explain. 'You don't answer' he indicates unhappily. Then with an outburst of jealousy

and suspicion, he exclaims:

"I'LL ANSWER FOR YOU! ..IT WAS  
BECAUSE THERE WAS ANOTHER WITH YOU...  
A MAN FROM WHOM YOU MUST HIDE OUR  
ROMANCE!"

BACK: Christine's eyes dilate wider in  
horror and amazement.

C.V. OF RAOUL.

As he raves on with jealous suspicion:

"DON'T FEIGN SURPRISE! ...I HEARD  
HIS VOICE!...I HEARD YOU SAY 'TONIGHT  
I SING ONLY FOR YOU ...I GAVE YOU MY  
SOUL'".

CLOSE UP RAOUL & CHRISTINE.

At these words from Raoul, a deathly pallor spreads  
over Christine's face...she almost faints. Raoul  
becomes conscious of his odious behavior and seeks  
to apologize. Then suddenly her eyes moisten and  
two great tears roll down her cheeks. Raoul tries  
to take her in his arms, but she escapes and flees  
in great disorder. Raoul calls after her, then  
angry at himself...turns and gazes, gloomily out  
over the sea.

ANOTHER SECTION OF THE LITTLE GARDEN.

As Christine flees into scene from behind camera.  
Then she steps and turns around revealing that she  
is sorry she ran away. She makes up her mind  
to explain everything to him...exits back behind  
camera.

SEMI C.V. AT GARDEN WALL

Raoul is gazing despondently out to sea when Christine slips up behind him. She is smiling again. She touches his shoulder. He turns with a start, then smiles and captures her hands. He starts to pull her to him, when she says:

"I WANT TO EXPLAIN EVERYTHING TO YOU"

BACK: Raoul is at once interested. He releases her hands and permits her to tell him of the past. She leads him off scene.

A LONGER SHOT.

Christine leads Raoul to the little arbor on the right. Both sit down upon the moss covered bench.

MED. CLOSE UP RAOUL AND CHRISTINE.

He is sorry for the pain he has caused her. He begs her forgiveness and tries to take her into his arms. She repulses him gently. The moment is too serious for this. The tears trickle down her cheek as she begins to speak:

"YOU REMEMBER THAT WHEN WE WERE CHILDREN, MY FATHER TOLD US OF THE ANGEL OF MUSIC...HOW WHEN HE VISITED PEOPLE, THOSE PEOPLE HAD GENIUS?"

BACK: Raoul nods in the affirmative and listens.

C.V. OF CHRISTINE

She continues in an exalted manner:

"RAOUL, MY FATHER PROMISED TO SEND ME THE ANGEL OF MUSIC FROM HEAVEN

AND HE HAS!"

SEMI CLOSE UP OF CHRISTINE & RAOUL.

Raoul is startled and looks at her stupidly, then incredulously - then suspiciously. Christine does not observe the reaction in him. She continues more lightly than before.

"IT WAS HIS VOICE YOU HEARD. HE VISITS ME NIGHTLY IN MY DRESSING ROOM TO GIVE ME MUSIC LESSONS."

BACK: Raoul bursts out laughing - a mad laugh - and to Christine, a rude, insulting laugh. She draws away from him with a hostile air. He tells her with intensity:

"CHRISTINE SOMEBODY IS MAKING A GAME OF YOU."

BACK: She cries out at him and her eyes flash. She is deeply hurt. She thinks that he does not believe she is an honest girl. Then she leaps to her feet and runs away. Raoul pursues.

LONGER SHOT OF GARDEN.

As Raoul pursues Christine to the Inn door where he grabs and detains her.

SEMI C.V. OUTSIDE INN DOOR.

As Raoul tries to placate Christine. He releases his hold on her arm, whereupon she gives him an angry look and without replying, enters the Inn door and slams it in his face. Raoul is chagrined and disappointed. He curses the luck then moves away sadly.

.....FADE OUT.

FADE IN

EXT IN GARDEN AT PERROS. BLUE SLOW FADE IN.

It is night of the same day. The play of light and shadow makes a beautiful but depressing scene. There is a stage background. At first, the heaven is filled with stars. Then as the full moon begins to rise over the horizon, the stars begin to fade and long shadows creep out into the garden. Raoul is sitting in the little alcove just where he was left. He is downcast and gloomy. His attention suddenly becomes centered. The door opens - The door to the Inn and he arises. Slowly the door opens and Christine enters, dressed all in white. Her eyes are fixed and look into space. She moves like one walking in her sleep. Raoul who is in foreground, watches Christine exit with growing suspicion. Then he follows her with caution.

EXT. IN GRAVEYARD AT PERROS. BLUE

This is a country graveyard beside a little church in Brittany and it must be so conceived that it will seem reasonable to appear it joins the garden. Skeletons and skulls by the hundreds are heaped against the wall of the church. The full moon throws its light upon the scene. Christine enters like a sleeping walker and picks her way amongst the graves. Raoul enters a short distance behind and follows her at a distance. Christine finally stops before a grave with a moss covered headstone and kneels.

MED. CLOSE UP CHRISTINE. BLUE

In this shot a part of the inscription upon the headstone may be read:

HENRIK DAAE

and under this 182... (and the last numeral obliterated and entire death data obliterated.)

Christine makes the sign of the cross and begins to pray.

MED. CLOSE UP RAOUL. BLUE.

He is watching her intently. He feels a tender pang of sympathy for this lone girl praying at her father's grave. Suddenly Raoul raises his head in an attitude of listening. He is puzzled. He can't locate the source of the sound.

BEHIND THE WALL OF THE SACRISTY.

Discovered the Phantom wearing his mask and long cloak. He is playing his violin.

CLOSE UP OF CHRISTINE AT GRAVE.

She slowly raises her head. Her face is transformed and transfigured with awe and ecstasy as she listens.

BEHIND WALL OF SACRISTY. (FLASH)

The Phantom playing the violin.

SEMI C.V. OF RAOUL.

He is startled and dismayed for he hears the same strange melody that he had heard outside Christine's dressing room door. Then as he listens, his passion arises - in a jealous frenzy.

BEHIND WALL OF SACRISTY (FLASH)

The Phantom stops playing and peers over the wall of the sacristy.

245.

SHOT OF CHRISTINE AND RAOUL BLUE.

Christine's face is radiant. She turns and winds her way out of the graveyard and she is in the same mood that she entered. Raoul's eyes follow Christine for a second. Then again he begins to search for the source of the music with his eyes. He thinks he hears a noise in the direction of the bone heap and he takes two or three steps in this direction.

246. ANOTHER SHOT. BLUE.

This is shooting upon Raoul's back with the bone-heap in the near background. Raoul is walking toward the bone heap when he comes to a sudden stop.

247. C.V. BEHIND SACRISTY WALL.

The Phantom laughs a fiendish laugh.

248. SEMI C.V. NEAR SACRISTY WALL AS IN 46

Raoul suddenly draws his sword and advances toward the wall. As he does so, one skull rolls from the bone heap and topples along the ground to his feet. Then two more tumble toward him in the same fashion

249. CLOSE UP RAOUL. BLUE.

He is puzzled and in a measure horrified. A half dozen skulls roll in and increase the pile at his feet. He takes a step backward as if they were obnoxious to him. Then with a start he glances offscene at his right.

250. MED SHOT OF GRAVEYARD.

As a strange shadow moves rapidly thru the grave stones.

251. C.V. RAOUL.

He is startled but brave. He starts in pursuit.

252. MED. SHOT OF GRAVE YARD.

As Raoul pursues the moving shadow.

253. ALLEY SHOT AROUND CHURCH

As we follow Raoul with camera - as he rounds corner of church, he sees the Phantom in the long cloak, just about to enter the church door. Raoul halts.

253-A C.V. OF RAOUL.

He shouts:

"STOP! OR I'LL CLEAVE YOU IN TWO!"

253-B C.V. OF THE PHANTOM

His back to camera. He suddenly turns, revealing a skull for a head.

254. SEMI C.V. AT CHURCH DOOR.

Raoul gasps and the sword drops from his hand. The Phantom turns and vanishes inside the church. Raoul stares in dismay and horror.

FADE OUT.

TITLE WHEN THE OPERA HOUSE REOPENED, IT  
WAS CHRISTINE DAAE SINGING MARGUERITE  
AS THE GHOST HAD PROMISED. FOR THE  
DYNAMIC CARLOTTA WAS TOO UPSET TO  
APPEAR.

255. MED CLOSE UP CHRISTINE. AMBER

There is an ecstatic expression upon her face. She is experiencing a great sequence. She begins to sing, looking afar off. She is singing to her good genius.

256. MED. CLOSE UP LOOKING TO STAGE. AMBER

The house is dark. The footlights are lit and the orchestra is playing while the audience waits in suspense. The Curtain rises, disclosing Christine as Marguerite kneeling before the Shrine in the Church.

257. SEMI C.V. IN RAOUL'S BOX.

He is all alone. Raoul is leaning forward, watching her as if hypnotized and filled with strange emotions. There is no doubt but that he loves her intensely and though thrilled by her singing, he suffers from the memory of their parting at Perros.

258. MED. CLOSE UP OF CHRISTINE. AMBER

She is singing in the same strange way, as if she were hypnotized.

259. SEMI C.V. IN RAOUL'S BOX

As Raoul watches intently, he is suddenly interrupted by the appearance of an usher who hands him a card and exits. Raoul's eyes light up with hope as he looks on the card.

INSERT CARD (IN RAOUL'S FINGERS)

WEARING THE DE CHAGNY CREST AND  
UPON WHICH IS ENGRAVED "COUNT  
RAOUL DE CHAGNY" BELOW HIS NAME IS  
WRITTEN "PLEASE SEE ME?,

RAOUL."

RAOUL'S fingers turn the card over impatiently, revealing on the other side, Christine's answer.

NOTE ON BACK OF CARD.

If you love me you must never see me again.

BACK: Raoul starts in dismay and looks out toward the stage. Then a look of jealous rage fills him. His jaw set with determination, he arises and exits from the box.

260. INT. BOX CORRIDOR

As Raoul comes out of his box and exits through door to stage at rear.

261. LONG SHOT OF CHRISTINE. AMBER

It is evident that Christine has finished her aria. The audience is a tumult of applause.

262. INT. DRESSING ROOM. CORRIDOR TOWARD STAGE.

As Raoul enters in a blind, jealous anger. At that moment the Persian comes by ext of the cellar. The two almost collide, then stop and look at each other.

MED CLOSE UP RAOUL & PERSIAN AMBER.

The two men stop and look at each other, just for an instant, one look, but in that look the Persian expresses a friendly compassion for Raoul. The Persian then passes on toward the stage; Raoul looks after him. It strikes Raoul with sudden force that perhaps this Persian is Christine's

Angel of Music. Raoul shows his suspicions and again turns toward Christine's dressing room.

INT. DRESSING ROOM CORRIDOR...AMBER.

Raoul raps at Christine's door. As there is no response, he tries the knob. The door is unlocked and he exits...into the dressing room.

INT. CHRISTINE'S DRESSING ROOM AMBER

Raoul enters and finds a gas light burning but the room is empty. He still holds the suspicion occasioned by his meeting with the Persian. He looks about the room angrily, then sits down on the edge of the couch to wait.

INT. AUDITORIUM...SHOOTING STAGE ONLY. AMBER

It is a beautiful tableau - of the angel bearing Marguerite up to heaven. Faust is on his knees praying, Mephistopheles is crouching as the Archangel confronts him with the flaming sword of the cross. The scene is ended and the curtain falls.

SHOOTING PROM STAGE...AMBER

This is a shot of the entire orchestra. The lights are flashed on. The vast audience responds in a great emotion for the new Marguerite. After the French style, they are wild with acclaim.

INT. AUDITORIUM AMBER

This is a very long shot. The curtains at the corner are drawn back for a curtain call. Christine Daae appears alone, a diminutive little figure upon which thousands of eyes are focused. The audience is giving her a great ovation.

FULL FIGURE OF CHRISTINE. IN CLOSE UP

As she acknowledges the applause in a nervous bewildered sort of way Then she vanishes through the edge of curtain out of sight.

INT. CHRISTINE'S DRESSING ROOM

Raoul becoming angrier every moment. Then he arises. He will go. As he moves to the door, he stops as he hears:

DRESSING ROOM CORRIDOR.

As Christine comes happily down the corridor, her arms laden with flowers and accompanied by a group of admiring ballet girls who shower her with praise.

INT. CHRISTINE'S DRESSING ROOM.

Raoul looks about in a panic. Then he decides he will hide. He conceals himself in her closet just in time, for the door opens and Christine enters. She waves good-bye to the ballet girls and closing the door, crosses quietly to her mirror, where she hugs the flowers happily.

MED. CLOSE UP AT CLOSET DOOR. AMBER.

Raoul is looking at her from the closet. He takes a step forward to go to her, then sees a change in her which causes him to pause.

MED. CLOSE UP CHRISTINE...AMBER

A strangeness has come over Christine. She raises her head in an attitude of listening. Her eyes seem to be fixed upon space.

PASSAGE WAY BACK OF MIRROR.

As the masked Phantom plays his violin.

CLOSE SHOT IN CLOSET.

Raoul is suspicious yet puzzled. He feels that he is about to witness the proof of her perfidy. He watches intently.

CLOSE UP OF CHRISTINE BEFORE MIRROR.

She stretches out her arms toward the mirror and with an exalted look, says:

"I AM HERE, ANGEL OF MUSIC."

BACK: The glass begins to quiver. A dozen images of Christine are seen, all quivering. Christine herself is terrified. She gropes blindly at a long white drape hanging beside the mirror. The terrified Christine disappears through the mirror and is gone with the mirror hanging and the torn drape with her.

A LONGER SHOT AMBER

Raoul runs into the room from the closet. He pounds at the glass with his fists. He tries to move it. He strikes at the walls wildly. Then, worn out, empty-brained, he takes up a chair and with all his strength, hurls it at the mirror. The chair is shattered and the mirror uninjured. Then exhausted, he sinks down upon the couch and buries his face in his hands.

INT. PASSAGEWAY. BACK OF MIRROR (FAINT GREEN)

Christine finds herself in a gloomy passage lighted by a single ray of light which comes from some unseen source. Christine clutches the drapes - bewildered and terrified - but she does not cry out. She looks ahead of her in the

direction of the improvised runway, but she does not look directly downward. Then she turns to the mysterious door thru which she has just entered. Near her from below a long arm is extended into the scene. The fingers of the hand are held close together, stiff and straight. The hand itself is not made up for a skeleton's hand, but merely to suggest one slightly. Then, without a step, the figure of Erick moves upward into scene, without motion on his part as if he were being lifted upon an elevator. Erick wears a black mask covering his eyes and nose. The eyes seem to be two black holes. The part of the face that is visible, the chin and the mouth, is hideous. There is practically no hair on the head. He is dressed all in black, his own peculiar fashion of evening clothes. The whole is covered by a long black cloak.

Erick extends his hand and grasps Christine by the wrist. She stands motionless, burned to stone, but does not turn her eyes upon him yet.

A STONE COLD HAND THAT  
SMELLED OF DEATH!

BACK: Christine screams in sudden hysterical terror and looks up into his face. She screams and begins to fight him hysterically. This scene is played very rapidly.

A LONGER SHOT. FAINT GREEN

This shot shows an improvised runway with the exit in the left f.g. In the b.g. can be seen the machinery of the mirror, the two counterpieces, etc. One of Erick's feet is still resting upon one of the counterpieces to explain how he came to be elevated into the picture. He rode up upon the moving counterpiece. Christine is fighting him hysterically. He takes her bodily in his arms. The drape is partially folded about her.

CLOSE UP ERICK & CHRISTINE. FAINT GREEN

As Christine struggles and screams, Erick's skeleton hand closes over her mouth. When her horrified eyes catch sight of Erick's face close to hers, she partially swoons but does not entirely lose consciousness. (This screaming is employed to key the scene down so that it can again be keyed up when Christine enters Erick's abode.) There must be this transition here, because if Christine continues to oppose Erick, she would not sit willingly upon the white stallion nor row quietly in his arms in the boat.

A LONGER SHOT. FAINT GREEN.

Christine in his arms, Erick sweeps over the improvised runway with her and exits to the left. The long drape is floating after them.

INT. BRIDGE IN CELLAR. FAINT GREEN.

Erick swoops in on the bridge from the right, carrying Christine, the drape floating behind them. Christine is pliable in his arms, half in a swoon. Christine is reluctant. Erick exits with her to the left. The scene changes by employing a traveling iris. As one picture irises out of one corner,

the next simultaneously irises in another. Thus there is not an instant of blank screen. These irises should always travel in the direction of the action. (It is suggested that in each of these lapses, the fade-outs be taken three ways, by lap dissolving, fading and the moving iris.)

INT. CELLAR BLANK CORRIDOR. FAINT GREEN.  
MOVING IRIS IN

Caesar, the great white stallion is tethered here and beside him upon the floor is a lantern. With a gliding motion, Erick, Christine in his arms, moves to the horse. As he lifts her upon the horse's back, Christine mildly resists, but fixes herself upon the horse, and remains there. Erick takes up the lantern and leads the horse out, the long drape making a picture.

MOVING IRIS OUT

CONCAVE WALL SET FOR SHADOW EFFECT. FAINT GREEN  
MOVING IRIS IN

A distorted shadow of Christine upon the horse and Erick leading it. While the horse and Erick are walking the shadow does not move off the screen. The shadow stays in one spot.

KEY SET FOR EXPLANATION SHADOW EFFECT. FAINT GREEN

This is shooting through a doorway upon a circular corridor showing how the distorted shadow effect is produced by the lantern Erick carries.

MOVING IRIS OUT.

CROSS SECTION SHOT OF THREE CELLARS. FAINT GREEN.  
MOVING IRIS IN.

This shows diagonal runways leading from one cellar to another. Erick leading the horse carrying Christine, is in the middle cellar of the three. He leads the horse around the turn and starts down the runway toward the bottom cellar. MOVING IRIS OUT.

INT. ON LAKE #1 FAINT GREEN

This first shot is looking from the distance over the still waters to the approach in the b.g. Behind the boat and the landing place, there is quite a deep view into the cellar

approach. This is for the end drama with the mob. A boat, moored in front of this approach, has a fantastic shape, say a Venetian line, and is painted black.

Erick enters leading horse. This is all in b.g. He places the light in the boat, takes Christine in his arms and as he does so, the horse exits as if by habit. Erick steps into the boat with Christine and the drape. With his free hand, he takes a long pole and gives the boat one shove. He glides toward the camera into the darkness, the drape floating upon the water in its wake.

#### LAKE SHOT NO.2 FAINT GREEN

This is the big lake shot. This shoots from the light into the darkness. The boat glides in from the darkness, the figure in it motionless. The boat glides up to two or three stone steps before a deep stone casemented door in the masonry on the left. The boat comes to a stop before the steps. Erick pulls a ring attached to a heavy chain, hanging from a hole in the masonry. The heavy door swings open and Erick and Christine is lying in his arms as a flood of dazzling light shows she is in his arms limply and without any movement of resistance. She is like one in a dream or stupor. Erick carries her from the boat through the door.

#### INT. ERICK'S DRAWING ROOM. AMBER

Following are the elements in this room for the action:

- 1- Opening from it thru a bread vaulted opening is a music room in which is an organ, violin, musician's composing stand.
- 2- The door to the lake landing.
- 3- The door to Erick's bedroom.
- 4- A short flight of steps leading up to a

screened opening leading to the torture chamber.

5 - A Spanish chest which contains: the Cricket and the Grasshopper.

6 - A trap door on the floor opening upon steps leading into the cellar.

7 - The hidden opening to Erick's secret passage and stairs by which Erick leaves the house by a route other than by the lake.

8 - A sounding device upon the wall.

This room is artistically arranged. This suite of rooms is in the very foundation of the opera house. Thousands of tons of masonry is above and are being upheld by the arches and walls of the room. There is nothing of fantasy in the actual lines and construction of the suite. The fantastic is applied by Erick's hand in the lighting, furnishings and draperies.

Artistically arranged with many variations of freshly cut flowers. Each of the furnishings is old-fashioned, the idea being that it belonged to Erick's mother. The couch is very light, much higher than an ordinary couch.

Erick enters carrying Christine. He crosses the room to the high couch and gently places her upon it. He then returns to the door and closes it. Christine's stupor is giving way to astonishment and bewilderment. She begins to look at the strange room when Erick returns to her. She still is not sufficiently recovered from her stupor to be startled and shocked by Erick's approach. He observes her for an instant with folded arms in an attitude of humility.

MED. CLOSE UP ERICK & CHRISTINE      AMBER

Slowly Erick sinks to his knees upon a footstool. He is most abject and humble. He touches the fold of her dress. He presses it to his breast and then to his lips. Christine is watching him

as one hypnotized. Then she screams a sudden and terrified scream. She springs from the couch.

A LONGER SHOT. AMBER

In the center of the room Christine hesitates, then wildly runs out through the door leading to Erick's bed chamber. Without haste and in humility, he moves after her.

INT. ERICK'S BED CHAMBER. AMBER

The walls and the low ceiling are hung in black. In the middle of the room there is a canopy from which hangs curtains of red brocaded stuff. Under this canopy there is an open coffin, an elaborate affair lined with wuffed silk. It is fantastic but must look like a coffin - the lid is open. When Christine enters the coffin is not seen. She enters and stands frozen to the spot. Her wildness gives way to a dumb terror. The camera pans revealing the coffin and the canopy, but keeping Christine in the scene. Erick enters to her side in a quiet humble way. Indicating the coffin, he tells her in a matter-of-fact way:

"THIS IS WHERE I SLEEP."

BACK: She looks at him with quiet horror and incredulity. She begins to get an idea. It begins to force itself upon her. Erick continues:

"ONE HAS TO GET USED TO EVERYTHING  
IN LIFE, NEVER TO ETERNITY."

MED. CLOSE UP CHRISTINE AND ERICK. AMBER

The shot cuts out the coffin. Christine's terrified eyes are now fastened intently upon Erick's face. The thought that has forced itself upon her, is a revelation to her. She

cries at him with loathing:

"YOU ARE NOT THE ANGEL OF MUSIC....  
YOU ARE THE OPERA GHOST!"

BACK: Erick ignores this. He indicates toward the coffin, "This is not a pleasant sight for you. You had better go into the next room." Christine here begins a transition. From the positive, assuming attitude, one of hopelessness and fear begins to envelope her. She begins to tremble and without removing her eyes from his face, backs into the drawing room.

INT. ERICK'S DRAWING ROOM AMBER.

Christine enters from Erick's bed chamber to the center of the room. She is now a pathetic, helpless little figure, hopeless, without understanding of what is to happen to her and trembling with fear. Erick enters from his bedchamber and goes to her with a humble stoop of the shoulders. He stands before her an instant in an abject attitude.

INT. ERIK'S DRAWING ROOM AMBER

Erick seems to fully understand her attitude. He tells her humbly:

"CHRISTINE, YOU MUST KNOW THE TRUTH.  
I'M NOT A GHOST...NOR AN ANGEL OF  
MUSIC..."

BACK: She is wide-eyed and motionless and remains this way throughout the scene. Erick continues sadly:

"JUST A MAN OF FLESH AND BLOOD....  
I AM ERICK!"

BACK: Christine is stunned by this knowledge for she recognizes the voice. She says angrily though frightened:

"IF YOU ARE HUMAN, REMOVE THAT MASK  
SO THAT I MAY SEE YOUR FACE."

BACK: Erik recoils in alarm and takes a step backward.

C.V. ERIK.

His face and frame tremble with emotion as he answers

"YOU SHALL NEVER SEE ERIK'S FACE...  
UNLESS YOU RESIGN YOURSELF TO THE  
FATE OF NEVER AGAIN SEEING THE  
LIGHT OF DAY"

INT ERIK'S DRAWING ROOM.

Christine is terrified...she becomes hysterical and sinking to her knees, pleads with him to release her - to take her home. Instead, Erik gazes at her with folded arms and he says with tragic sadness:

"I LOVE YOU CHRISTINE....I HAVE  
BROUGHT YOU HERE A PRISONER..."

BACK: There is a movement of Christine's eyes, something to indicate terrible suspense...He continues the title, humbly:

"...FOR LOVE!"

BACK: Christine's hands go to her temples. She

totters an instant - then swoons. As she falls, he catches her in his arms and allows her to sink gently to the floor. He kneels beside her and sways and moans and beats his chest and groveling, he kisses the hem of her garment. Slowly then Christine regains consciousness. She is at first terrified; then as he sees the tragic outpouring of a sublime love, she can only feel pity for the strange creature who weeps and beats his breast. When Erik sees she is conscious, he seizes her hands and covers them with burning kisses. Christine draws away and says:

"I CAN ONLY DESPISE YOU, IF YOU  
HOLD ME HERE AGAINST MY WILL."

C.V. OF ERIK

As he realizes that there is truth in her statement. The fear of losing her is as great as his love. He grovels at her feet and pleads:

"AT THE END OF FIVE DAYS, YOU SHALL  
BE FREE....FEAR NOT. FOR HE WHO  
WORSHIPS YOU I AS I DO, ALSO RESPECTS!"

INT. ERIK'S DRAWING ROOM.

Christine sinks back with a hopeless sigh and offers no resistance, when he tenderly picks her up in his arms.

A LOWER SHOT...AMBER.

Erik takes Christine in his arms and carries her into her bedroom.

INT CHRISTINE'S BEDROOM...AMBER

The room is dimly lighted and all that is seen is the dim outline of a bed and a door. This is an extraordinary bed, a something dramatic, something that does not exist. Erik enters with Christine and places her gently upon the bed. He stands for an instant in the doorway in silhouette and looks at her, then exits and closes the door. Christine arises to a sitting position.

C.V. OF CHRISTINE.

The reaction to her various emotions comes over her. She bursts into tears and buries her head in the silken pillow.

...FADE OUT.

THE FOLLOWING MORNING

FADE IN.

EXT. PARIS NEWSPAPER OFFICE " THE EPOQUE "

This can easily be filmed on the Notre Dame street with appropriate signs and reveals a small crowd in costume of the time interested in a bulletin board.

INSERT OF BULLETIN BOARD

CHRISTINE DAAE OPERA SINGER DISAPPEARS  
FOUL PLAY SUSPECTED UNDERSTUDY TO Mlle  
CARLOTTA FAILS TO RETURN AFTER PERFORM-  
ANCE LAST NIGHT.

BACK TO SCENE:

As the crowd discusses the affair in awe and wonder -- At this juncture Simon Buquet and Florine join the crowd--As Simon reads the bulletin his features convulse with grief and rage -- he starts to tell the crowd what he knows about it.

## EXT REAR OF PARIS OPERA HOUSE

A curious crowd are gathered near the stage door kept in check by a gendarme - in the crowd is Raoul who wears a haunted look of anguish -- an employee comes out of the stage door and speaking to the gendarme, goes back inside. - Raoul crowds forward and makes an anxious inquiry of the gendarme, who replies with a negative shake of the head---Raoul sinks back in gloom and disappointment.

## INT RECEPTION ROOM OF THE CHATEAU DE CHAGNY

There is a fussy type middle aged man waiting with a huge portfolio across his lap - he rises and bows as Philippe de Chagny enters and crosses to him in cold dignified manner.

## SEMI C.V. IN RECEPTION ROOM

As Philippe very stiffly draws up a chair and taking a pinch of snuff faces the other inquiringly.

M. CARTIER, THE VICOMTE'S ATTORNEY

## C.V. OF CARTIER AND PHILIPPE

He smiles a queer sort of a smile and he says looking over the top of his nose glasses:

"THE POLICE ARE UNABLE TO FIND A CLUE TO CHRISTINE DAAE'S WHEREABOUTS. YOUR BROTHER DOES NOTHING BUT HAUNT THE OPERA HOUSE."

BACK: Philippe snorts angrily as he answers:

"I KNOW ALL THAT! BUT WHAT HAVE YOU DONE ABOUT RAOUL?"

BACK: The attorney swallows hard as he explains with a triumphant smile -- Philippe listens with growing satisfaction, then springs up with a real sincere human smile-- to offer his hand to Cartier and the other takes it all swelled up with pride -- at that instant both turn as--

LONGER SHOT IN CHATEAU LIVING ROOM

The Comtess enters and offers her hand to Cartier. He carries it to his lips with a bow- she wonders what has been accomplished.

SEMI C.V. OF THE THREE

Philippe with a great display of self satisfaction turns to hs wife and says:

"MY DEAR WE SHALL YET SAVE RAOUL FROM HIMSELF. M. CARTIER IS ARRANGING TO HAVE RAOUL TRANSFERRED TO THE FOREIGN LEGION...IN MONACO.

BACK: The Comtess smiles happily- it is easy to see that both Philippe and his wife are doing with sincerity what they think will be the best for Raoul.

FADE OUT.

INT. ERICK'S MUSIC ROOM AMBER

Erick is sitting at the organ in half silhouette, playing the organ. There must be something weird and wild in the picture. Perhaps some of the objects surrounding him can lend to the effect.

INT. CHRISTINE'S BEDROOM ....AMBER

Christine is calm, hypnotized by the powerful music

she is hearing. She is marveling at the genius of this man and is touched by his music.

IT WAS THE STRANGEST MOST BEAUTIFUL  
MUSIC SHE HAD EVER HEARD. IT WAS A  
SYMPHONY OF LOVE TRIUMPHANT

BACK: PRIZMA - Fascinated by the music, Christine opens the door and steps out into the drawing room.

INT. ERICK'S MUSIC ROOM PRIZMA  
MED. CLOSE UP ERICK PLAYING ON THE ORGAN  
FROM HIS MANUSCRIPT

Upon the organ side rack is another thick manuscript open. This is entitled "Don Juan Triumphant" Upon the organ is a violin. Erick is seated upon an elevated bench so that when Christine enters he will be about as high as she is. Christine enters back of Erick and stands spellbound in wonderment at the music and at the man's genius. Erick senses her presence there and plays all the more wildly.

C.V. OF ERICK'S FACE (MASKED) PRIZMA

As he bursts into a wild song and plays furiously.

C.V. OF CHRISTINE'S FACE

awed and hypnotized by the fury in the voice and the music.

SEMI C.V. AT THE ORGAN Prizma.

As Erick suddenly stops singing and playing and he swings to face her- he cries out in great rage and emotion.

PRIZMA CURTAIN ANIMATED

"NOW YOU KNOW THE TEMPER OF MY JEALOUSY

FOR RAOUL DE CHAGNY. I COULD HAVE KILLED  
HIM LAST NIGHT."

BACK: Christine gasps in horror and recoils before the menace in Erick's every movement--he follows her, backing her in a corner, his chest heaving wildly.

SEMI C.V. IN CORNER

As Erick backs Christine against the wall and towering over her, he screams:

"OH HOW I HATE RAOUL. BUT HE'LL NEVER  
HAVE YOU CHRISTINE\*\*\*NOT IN THIS LIFE!"

BACK: Erick moves closer to Christine as if he is going to take her in his arms--she throws up her hands to warn him off. This brings Christine to herself. Somethings has been revealed and it shadows the tone of the scene. Up to this moment Christine had been hypnotized by his music. The spell of the music now dispelled and she begins to look at the man with curiosity and increasing antagonism--then as his horrid face comes closer and closer, she suddenly seizes the mask and tears it from his face--then repelled against the wall with a scream of terror and revulsion. Facing Christine is a death's head that is alive with four black holes for its eyes, nose and mouth, a skin pallid and yellow--Erick utters a terrible cry of grief, despair and rage, then towers over her, hissing words and curses upon her.

CLOSE UP OF ERICK. AMBER

He wags the terrible thing that is the head upon his shoulders and hisses incoherent curses at her.

LONGER SHOT...AMBER

Christine shrinks from him and falls, upon her knees. Erick follows her, towers over her and cries:

"FEAST YOUR EYES, GLUT YOUR SOUL ON MY  
CURSED UGLINESS!"

BACK: Christine lifts her arms and begs for mercy.  
He grabs her and draws her to him, brutally, twist-  
ing the dead fingers in her hair.

CLOSE UP OF CHRISTINE AMBER

His fingers twisting himself in her hair.  
She wildly begging for mercy.

A LONGER SHOT ...AMBER

Holding her by the hair, and bending near to her, he  
hisses.

"PERHAPS YOU THINK THAT I HAVE ANOTHER  
MASK? WELL, TEAR IT OFF AS YOU DID THE  
OTHER ONE."

BACK: He seizes her by the hands and digs them into  
his awful face. He tears his flesh with her hands  
and cries:

"KNOW THAT I AM BUILT OF DEATH FROM  
HEAD TO FOOT.. THAT IT IS A CORPSE  
THAT LOVES AND ADORES YOU!"

BACK: Christine is so horrified and aghast that, though  
she speaks, her words are sobs, heaving sobs. Erick  
releases her and goes down at her with his terrible face  
contorted with a hideous grin, then he stops,  
pulls backward laughing wildly. Her hair is lopsided  
and streaming over her shoulder. Torn by uncontrolled  
hysteria, tears, she raises to him appealing and makes  
two steps forward, upon her knees, begging forgiveness  
for the terrible thing she has done. He is towering

over her with folded arms, his face slowly loosing his hideous grin and mourning convulsively as the tragedy of his love comes over him. Then he sobs piteously.

"NOW THAT YOU KNOW MY HIDEOUSNESS,  
YOU WOULD NEVER COME BACK, IF I LET  
YOU GO FREE --THEREFORE I CRY FOR YOU---  
BECAUSE YOU CAN NEVER LEAVE ME AGAIN."

BACK: Erick finishes speech and staggers away off the scene-- Christine simply collapses in a heap and sobs out her anguish and despair.

FADE OUT.

AT THE END OF FIVE LONG DAYS OF  
HOPELESS SEARCH AND GROWING DESPAIR.

FADE IN  
LIVING ROOM OF THE CHATEAU DE CHAGNY

Discovered Raoul seated before the fire place holding his head in his hands in the depth of despair---not far away sits his brother Philippe, glowering at his brother in contempt for his weak and silly infatuation. The door opens and a servant with a message enters and carries it to Raoul --Raoul takes it without interest as the servant exits. Then as Raoul unfolds and reads the message his whole being is transfigured with a great joy - he leaps to his feet and reads the message again.

INSERT MESSAGE

GO TO MASKED BALL AT THE OPERA TONIGHT  
WEAR YOUR FAVORITE FLOWER AND AS YOU  
LOVE ME \* DO NOT LET YOUR SELF BE  
RECOGNIZED.

CHRISTINE

BACK: Raoul turns to his brother and indicates in triumph that Christine has been found. Philippe gasps in dismay.

SEMI C.V. AT THE DOOR TO THE HALL

As the servant enters and ushers in a soldier orderly, who crosses the room.

INT CHATEAU LIVING ROOM  
SEMI C.V.

As the orderly crosses to Raoul, salutes and hands him an army order. Raoul is surprised--he opens it and gasps as he reads--then lowering the message he nods to the orderly who does an about face and exits. Raoul crumples the message in his fist---a look of intense anger spreads over his face--he strides over to his brother and faces him in a fury--Raoul displays the crumpled message and says:

"THIS IS SOME OF YOUR WORK."

BACK: Philippe smiles triumphantly with that situation an attitude that registers "Well, what are you going to do about it?" Raoul continues to storm.

"YOU THINK I'M GOING INTO THE FOREIGN  
LEGION \* DON'T YOU\*\*\*IF I DO, IT'LL BE  
IN CHAINS"

BACK: As Philippe gasps in alarm and horror--Raoul turns and exits.

MED SHOT IN THE LIVING ROOM OF THE CHATEAU.

As Raoul storms out of the room--Philippe is alarmed and calls after him but Raoul pays no heed, slamming the door after him.

FADE OUT.

THE GAYEST...THE NOISIEST, THE MOST  
BOHEMIAN AFFAIR OF THE YEAR...THE  
MASKED BALL AT THE OPERA

INTIMATE SHOT OF GROUP. PRIZMA

This is some bohemian group to show the noise  
and gaiety.

INT GRAND STAIRCASE NO 2 PRIZMA

The grand staircase and the galleries above it  
present a gorgeous array of funny dress costumes,  
silks and satins, all sorts of picturesque and  
interesting creations. The staircase and galleries  
are so filled up with people that it is almost a  
jam--Although most of the people are costumed,  
many are in evening dress and wear opera masks.  
It is a scene of noise, laughter and color, gaiety  
and emotion. On the left side of the staircase,  
where it takes a left angle turn, Raoul is walking.  
He is masked in evening dress and wears a black  
costume. Christine is presumably on her way down  
the left staircase. She is dressed in modest  
evening dress and is masked.

INTIMATE SHOT OF ANOTHER GROUP...PRIZMA

An interesting noisy group.

MED CLOSE UP OF RAOUL PRIZMA

He is looking for anyone who might be Christine.  
Christine, masked, enters from the staircase behind him  
and touches him upon the arm. Her motions are hurried  
and nervous. He turns upon her and she raises a warn-  
ing finger to her lips. He understands and follows  
her up the left staircase.

## SHOOTING AGAINST LEFT STAIRCASE PRIZMA

Raoul hurries through the crowd following Christine and they exit. The moment they are out of the picture all of the people begin to look in the direction of the right staircase. All gaiety and motion slowly dies down. People crane their necks forward in a hushed way.

## INT. GRAND STAIRCASE NO 1 PRIZMA

This is a crop shot at the right staircase. The hush has extended to all the people in the scene. All motion has died out except at the entrance to the right of the staircase. There is a stir, a shrinking away of the people, there. The Red Death creeps into the picture from the corridor. It is a man dressed in all scarlet, with a huge hat and feathers, on the top of a wonderful death's head. From his shoulder hangs an immense red velvet cloak, which trails along the floor like a King's train. It is plainly to be seen that the death's head the man is wearing is a mask. In all the Phantom's scenes here, he is in sweeping graceful motion.

## A MED SHOT LOOKING UP RIGHT STAIRCASE. PRIZMA

The people on the staircase shrink back, horrified and leave a broad aisle for the figure which sweeps down the steps.

## SHOOTING UPON THE PHANTOM'S BACK PRIZMA

On the back of his cloak is embroidered in bold gold letters: DO NOT TOUCH ME! I AM RED DEATH

## CLOSE UP GROUP ON STAIRCASE....PRIZMA

This is a long shot without a dome. The Red Death sweeps across the landing in the center of the staircase and a broad aisle is left for him down the center of the main staircase.

CLOSE SHOT CROUP ON STAIRCASE PRIZMA

Men and women shudder and shrink in disgust & horror.

INT. GRAND STAIRCASE PRIZMA

MED. CLOSE UP CENTER DOOR LEADING TO LANDING

The noise and the gaiety is at its height. A number of masked ballet girls are in evidence. Florine enters from the center door. He is costumed as a swash-buckling pirate, the terror of the Spanish Main. We see he wears a broadsword and all the other finery. His mask has the habit of falling off. Sometimes it is on his chin like a beard and at other times on his forehead. He enters swaggering and his broad sword gets mixed up in his legs thereby attracting attention.

MED. CLOSE UP OF FLORINE...PRIZMA

As he untangles his broadsword his masked face falls off and he quietly fastens it on again.

MED. CLOSE UP CENTER DOOR LEADING TO LANDING OF STAIRS

Florine has not been quick enough with his mask however. The ballet girls have recognized him. They all are friends of his and like teasing and playing around with him. Two of them take him, each by the arm and lightly kid with him for an instant, then leads him out to the left. All the while Florine is swashing buckling, taking joy in enacting the role of a cut throat.

MED CLOSE UP OF RED DEATH..AND SHRINKING PEOPLE

As the Red Death comes into scene. Florine enters with a ballet girl. They call his attention to the Red Death and his warning sign "Don't touch me." They taunt him about his courage, he squares his back and shoulders and strides over to the Red Death.

## MED C.V. RED DEATH AND FLORINE

As Florine reaches out to touch the Red Death, a skeleton hand shoots out of a crimson sleeve, violently seizes the rash one's wrist and he, feeling furious gasps, cries out in pain and terror and is flung onto the crowd.

## MED C.V. IN CROWD

As Florine lands on the floor- he picks himself up--- his dignity has suffered, he will have revenge--- he draws his sword and taking off his mask challenges him to come out and fight like a man. He fights the air with his sword...at that instant a man costumed as a jester steps up and taps Florine's shoulder. As Florine turns, the jester takes off his mask revealing the funeral face of the Persian, who in a hushed voice of horror indicates "Do you know what this is?" Florine is very sober. He answers "No Sir." The hushed voice tells him:

"THAT WAS THE OPERA GHOST!"

BACK: Florine stands perfectly still and his eyes widen. Florine gives a low moan and swoons. All is excitement - some run out. The girls fan him with their skirts, smelling salts are produced and they try to revive him. Someone enters with a glass of water.

## MED CLOSE UP OF GROUP AND FLORINE AMBER

The glass of water is dashed in his face. Florine opens his eyes and shakes his head to shake off the water. He looks around the room. Florine gets to his feet, looks quickly and tears out of the picture down the stairs.

## INT GRAND STAIRCASE #1 PRIZMA

This is the same shot of the staircase. The crowd is gayer and noisier than before. There is a commotion at the upper left hand entrance to the staircase. An aisle is made and Florine runs in fleeing for his life. When he reaches the turn on the platform, he gets his legs tangled up with his broadsword and he falls, but quickly regains his feet and dashes down the stairs. It is suggested that this scene be not under speed. About 12.

SHOOTING INTO GALLERY ...PRIZMA

This is the first opening on the left of the second gallery. There in the gallery all are looking down at the ghost. Raoul, following Christine, passes through from left to right. Christine looks down and sees the ghost, then she clutches at Raoul to keep him from looking down on the staircase. They pass out to the right.

SHOOTING INTO GALLERY PRIZMA

This is the second opening of the second gallery. The onlookers are motionless looking down over the rail. Raoul and Christine enter from the Left. Raoul's curiosity overcomes Christine's apprehension although she is pulling at his sleeve. Raoul leans over the rail and looks down. Christine is terrified that the Phantom will recognize Raoul with her.

SHOOTING AGAINST THE GRAND STAIR CASE PRIZMA

The Red Death has almost reached the foot of the front grand staircase, when, as if by magic, he suddenly turns and looks upward.

CLOSE UP OF RED DEATH LOOKING UPWARD PRIZMA

MED CLOSE UP OF RAOUL AND CHRISTINE PRIZMA

They are at the rail in the center opening in

the second gallery. Christine sees that the Red Death has seen her and Raoul. Her action shows that there is fear and excitement. She clutches him by the sleeve and half drags him through the door in the rear which reveals a stairway going upward.

GRAND STAIRCASE #2 PRIZMA

The Red Death is looking upward. We now see him creep up the grand staircase, much more rapidly than he came down, the crowd parting before him, making an aisle. When he reaches the landing he turns to the left.

SHOOTING REVERSE DOWN UPON GRAND STAIRCASE PRIZMA

This shows all eyes looking toward the left staircase. There is a beginning of fluttering relief and relaxation. Then the crowd begins to mix and the gaiety is resumed.

INT FIRST CORRIDOR AMBER

This is an overhead corridor. A flight of stairs in the f.g. leads from below. In the b.g. is a single staircase leading upward. The entrance to the staircase is a high area, almost into the top of the ceiling so that the camera while taking in the people looks a long distance up the stairs. If a person were coming down these stairs, their lower extremities would be seen some time before the full figure. In the f.g. there is a door covered with a portierre. Immediately beyond this portierre is a full sized mirror. There is a door and number of other exits. Raoul and Christine enter from below. She has Raoul by the arm and almost drags him along. Raoul is extrapolating with her excitedly - He wants to know what all the mad rushing about is for.

Christine has the manner of a hunted person. Hardly listening to Raoul's excited cry for an explanation she pauses at the portierres and listens.

MED CLOSE UP CHRISTINE AND RAOUL AMBER

She listens pushes aside the portierres and peers up the stairs then she whispers:

"HE MUST HAVE GONE HIGHER UP."

BACK: Raoul is baffled, amazed, impatient for an explanation. Christine listens at the portierre, this time with sudden alarm. This time she speaks directly at Raoul.

"HE IS COMING DOWN AGAIN."

BACK: She grabs Raoul's arm and pulls him up the steps.

INT OVER HEAD CORRIDOR #2 AMBER

A flight of stairs leads into this from below and another flight leads upward. There are three or four exits in this set. Christine and Raoul enter from below. Christine is still pulling at his arm. He will go no further. He glances down the steps that they have just mounted.

SHOOTING DOWN NARROW STAIRWAY

This is shooting in the corridor number one. The camera sees a crimson cloak and a slippered foot disappear around the corner of the passage. Suggesting that the phantom has seen Raoul's movement and is dodging out of sight.

INT. CORRIDOR #2 AMBER

MED CLOSE UP RAOUL AND CHRISTINE

So this is the sum of Christine's fears. This is an object for Raoul's anger. He moves towards the stair with a purpose of provoking this phantom and laying hands upon him. Christine is thrown into near

hysterics. She clutches at Raoul's arm. He now has one foot upon the stairs. He is drawing away from her and in so doing he pulls her to her knees. Pleading she cries at him.

"DON'T DON'T DON'T AS I LOVE YOU,  
RAOUL. IT WILL MEAN YOUR LIFE AND MINE"

BACK: Raoul undergoes a complete transition. What she has said hits him violently and with great weight. He sees her before him a helpless pathetic little figure. He feels the utmost pity and love for her. Gently he takes her by the elbow and lifts her to her feet. She indicates to him weakly "Come"

A LONGER SHOT AMBER

This time he follows her willingly and she hastily leads the way still upward.

INT GARRET SET ADJOINING ROOM ROOF BLUE

This is a Ben Carre set. It is lighted by bars of moonlight which penetrate through an overhead lattice. Christine and Raoul silently run through this set.

EXT AT ENTRANCE ON ROOF...BLUE

Christine and Raoul enter from garret set. Christine is greatly relieved. She breathes in the freedom of the night air and as she removes her mask Raoul removes his mask and she tells him:

"BELOW IS HIS WORLD ABOVE IT OURS."

BACK: In a gray way Raoul pauses and presses her for an explanation. She becomes at once tragic and apprehensive. She indicates for him to come. He follows her out.

EXT ROOF AT FOOT OF APOLLO'S LYRE...BLUE

The lights of Paris sparkle far below and black birds of ill omen fly through the sky. Raoul and Christine enter and sit down at the foot of Apollo's Lyre.

SEMI CLOSE UP OF RAOUL AND CHRISTINE...BLUE

Both indicate that they feel safe here. Raoul faces her questioningly. He is waiting for her to answer the many doubts that trouble on his lips. She draws close to him, confident that he will believe him. She begins:

"I WILL TELL YOU EVERYTHING RAOUL.  
PITY ME PRAY FOR ME."

BACK: Raoul gasps in amazement and suspicion and softens as she begins to cry gently. She continues:

"WHEN I FIRST HEARD THE VIOLIN AND  
THE BEAUTIFUL VOICE IN MY DRESSING ROOM  
I BELIEVED IT TO BE THE ANGEL OF MUSIC."

BACK: Christine hesitates and looks up at him for encouragement. Raoul smiles sympathetically at her.

A LONGER SHOT BLUE

Directly above Raoul and Christine is the Red Death clung to Apollo's Lyre, like an enormous bat, black birds fly by.

CLOSE UP OF DEATH'S HEAD MASK BLUE

Death head is looking down.

SEMI CLOSE UP OF RAOUL AND CHRISTINE.

Christine gains the courage to continue.  
She says brokenly with great terror in  
her eyes:

"THE NIGHT I DISAPPEARED  
I LEARNED THAT HE WAS A MONSTER."

BACK: Raoul gazes in horror. Christine as she  
remembers - then Raoul puts an arm about her to com-  
fort her and encourage her - she goes on brokenly.

FADE OUT

THEN CHRISTINE RELATED THE EXPERIENCES  
WITH THE HIDEOUS MAN OF THE OPERA CELLAR  
AND RAOUL WAS SPELL BOUND.

FADE IN  
SEMI CLOSE UP OF RAOUL AND CHRISTINE.

Raoul is aghast. Christine's tears have dried up. With  
horror she brings her narration to a close with the  
words:

"FOR FIVE DAYS UNTIL THIS AFTER NOON  
I WAS HELD PRISONER IN HIS CHAMBER OF  
HORROR."

BACK: Christine continues in the sense that she does  
not understand herself or her emotions. Erick's hold  
on her is a mystery to herself.

"HE FILLS ME WITH HORROR YET I CANNOT  
HATE HIM."

BACK: Then in a hushed way as if she were hardly speak-  
ing to Raoul she continues:

"HE MADE ME PROMISE THAT I WOULD NEVER FORSAKE HIM. THAT I WOULD ALWAYS COME BACK TO HIM."

BACK: Raoul is moody and depressed. He is keeping his eyes averted. Where one might expect to see anger there is none. Raoul is burning up inside with jealousy - guilty jealousy. Christine has been so engrossed in her terrible story that she has not understood his attitude. She is shocked now as an understanding of Raoul's suspicions comes to her. Her lips tremble and she feels helpless and alone. She is almost at the point of tears. She tries to get his eyes but he averts them. She touches him upon the arm and speaks with appeal:

"RAOUL DO YOU THINK THAT I AM NOT A GOOD WOMAN? DO YOU NOT LOVE ME?"

BACK: This challenge startles Raoul. He is ashamed of himself. He takes both of her hands and speaks with fervor:

"I LOVE YOU CHRISTINE..I WANT YOU TO GO AWAY WITH ME TONIGHT WHERE WE CAN BE MARRIED AND ENJOY OUR LOVE."

BACK: The tremble vanishes from her face and her eyes twinkle laughingly and excitedly. She looks up into his face and tells him appealingly:

"TAKE ME WITH YOU SWEET HEART. TONIGHT BEFORE IT IS TOO LATE."

BACK: Raoul holds her in his arms impetuously and presses his lips against hers.

OMITTED

A LONGER SHOT BLUE

Above the lovers a figure of Erick clinging to the statue bends out towards them. It towers over them like an evil spirit.

A LONGER SHOT

Raoul releases Christine from his passionate embrace then they exit in the direction from which they came.

ERICK is out of sight but the moment they are out of scene, he crawls into view and like a monkey swiftly climbs from the statue and exits in pursuit of the lovers.

LONG SHOT OF THE GRAND STAIRCASE

Suddenly the crowd of merry makers are thrown into a minor panic by the sudden entrance of the body of military police. The Sergeant leading them calls for silence, and produces an official looking document.

SEMI CLOSE UP OF SERGEANT OF MILITARY POLICE

Behind him are the soldiers with guns, he speaks loudly referring to the document in his hand:

"I HAVE HERE A WARRANT FOR THE ARREST  
OF CAPT. RAOUL DE CHAGNY, ARMY DESERTER.  
EVERYBODY UNMASK."

BACK: The sergeant gives an order to his soldiers and they rush forward.

MED SHOT OF GRAND STAIR CASE.

As soldiers rush among the guests looking for

Raoul, tearing off the masks of those who did not hear his summons, every one is panic stricken.

SEMI CLOSE UP OF SERGEANT OF MILITARY POLICE

His back to camera. Suddenly the Red Death steps into scene and touches his shoulder. The sergeant turns and stares in awe as he faces Red Death. The latter says bitterly:

"IF YOU'LL FOLLOW ME AND ASK NO QUESTIONS  
I'LL SHOW YOU WHERE TO FIND RAOUL DE  
CHAGNY."

BACK: The sergeant smiles with delight and indicates that he will.

LONG SHOT GRAND STAIR CASE.

The Sergeant gives a command and his soldiers rejoin him. Then all follow off scene after the Red Death.

QUICK FADE OUT

QUICK FADE IN  
INT CHRISTINE'S DRESSING ROOM

Christine is packing her effects and Raoul helps. He pauses to put his arm about her and kiss her.

INT DRESSING ROOM CORRIDOR

As the Red Death enters followed by the soldiers. With a mocking smile, the Red Death points to Christine's room, then as the soldiers move in that direction he laughs a fiendish laugh.

INT CHRISTINE'S DRESSING ROOM

Raoul holding Christine close to him and telling her

of his love. Then the door bursts open and the soldiers enter. Raoul releases Christine who gasps in dismay.

CLOSE UP OF SERGEANT OF MILITARY POLICE

As he says gruffly "You are under arrest, Capt Chagny."

SEMI CLOSE UP OF SERGEANT OF MILITARY POLICE

He says the end of line as Raoul realizes what it means and his shoulders droop in hopelessness. Christine clings to him in terror and begs to know what it means. He comforts her and tells her:

"SOME OF MY BROTHER'S DOING TO SEPARATE  
US. HE HAD ME TRANSFERRED TO THE FOREIGN  
LEGION IN MOROCCO, I WAS TO REPORT TODAY."

BACK: Christine gasps in horror and anguish and starts to cry. Raoul pets her with tenderness.

INT. CHRISTINE'S DRESSING ROOM

The rough sergeant who has no sentiment taps Raoul on the shoulder and indicates for him to come. Raoul frowns darkly then releasing Christine and kissing her on the forehead gently disengaging her and moves into the center of the military police.

CLOSE UP OF CHRISTINE

As she sobs bitterly.

"I LOVE YOU RAOUL. I WILL WAIT FOR  
YOU TILL ETERNITY."

CLOSE UP OF RAOUL IN THE CENTER OF MILITARY POLICE

He looks towards Christine with a happy smile

and throws her a kiss.

INT CHRISTINE'S DRESSING ROOM

As the sergeant gives a crisp military command and the military police march Raoul away leaving Christine on her couch sobbing as if her heart would break.

FADE OUT

FADE IN

INT CORRIDOR OF CELL OF MILITARY PRISON

Discovered Raoul sitting on a cot. He is in the depth of despondency and filled with all sorts of worries and fears. Outside his cell paces a guard. He frets over his hopeless position. Then a guard arrives in the corridor outside with Philippe and the latter is admitted to Raoul's cell. The two brothers face each other coldly then Raoul arises and turning his back on his brother looks out of the window of his cell. Philippe's face softens and turning he shows he loves his brother devotedly and is sincere in what he has done to thwart Raoul's love affair with Christine. He pulls an official document from his pocket and coughing nervously says:

"I HAVE HERE THE PRESIDENT'S ORDER  
FOR YOUR RELEASE, PROVIDED YOU  
WILL REPORT IMMEDIATELY FOR FOREIGN  
SERVICE."

BACK: Raoul does not turn-- he continues to stare out of the window.

C.V. OF RAOUL

His back is to Philippe- he is thinking hard and scheming. His eyes light up as a plan enters his brain.

INT CELL

Philippe getting no reply, goes up behind Raoul and putting his hand affectionately on Raoul's shoulder, pleads for him to come to his senses and accept--finally Raoul straightens up and turning faces his brother, says:

"I'LL ACCEPT ON ONE CONDITION \*\*\*THAT  
I MAY HAVE A LAST FAREWELL GLIMPSE OF  
CHRISTINE. TONIGHT AT THE OPERA YOU  
CAN GO WITH ME."

BACK: Philippe gasps in dismay, and refuses, whereupon Raoul shrugs his shoulders and turns his back to gaze out of the window. Philippe pauses to think and he weakens then again putting his hand on Raoul affectionately he indicates that he will agree to Raoul's condition--Raoul shows his gratitude, then follows after Philippe who shows the official order to the waiting guard.

FADE OUT

THAT NIGHT AT EIGHT O'CLOCK

FADE IN  
EXT PARIS OPERA HOUSE

There is a drizzling rain - carriages are stopping before the opera house to discharge opera patrons.

SEMI C.V. AT THE CURB

As a traveling barouche drives up and stops and Philippe and Raoul emerge. Raoul moves to pay the driver and Philippe hurries off scene to get to shelter. As Raoul pays the driver, he whispers something to the driver and the latter nods his head - it is evident that Raoul has planned something. Raoul exits after Philippe.

INT AUDITORIUM LONG SHOT FROM REAR OF THE  
AUDITORIUM TOWARDS THE STAGE

The audience is being seated.

BACK STAGE LONG SHOT (A FLASH)

Atmosphere shot of stage at work under Simon Buquet's  
orders.

INT BOX CORRIDOR  
NEAR RAOUL'S BOX

Raoul and Philippe follow an usher to scene from  
behind camera---The usher opens the door to box and  
Philippe enters first. Raoul quietly produces a note  
and some money - slips it to the usher and with his  
finger to his lips for caution exits into the box.  
The usher nods after Raoul and exits through door  
to the stage.

INT RAOUL'S BOX

As Philippe and Raoul are seated. Raoul is very  
nervous and excited and Philippe watches him  
closely.

INT. CHRISTINE'S DRESSING ROOM

Christine is nearly dressed for the part of Mar-  
guerite, a maid is assisting her--she is listless  
and sad because Raoul been taken from her.

PASSAGE WAY BACK OF MIRROR.

The Phantom is looking into Christine's dressing room  
thru the trick mirror. Christine can be seen with her  
maid dressing her-- the Phantom grins with satisfaction.  
Suddenly Christine and the maid start and look toward  
the door, then the maid exits from the scene.

INT. CHRISTINE'S ROOM

The maid has the door open and receives from the usher Raoul's note- she closes the door and carries the message to Christine.

383. C.V. OF CHRISTINE

As she opens the message and reads it

INSERT OF MESSAGE

DARLING CHRISTINE  
 I AM HERE TONIGHT IN BOX THREE  
 BE READY TO LEAVE AS YOU ARE DRESSED AT  
 THE FINAL CURTAIN. I'LL BE WAITING AT  
 THE STAGE DOOR IN A CLOSED BAROUCHE.

I LOVE YOU  
 RAOUL.

BACK: Christine looks up from her note with her face transfigured with joy- then she laughs from happiness the gloom has vanished from her face.

PASSAGEWAY BACK OF MIRROR

As the phantom with a grave face sees the effect of the note on Christine, he suspects that it is from Raoul and is furious- as he watches Christine look about for a place to hide the note and he smiles with satisfaction as he sees her hide it in one of her slippers. Which she shoves under the couch

INT DRESSING ROOM CORRIDOR AMBER  
 CLOSE UP CALL BOY AT CHRISTINE'S DOOR

He announces "First act" and exits.

INT. CHRISTINE'S DRESSING ROOM

As Christine gives her face a final powdering and exits with her maid.

DRESSING ROOM CORRIDOR

As Christine and maid come out of dressing room and move toward corridor.

INT. CHRISTINE'S DRESSING ROOM

The mirror begins to quiver and the reflection of the room dances about-- then the phantom appears as if through the mirror-- he looks about and then moves out of her mirror and goes to the couch where he secures the note from Raoul out of her slipper. He reads it.

INSERT OF NOTE

INSERT FEW FEET OF RAOUL'S NOTE AS IN  
SCENE 383

BACK: The phantom looks up with rage trembling his lips and hands, then he laughs in triumph and putting the note where he found it--he returns to the mirror and vanishes thru it in the same mysterious manner.

FADE OUT

TO RAOUL IT SEEMED LIKE HOURS OF WAITING  
YET IT WAS ONLY THE SECOND ACT

FADE IN

INT. RAOUL'S BOX

As Raoul watches with feverish anxiety- now and then bites his finger nails because he is so restless. Philippe watches him closely and really sympathizes with him.

ON BACK STAGE      AMBER

The curtain is up and the second act is in progress. It is the country fair scene. Upon the stage are Faust, Mephistopheles, Wagner and his fellow students, Seibel, soldiers, maidens and matrons. Faust, Mephistopheles and Seibel are waiting to catch sight of Marguerite as she returns from church. In the wings are the scene shifters - ballet girls, and attendants of the opera. However, all this is only general background. Christine appears ready for her entrance.

INT. LIGHT CONTROL ROOM      AMBER

Upon the table is the night lunch of the light control men and a bottle of wine. The table is near an open door opening into darkness. This light control man is reading a newspaper. His assistant is busy at the switches. The feet of the prompter, sitting in his box, can be seen. The black cloaked figure of Erick moves in, his back to the camera. He hovers near over the table, for an instant his body screens what he is doing. Then, as silently he disappears, his back to the camera. The light control man looks up from his paper as if he felt a draught. Then he resumes his reading.

STAGE FROM AUDIENCE

As Christine makes her entrance.

INT RAOUL'S BOX

As Raoul sighs deeply at the sight of Christine and leans forward watching her hungrily. Philippe seems more human and sympathetic.

MED. SHOT OF STAGE      AMBER

The situation upon the stage is at the beginning of the duet between Faust and Marguerite, near the close of the second act.

SHOOTING THRU WINGS TO OPERATIC ACTION UPON STAGE AMBER

Simon enters and comes to a sudden stop and tension as he looks towards the footlights.

CLOSE UP OF SIMON

He is perplexed- looking at something trying to figure it out.

CLOSE UP OF PROMPTER'S BOX SHOOTING FROM STAGE AMBER

A peculiar, startled expression is upon the prompter's face- his eyes bulge. He is drawn downward by an unseen hand.

BEHIND THE SCENE AMBER  
MED CLOSE UP OF SIMON

Watching the disappearance of the prompter. He is excited. It is more work of the opera ghost. He runs off excitedly to investigate.

MED. CLOSE UP OF PROMPTER'S BOX FROM STAGE AMBER

Erick's mask face appears for an instant in the prompter's box, then it disappears.

MED CLOSE UP CHRISTINE AMBER

She has seen Erick and while she is struck in terror she tries to keep up her part in the duet.

LONG SHOT AUDITORIUM AMBER

This is the longest shot that has been taken without showing the chandelier. The action on the stage is followed for an instant and then the house is plunged into darkness. This is held for 20 feet so that the proper period of darkness can be timed in the cutting.

The house is again illuminated and Christine has disappeared from the stage. All upon the stage are bewildered, confused.

INT RAOUL'S BOX AMBER

This is a flash of Raoul staring at the stage wild eyed and bewildered--Philippe also stares to the stage. Raoul turns to Philippe and gasps in horror.

"SHE'S GONE."

BACK: Philippe as horrified as Raoul nods in the affirmation.

MED SHOT ON THE STAGE INCLUDING CHANDELIER AMBER

The singers and cast are milling about in utter bewilderment. The musicians are just as confused, and the conductor signals for them to stop playing. The curtain drops rapidly.

INT AUDITORIUM SHOOTING FROM REAR TO STAGE.

The audience are in the hubbub of excitement.

INT LIGHT CONTROL ROOM AMBER

The two light control men are doped. Knocked out. One is over the table and the other has fallen from his stool to the floor. The prompter is lying on the floor bound and gagged, over his head is a black bag. Simon runs in at high pitch of excitement. This is exactly what he has expected. He shakes one of the light control men and then the other. Then he excitedly calls for help and begins to unbind the prompter. A scene shifter and a fireman runs in. Simon tells them excitedly with blood in his eye, that this is more of the ghost's work.

The gag is removed from the prompter's mouth, the

bewildered man begins to indicate that he saw nothing but was just jerked down.

MED LONG SHOT OF STAGE AND AUDIENCE AMBER....

Most of these in the orchestra and chorus are standing and the house is buzzing with excitement. The curtain pulled back to one side and then the man playing Faust steps forth- the audience is instantly hushed.

SEMI C.V. OF FAUST

He holds up his hand for silence, then he says:

"LADIES AND GENTLEMEN I DO NOT WISH TO ALARM YOU. BUT WHEN THE LIGHTS WERE OUT CHRISTINE DAAE DISAPPEARED. THE POLICE HAVE BEEN SUMMONED AND THE OPERA WILL PROCEED WITH AN UNDERSTUDY IN HER ROLE."

BACK: The curtain is again pulled back and Faust backs off.

INT RAOUL'S BOX

Both Raoul and Philippe gazing in horror--then the two brothers face each other--In Raoul's eyes a look of pleading--Philippe suddenly extends his hand and with a sincere look says:

"YOU CAN COUNT ON ME RAOUL"

BACK: Raoul's answer is a grateful look and a hearty clasp of his brother's hand- then Raoul arises and starts out of the box. Philippe follows.

VIEW OF AUDIENCE AND STAGE

The audience are in a hubbub of excitement- then

the curtain rises again and an understudy starts to sing the duet of Faust---the audience quiets down.

INT DRESSING ROOM CORRIDOR

From stage door. As Raoul and Philippe come out of box - as they come into f.g. Raoul stops and grabbing Philippe's arm says:

"GET A COUPLE OF GUNS AND COME TO  
CHRISTINE'S DRESSING ROOM. I'LL BE  
THERE."

BACK: Philippe nods agreement and exits back past box, toward rear of opera house, while Raoul plunges on past camera.

INT FIRST CELLAR

Discovered Simon talking excitedly to his army of scene shifters and crew - indications are that he is stirring them to a mob frenzy and they are all for him.

INT DRESSING ROOM CORRIDOR AMBER

Attendants of the opera and a gathering of ballet girls are discovered excitedly discussing the mysterious happening. Some are looking into Christine's dressing room with awed curiosity. Raoul enters from the direction of the stage and like a madman hurries toward Christine's dressing room. As he nears the door those who are peering into the room fall back. An instant before Raoul exits into the room the Persian enters to corridor from cellar. He catches sight of Raoul and glides swiftly after him.

INT. CHRISTINE'S DRESSING ROOM AMBER

Raoul enters and finds the room empty. Raoul is

filled with oaths and insults. He pounds upon the mirror with his hand, as if he were challenging the phantom behind it. The Persian enters swiftly and closes the door but does not lock it. From this moment the Persian takes command. His movements are definite and direct. He indicates in an authoritative way for Raoul to calm himself and tells him:

"I CAN HELP YOU SAVE CHRISTINE DAAE FROM ERICK...  
IF YOU'LL DO EXACTLY AS I SAY."

BACK: The Persian faces Raoul in a manner deliberate and cold though not unfriendly -- Raoul is displeased by his interruption and he says angrily:

"WHO ARE YOU AND WHAT DO YOU  
KNOW ABOUT ERICK?"

BACK: The Persian commands Raoul with his eyes and there is a pause. He tells him coldly and without excitement:

"I AM THE PERSIAN ... ONCE HIS  
FRIEND. YOU'LL REALIZE HER DANGER  
WHEN I TELL YOU SHE'S IN THE HANDS  
OF A DANGEROUS MANIAC WHO ESCAPED  
FROM A PARIS ASYLUM!"

BACK: Raoul gasps in horror and alarm - he bids the other tell him more - he is impatient - the Persian continues:

"ERICK WAS BORN IN FRANCE...SUCH  
A HIDEOUS MONSTROSITY THAT EVEN  
HIS OWN MOTHER COULDN'T BEAR HIM  
WITHOUT A MASK."

BACK: Raoul is horrified yet fascinated - he begs the other to continue - the Persian does so. The Persian pauses.

Raoul is filled with horror - the Persian continues:

"DURING THE SECOND COMMUNE, HE  
SUDDENLY APPEARED TO JOIN THE PARIS  
REVOLUTIONISTS. HE WAS THE  
CHIEF EXECUTIONER OF THE NOBILITY  
IN THE TORTURE CHAMBERS UNDER THESE  
VERY CELLARS."

Raoul can stand no more - his fears for Christine's safety have become a frenzy - he pleads for the Persian to help him do something - the Persian surveys him calmly, then he drops to his knees and begins feeling along the baseboard for the hidden control of the trick mirror.

INT DRESSING ROOM CORRIDOR

As Philippe enters from the stage, carrying two large pistols - he pauses then passes camera.

INT CHRISTINE'S DRESSING ROOM    AMBER

The Persian is now standing upon a stool and is running his fingers along the picture molding. He indicates to Raoul that he has found what he is looking for. He pulls at the molding and a section of it comes out, lever-like, revealing a steel draw bar behind it.

The Persian jumps from the stool, grasps Raoul by the arm and moves him to the position in front of the mirror. This shot is taken as at a different angle than the mirror shot in which Christine disappeared so that the audience will be let in on the trick nature of the contrivance. The mirror opens and Raoul and the Persian pass through it - that instant Philippe enters to catch a fleeting glimpse of Raoul as he vanishes thru the mirror and it closes after him-- he hurries forward in dismay and feels the glass.

INT CORRIDOR BACK OF MIRROR...FAINT GREEN

Raoul and the Persian are discovered back of mirror. The Persian motions Raoul to do exactly as he tells him. He pantomimes to Raoul to hold up his hand, Raoul is mystified as to the reason for this but obeys. The Persian tells Raoul hurriedly:

"I HAVE BEEN TO THIS HOME ON THE LAKE  
BEFORE BUT NOT BY THIS ROAD...AND THIS  
IS THE ONLY ROAD TONIGHT."

BACK: Both men, holding up their right hands and hugging the wall, exit along Erick's trail.

INT CHRISTINE'S DRESSING ROOM

As Philippe pounds on the glass and calls out Raoul's name. Then hurries out of the dressing room.

INT CELLARS THE SWINGING BRIDGE SET FAINT GREEN

The Persian and Raoul holding their right hands pass over bridge into the same direction that Erick carried Christine.

INT CHRISTINE'S DRESSING ROOM

As Philippe returns with several ballet girls and several supers of the opera. He explains in pantomime how Raoul vanished through the mirror. The others stare at him in amazement--they look at each other and grin. They think that he is crazy and exit. Philippe stares after them angrily, then attacks the mirror with the butt of his pistol.

INT ROI DE LAHORE SET. FAINT GREEN

Two shadows are seen on the wall where the shadow of Joseph Buquet's figure was seen. It is Raoul and the Persian approaching from the right, holding up their hands. They enter and Raoul follows the Persian to a

little cupboard fastened to the wall. The cupboard contains an emergency outfit consisting of a dark lantern, a hatchet, an ax, a saw and a coil of rope. The cupboard door is removed by the Persian who takes the lantern and lights it.

MED CLOSE UP OF RAOUL AND THE PERSIAN FAINT GREEN.

The mystery is now upon Raoul as it was upon Christine. He would like to help but he senses his total helplessness. Raoul drops his hand. The Persian turns on him and tells him in a startled way:

"YOUR HAND UP! IT IS  
A MATTER OF LIFE OR DEATH!"

A LONGER SHOT...FAINT GREEN

Raoul is puzzled and senses his dependency. He raises his hand. The Persian moves quickly followed by Raoul to a pin rail in the left b.g. With some effort the Persian twists one of these large pins. As he does a trap opens in the floor in the identical spot where the body of Joseph Buquet was found. The Persian and Raoul go to the open trap and the Persian flashes on the lantern and indicates for Raoul to hold him by the wrists and drop him - Raoul holds the Persian by the wrists and drops him - (This scene will be more effective if played in semi-darkness)

INT CORRIDOR LOOKING AT BLANK WALL FAINT GREEN  
(This blank wall can be doubled for another location)

This source of light here is the Persian's lantern. Couple of counter poise weights are hanging from above. The Persian falls into the scene and lights on his feet. Raoul drops in after him. The Persian pulls the counter-poise weight.

INT ROI DE LAHORE SET FAINT GREEN.

This is a flash of the trap closing.

INT CORRIDOR LOOKING AT BLANK WALL FAINT GREEN

Raoul and Persian exit - guided by the rays from the dark lantern.

INT CHRISTINE'S DRESSING ROOM

Philippe has smashed the trick mirror revealing the secret passageway behind it - gripping a gun in each hand and with a triumphant smile he steps into the passageway and exits from sight.

INT CELLAR SHOOTING AGAINST BLANK WALL #2 FAINT GREEN

Raoul and the Persian enter - They look off and stop - both transfixed with terror - They flatten themselves against the wall as the Persian makes his lantern dark. A fiery face - not more than three feet from the ground approaches, a red handkerchief - Handschiegel Process - is around the neck giving the impression that it is a decapitated head. When the terrible face reaches a point opposite Raoul and the Persian it cries out at them:

"DON'T MOVE...WHATEVER YOU DO...  
I'M THE RAT CATCHER. LET ME PASS  
WITH MY RATS."

BACK: The face exits. The light upon the face is caused by a dark lantern which the rat catcher holds turned upon himself. The Persian turns on his lantern and he and Raoul exit, looking back with terrified eyes, their right hands up in the air.

MED CLOSE UP ERICK (FULL FIGURE) AND CHRISTINE

Erick stands upon the steps back of the couch - folds his arms - towers over her and addresses her:

"YOU MUST NOW MAKE YOUR CHOICE!  
...THE WEDDING MASS OR THE REQUIEM  
MASS?"

BACK: Christine breaks into tears, repeating, "No!  
No! No!" Her tears touch Erick. He cannot stand them.  
Erick leaves the steps and goes to the other side of  
side of the couch.

ANOTHER MEDIUM CLOSE UP ERICK AND CHRISTINE. AMBER

Erick kneels and appeals to her:

"DON'T CRY...IT GIVES ME PAIN!

BACK: This causes Christine to cry all the more-  
bitterly - then he tells her in a pathetic reasoning  
way:

"I WANT TO HAVE A WIFE LIKE EVERYBODY  
ELSE AND TAKE HER OUT ON SUNDAYS."

BACK: Christine cowers away from him like a broken  
spirited animal as far away as the couch will allow.  
His mood changes again - he rises in a rage - He is  
infuriated at himself and his position.

A LONGER SHOT...AMBER:

He beats his chest and cries at her:

"I AM SICK AND TIRED OP LIVING  
LIKE A MOUNTEBANK IN A HOUSE  
WITH A FALSE BOTTOM."

BACK: Erick continues to violently bemoan his  
fate and threaten Christine.

INT LAST CELLAR FAINTE GREEN

This is a low massive chamber. It is almost at the bottom of the opera foundations, leading from it is a long narrow corridor, wide enough only for two men to walk abreast. This first shot does not reveal the narrow corridor. Raoul and the Persian enter. The Persian stops and listens. Raoul tiredly lets down his right hand. In a startled way, the Persian grabs Raoul's wrist and raises his right arm for him, with a certain horror in his look.

"KEEP YOUR HANDS UP! THIS IS THE ONLY  
WAY TO THROW OFF THE STRANGLER'S LASSO."

BACK: Raoul is henceforth careful to keep his hand raised. They exit. The Persian with increased caution.

ANOTHER SHOT...REVEALING NARROW CORRIDOR FAINTE GREEN

Raoul and Persian enter - The Persian again stops and listens - Then he whispers to Raoul.

"WE ARE NEAR HIS HOUSE NOW."

BACK: The Persian cautions Raoul to move quietly. They reach a point just inside the corridor. Without any anticipation a trap gives under their feet and they shoot downwards out of the picture. The picture is held on an instant and the trap closed.

INT TORTURE CHAMBER. ...FAINTE GREEN

The source of light is the Persian's lantern. In relation to Erick's living room this chamber is to the left. It is a six-cornered room, the sides of which are covered with mirrors from top to bottom. The chamber is very high and the ceiling never seen. In one corner is an iron tree with

an iron branch. Upon the branch is hanging a strangler's lasso. The multiple reflections of the tree gives the effect of a forest, in the mirrors. Out of reach of anyone is the torture chamber and out of the picture in the right top wall is an aperture opening into Erick's living room, an opening through which a person in the living room can see into the torture chamber. Ben Carre is working out the details of this chamber.

There is no effect of a reflected forest until Erick turns on the overhead lights. The dark lantern would not cause those multiple reflections. The Persian gets to his feet, turns lantern to mirrors and feels them. Then examines iron tree and lasso - turns to Raoul, recovering from fall and says:

"WE HAVE DROPPED INTO ONE OF THE  
TORTURE CHAMBERS OF THE OLD COMMUNE.  
IF ERICK DISCOVERS US, MAY GOD HAVE  
MERCY ON OUR SOULS!"

BACK: Raoul's reaction is horror. Suddenly both men are startled and look up and to the right. They hear Erick's voice. Raoul is thrown into great terror and opens his mouth to cry out but the Persian grabs Raoul and puts his hand over Raoul's mouth.

INT ERICK'S LIVING ROOM...AMBER C.V. CHRISTINE

standing upon second step of stair at back of couch leading to the screen which connects with torture chamber. This screen is concealed by a drape. It is of heavy material closely woven from wire and locked with a fancy weird sort of padlock. Erick is standing below Christine, Erick is making love to her, in his way, and Christine is flattened against the wall crying hysterically. Erick is not touching her but close to and below her he tells her:

"YOU SHALL BE THE HAPPIEST OF  
WOMEN...WE WILL SING BY OURSELVES

UNTIL WE SWOON WITH DELIGHT."

BACK: Christine shrinks from him, shrinks away from the idea, then she runs down the steps.

ANOTHER SHOT AMBER

Christine runs to a position before the center pillar and sobbing, hides her face against the pillar. Erick goes to her dejectedly and appeals to her.

"ALL THAT I HAVE WANTED WAS TO  
BE LOVED FOR MYSELF."

CLOSE UP CHRISTINE ... AMBER

She is moaning and crying. She wails, but not to Erick.

"I WANT TO DIE!...I WANT TO DIE!"

INT. TORTURE CHAMBER. FAINT GREEN  
CLOSE UP RAOUL AND THE PERSIAN

Raoul is in agony and struggles with the Persian who tries to get it over to him that it will mean his death if their presence becomes known. The Persian now begins to feel the walls for the hidden spring that will release them.

INT. ERICK'S LIVING ROOM ...AMBER...MED. CLOSE UP  
OF ERICK AND CHRISTINE

Christine looks up terribly startled at a resounding clang. Erick too is startled into a dramatic tension.

CLOSE OF QUEER SOUNDING DEVICE...AMBER

This is a weird, oriental, beautifully tooled

affair. There are three bars such as are used in chimes. An arm about 18 inches long systematically strikes the chimes - all three at once. This sounding device is placed in a prominent place in the room and continues striking regularly through the next number of scenes. This is for the dramatic affect of its stopping at the proper moment.

CLOSE UP CHRISTINE AND ERICK. AMBER

Erick, realizes that opposition is now at hand and a satanic smile overspreads his horrible face, mockingly he tells Christine:

"SOMEBODY IS RINGING! WE  
HAVE CALLERS!"

BACK: Christine's first reaction is one of relief. Help is at hand. Then almost instantly she is thrown into anguish. Her lips form the name "Raoul" Erick studies her for an instant and then moves out. Swiftly.

A LONGER SHOT...AMBER

The arm is rhythmically falling upon the chime. Erick moves to a beautiful throw hanging over the back of a chair, sweeps it off. Swiftly he begins to bind Christine to the center pillar.

MED CLOSE UP ERICK AND CHRISTINE...AMBER

She offers no resistance. The throw passes around Christine's waist and is tied on the side of the pillar opposite Christine. Erick tells her hurriedly:

"FORGIVE ME...THIS IS TO SAVE YOU  
FROM HARMING YOURSELF."

A LONG SHOT. AMBER

The chimes are sounding. Erick now sweeps from the room, leaving by the door which leads to the lake. He closes the door.

LAKE SET LOOKING FROM ERICK'S ROOM FAINT GREEN

The boat is discovered here. Erick enters from his drawing room. From a rack he takes up a metal tube, the shape of a reed, about four feet long and less than half an inch in diameter. Erick puts one end of this tube in his mouth and swiftly walks down into the water. As he walks he goes down and down until his head disappears and only the ripple caused by the end of the gliding reed is seen. This ripple moves away with remarkable swiftness.

THE FIRST LAKE SET...FAINT GREEN

Philippe is standing at the boat landing. He has found the way to the lake. He holds his lantern up and peers out into the darkness. Philippe is standing upon the board which has a connection with the chimes.

INT TORTURE CHAMBER...FAINT GREEN

Raoul and the Persian are listening to make sure that Erick has gone, then, before the Persian can stop him, Raoul cries out "Christine! Christine! It is I, Raoul!"

INT ERICK'S LIVING ROOM...AMBER  
CLOSE UP CHRISTINE LASHED TO THE CENTER PILLAR

Christine hears Raoul's agonized cry, answers it and gives away to fear for Raoul.

INT TORTURE CHAMBER...FAINT GREEN.

Raoul is crying out - wild inarticulate things to Christine - The Persian grasps him by the

wrist and sternly indicates for him to keep quiet. The Persian addresses himself toward the overhead window:

"WE ARE IN THE TORTURE CHAMBER.  
THE DOOR IS IN THE WALL FROM WHICH  
OUR VOICES COME."

INT RICK'S LIVING ROOM...AMBER

A shot of Christine taking in the drape at the head of the little stairs behind the couch. Christine hears this title and fires her gaze upon the drape. She cries out that she is bound and begins to struggle with her bonds.

INT THE FIRST LAKE SET...FAINT GREEN

This is medium closeup of Philippe at the boat landing. Philippe is kneeling, holding up the lantern, peering into the darkness. He shouts Raoul's name. Unseen by Philippe and directly in front of him there is a disturbance in the water. The reed-like tube glides in making a V-shaped line of ripples. Then Erick's long arm shoots out of the water and grasps Philippe's wrist of the hand that holds the lantern, and the scene is plunged into darkness.

INT. ERICK'S LIVING ROOM...MED CU CHRISTINE

She has worked around to the rear of the pillar within reach of the knot. She unloosens the knot sufficiently to allow her to slip under the throw which has held her prisoner.

LONGER SHOT AMBER

Christine flies across the room and runs up the few steps to the door to the torture chamber.

CLOSE UP CHRISTINE BEFORE DOOR...AMBER

Christine parts the drapes and tries to look through the heavy mesh, but evidently can see nothing. She shakes the door and registers that it is locked. She cries out in distress to the men in the torture chamber that the door is locked.

INT. TORTURE CHAMBER FAINT GREEN

The Persian is listening to Christine intently. At the same time he is forcing Raoul to be quiet. The Persian tells Christine:

"THE KEYS ARE IN A CHAMOIS BAG HANGING NEAR THE ENTRANCE DOOR."

INT ERICK'S LIVING ROOM AMBER

This is a shot taking in the entrance door. Christine is before the door to the torture chamber, and the sounding device rhythmically beating. Christine runs down the steps and approaches the entrance door, looking for the chamois bag. This bag is not in plain view, so that she cannot locate it at a glance.

CLOSE UP SOUNDING DEVICE. AMBER

It continues to strike twice and stops.

A LONGER SHOT AMBER.

Christine is looking at the sounding device. With dread anticipation she senses that Erick is returning. She flies back to the center pillar and slips under the throw. She is now apparently in the position that Erick left her. From this moment Christine begins to act a double role. She is now matching her wits against Erick's...Above all things she must keep Raoul's presence in the torture chamber from Erick.

The entrance door opens and Erick enters

dripping wet. He closes the door goes to Christine and tells her sardonically:

"MY DEAR. IT IS RAINING CATS  
AND DOGS OUTSIDE."

A LONGER SHOT AMBER

Christine is looking at the sounding device with dread anticipation - it is still. Her fear is just as apparent as her pretense. She does not fail to notice his wet clothes and the mystery behind his absence. Erick now drops his sardonic mood which caused the last title. As he releases her he tells her:

"COME I WILL PLAY YOU OUR WEDDING MASS.  
YOU CAN TAKE MY WORD FOR IT, IT IS MAG\*  
NIFICENT."

BACK: From this point, Erick seems to forget Christine's presence, so absorbed is he in his new purpose. Erick turns away from her toward the organ and Christine registers her involved complexity, fear that Erick may discover her intention, eagerness to possess the chamois bag.

A LONGER SHOT AMBER.

Erick sits down at the organ and begins to play seeming almost wholly to have forgotten Christine. She works her way toward the entrance door and when Erick does glance her way, she pauses and pretends that she is listening.

CLOSE UP CHRISTINE AT ENTRANCE DOOR AMBER

Christine discovers the chamois bag partly concealed behind a drape, up in a little recess. She is at a high tension, she gives Erick a frightened look, then snatches the little bag from its hiding place.

Instantly she looks back at Erick in terror.

A LONG SHOT AMBER

Erick has stopped playing and is looking at Christine in an attitude of alarm. He rises and swiftly strides to her. In an hysterical way she tries to conceal the bag.

MED CLOSE UP CHRISTINE & ERICK

He cries at her in anger:

"WHAT HAVE YOU DONE WITH MY BAG? DON'T  
YOU KNOW THAT IS THE BAG OF LIFE AND  
DEATH!"

BACK: Erick forces the bag away from her and she gives a cry of dismay.

INT TORTURE CHAMBER FAINT GREEN

Raoul and the Persian are listening at a great tension. Raoul gives an unexpected cry of rage - This startles the Persian, who indicates with certain horror, "He has heard you!"

INT ERICK'S LIVING ROOM AMBER  
MED CLOSE UP ERICK AND CHRISTINE

Erick is listening. He has heard Raoul's cry of rage. He now understands why Christine wanted the keys. He also knows that only for Raoul would Christine do as she has. From this moment Erick becomes cruel and Christine combats him on the verge of hysterics. He asks her in a quiet but very dangerous manner:

"DID YOU HEAR, CHRISTINE?"

BACK: "No" she cries "no, I heard nothing."  
Erick tells her quietly but pointedly:

"YOU ARE LYING."

A LONGER SHOT

Erick moves swiftly up the few steps to the screened opening.

MED CLOSE UP ERICK AMBER

He brushes aside the drapery and discloses the window. But he does not so much as look thru it. The screen is set back somewhat and there is an open space between the screen and the wall of the room. Erick puts his hand out of sight in this opening and turns something.

INT TORTURE CHAMBER FAINT GREEN

From semi-darkness the chamber is flooded with a brilliant, dazzling light from overhead. Under the overhead light the single iron tree is multiplied into thousands of trees, into a forest. Raoul's reaction is astonishment, bewilderment, the Persian's horror - for he knows what this means. The torture has begun. The sudden flood of brilliant light causes them to blink. Then Raoul tries to hide his eyes from the brilliant, blinding light. The Persian now realizes the necessity of searching for the secret spring which he knows to be in the floor. Excitedly he begins to feel over the floor with the tips of his fingers, to feel the joints in the glass. Raoul watches him in excited bewilderment. This is a short scene.

INT ERICK'S ROOM AMBER

Erick is now coming down the steps leading to the screened opening. Christine senses that Erick has put into effect some of his cruel mechanisms. She is becoming frantic in her attempt to carry

on her acting. Her composure is palpably nervous and forced. Erick pantomimes for her to go up and look thru the screen. She moves mechanically up the steps. Her attitude is entirely false to him. In a mechanical way she parts the drapes concealing the opening. A strong light is apparent back of screen.

CLOSE UP CHRISTINE AMBER

She peers through the screen. There is just the slightest fleeting tremor about her eyes. She turns to him with poorly affected surprise and tells him:

"WHY...THERE IS NO ONE THERE!"

A LONGER SHOT AMBER

Christine comes down the steps, trying to affect an air of being nonchalant. Erick steps up to her and takes her by the wrist, asking her:

"NOT EVEN THE LITTLE CHAP YOU  
WERE GOING TO RUN AWAY WITH?"

MED CLOSE UP ERICK AND CHRISTINE AMBER.

He holds her with his hollow eye. The terrible realization comes over her that Erick knows that Raoul is in the torture Chamber. In a helpless automatic way, knows that he knows she is lying. She repeats "No! No! Nobody is there!"

INT. TORTURE CHAMBER AMBER

The heat in the chamber has now become intense. Both men are perspiring profusely. Excitement approaching panic is overtaking the Persian as he continues his search for the secret spring. They are mopping their faces with their handker-

chiefs. Raoul tears off his collar and flings it from him. He wants air. He begins to beat at the mirrors with his fists and the Persian shows his apprehension for Raoul. He tries to quiet Raoul.

INT GRAND STAIRCASE #2 AMBER

The audience with hats and wraps is leaving the theatre. The grand staircase is filled and the general tone is one of lightness and gaiety.

EXT IN PARIS STREET BLUE

(In this scene begins the gathering of the mob, it must not have the appearance of an open revolt against constituted authority. It is rather the quiet mysterious gathering of about five hundred men, under the very eyes of the police. Until they begin rushing wild in the opera, they must do everything to conceal their designs from the police. Mob psychology is only suggested here and allowed to grow to dramatic proportions later.)

This is a general view of the street. The streets are wet. It has just stopped raining. The streets glisten from the lights reflected on the pavement. Only about half the mob is shown here. The men are gathering in small groups, not more than ten in a group. The groups are so placed as to be near exits for a sudden disappearance effect. A nervous buzz of suppressed excitement prevails. The center of the scene is a dark doorway around which the largest group is gathered. Beside the door is a flight of steps leading down into a dark cellar. Standing beside this door is Simon with Florine. Mysterious packages (torches) the contents of which are not shown to the audience, are passed out of the doorway and instantly secreted under the coats of the receivers. The mysterious packages are being distributed among the other groups, and in each case are instantly secreted.

MED CLOSE UP CENTER GROUP BLUE

A fanatical fire shines from Simon's eyes, as he directs the distribution of the mysterious packages. The packages are passed out of the doorway. Florine's attention is concentrated upon a deaf man. He is shouting in the man's ear, trying to make him understand something.

ANOTHER SHOT BLUE

This is shooting down the street upon the mob. In the f.g. is a cross-road. One of the mob is picketed on the corner to keep an eye out for the police. A gendarme approaches upon the cross street. He will not be in a position to catch sight of the mob until he reaches the corner. The picket spots him.

CLOSE UP FLASH OF PICKET BLUE

He puts two fingers in his mouth and whistles a warning signal.

MED CLOSE UP CENTRAL GROUP BLUE

Simon and the others, except Florine, who is yelling at the deaf man, get the signal.

SHOOTING DOWN STREET TOWARD CROSS ROAD BLUE

The mob melts and disappears - vanishes. The door through which the packages were being passed closes. This leaves Florine alone yelling at the deaf man. The deaf man sees and he too disappears. Florine looks around and finds himself all alone. He runs down into the cellar just as the gendarme rounds the corner and takes a diagonal course across the street. Florine fairly bounces, flies out of the cellar. The idea is that he has been confronted by something terrible in the cellars - just as rapidly as he comes out. The gendarme, however, does not see him and exits. The door opens, Simon enters and the mob reappears, just as rapidly as it faded away. Florine enters

from the cellar, sort of creeping up backwards looking into the dark hole with fright. Simon gives an order to move. He conceals a package and gives it to Florine. Florine's package sticks up about a foot back of his head in plain sight. The mob moves.

INT ERICK'S DRAWING ROOM AMBER

Christine is in the position now that one false step will cause Raoul's death. If Erick makes love to her she cannot tell him flatly "No" Therefore she continues her acting, depending upon evasions. At the same time she is in trembling and fear for Raoul. What is being done to him? Erick is frenzied and insistent. Christine is hard pressed. He follows her into a corner and is telling her with frenzied pain:

"I WILL KILL EVERYBODY AND MYSELF  
IF YOU DO NOT CONSENT TO BECOME  
MY WIFE."

MED CLOSE UP CHRISTINE AND ERICK AMBER

Christine pleads with him, "Don't talk like that." Then she runs her hand across her brow and tells him evasively:

"IT'S VERY HOT IN HERE."

BACK: Erick laughs wildly - he knows why it is so very hot.

INT TORTURE CHAMBER AMBER

The two men are undergoing terrible torture. They are almost burning up. Their coats are off and their shirts have been torn open at the neck. They are drenched with perspiration. Raoul is becoming delirious. The Persian himself almost crazy and is mechanically searching for the secret

spring. If the forest from the reflected iron trap is seen here, it is just as it was when first seen. A terrible hallucination begins to overtake Raoul and with startling eyes he begins to crawl away from the section of mirrors into which he is looking.

CLOSE UP RAOUL AMBER

With an expression of utmost fear and terror he shrinks away - he cringes away from the terrifying product of his delirium.

SHOOTING INTO MIRRORS RED.

The reflected forest has assumed the aspect of a real tropical forest. A forest fire is raging and is being blown by a strong wind which is driving the animals of the forest about it, lions and tigers and any other animals that are available.

CLOSE LION...RED

It leaps up to the immediate f.g. and roars, as if at Raoul.

CLOSE UP RAOUL AMBER

He gives a cry of terror and of fear, as if his heart would break.

A LONGER SHOT AMBER

The Persian is startled at this cry and his eye follows the direction of Raoul's eyes. But the forest is just as it was before, a reflection of the single iron tree.

INT. ERICK'S LIVING ROOM AMBER

Christine is frantic. She is listening to Raoul's

agonized cries. She is beside herself. She moans and clutches at his cloak, crying, "What are you doing to him! What are you doing to him!" With a sweeping motion Erick points to the screened opening indicating, "Go and see!" Christine runs up the steps - draws aside the drapes and looks through the screen.

INT TORTURE CHAMBER. AMBER  
FLASH CLOSE UP OF RAOUL IN AGONY

INT. LIVING ROOM AMBER

Christine is looking through the screen. She turns upon Erick, maddened. She runs down the steps to him. She first reviles him - then hysterically appeals to him. He grasps her by the wrist with such unconscious force that it brings her to her knees. He cries at her:

"TELL ME THAT YOU LOVE ME!"

CLOSE UP FLASH OF THE TWO AMBER

Her first reaction is one of repulsion and anger. This almost instantly gives way to the thought of sacrifice - to sacrifice herself to save Raoul. However, the scene is out before she comes to any decision.

INT TORTURE CHAMBER AMBER

The Persian is fighting to keep away the delirium. He is more undecided now in his search for the secret spring. Raoul has undergone a transition.

CLOSE UP RAOUL AMBER

His face lights up wildly - there is hope - "Water? Water! Water!"

## SHOOTING INTO SECTION OF MIRROR AMBER.

The scene is changed to a beautiful cool water fall in a shady forest. The water falls into a shady pool then runs between grassy banks to the very floor of the torture chamber. Raoul crawls into the picture. He bends over thirstily and just before he reaches the Water, within six inches of the water, he is stopped by the glass. He puts his hand to his throat and begins to choke.

## EXT. REAR OF OPERA BLUE

(The pavement and sidewalk are still glistening wet - for effect)

This is at the stage entrance. The action here is rapid and an atmosphere of silence prevails. Simon cautions everyone to be quiet and not to talk. The traveling barouche is the only vehicle in evidence. The mob has finished gathering here, now five hundred strong. They are still in groups, still concealing the mysterious packages under their coats.

## MED CLOSE GROUP AROUND STAGE DOOR BLUE

Simon, at a high pitch of excitement, is ringing the night bell. Florine is standing nearby with the concealed packages sticking up under the back of his coat. It is evident that all in the picture are concealing something. The door is opened from the inside by a night watchman carrying a lantern. He is startled by the crowd before him, startled by their mysterious menacing faces. Simon gives the word and although the night watchman tries to close the door, the mob sweeps past him carrying him along with them.

## A LONGER SHOT BLUE

The mob swarming into the stage door - a general movement.

INT ON BACKSTAGE AMBER

The curtain is up upon an empty stage. A few dim work lights are burning. About thirty men run in and all begin lighting torches, which throw a spectral glow over the stage. The torches light almost all together with a big flare.

INT FIRST CELLAR AMBER

The mob, led by Simon - Florine in evidence - all carrying lighted torches - pour down the stairs from the dressing room corridor. Some men run away from the camera through the arches, others into the left hall exit.

Everything that can be used as a weapon, fireman's axes, clubs, etc., is picked up and carried along. Simon and Florine are temporarily left in this set. Simon is the general, giving excited directions, and Florine, too, is frightened and officious.

INT AUDITORIUM AMBER

This is a long shot shooting toward the stage. In the distance the stage is filled with men with torches, all moving - some in this direction, some in that. A glow is thrown over the empty seats. Suddenly six or eight torches and the arms that are holding them sweep into the f.g.

INT GRAND STAIRCASE #4 AMBER

The staircase is illuminated and empty, save for about four scrub women who are washing it down, the mob who - some of them have lights, torches, others not, flood in first from below and then from above. They circulate, excitedly and aimlessly. In the melee the scrub water is turned over and runs down the staircase.

INT GRAND STAIRCASE #2 AMBER

This shows the mob in the balconies - as well as on

the staircase.

INT BOX FIVE AMBER

This is a safety scene. Four or five of the mob are discovered exploring the box with torches. Others are in the ante-room. One man lifts a rug - another begins to tap the big pillar with a small iron bar. He suddenly cries out that it is hollow. He taps it and all listen to the hollow sound. One man with a fireman's ax ruthlessly pries at a square ornament on the pillar. The ornament gives way - revealing a passageway down thru the pillar. They peer down.

INT ERICK'S LIVING ROOM AMBER

Erick is still in the midst of his terrible scene with Christine. He is thundering at her. "Tell me that you love me!" Christine is groggy - she has the intention of telling Erick, "Take me!" but her emotions have exhausted her. She is almost out of her mind. Her eyes are wild and she sways groggily, staggers to the couch and sinks down upon it. Erick bends over her in an ecstasy. He bends within a short distance of her white face and tells her: "You are as beautiful as if you were dead!" Erick continues along the same line.

INT TORTURE GARDEN AMBER

Raoul is lying upon the floor, panting, exhausted, crazed. The Persian, who himself is beginning to grow wild, is feeling aimlessly about the floor for the hidden spring. His finger touches something that gives, a nail head, which slightly protrudes above the floor...which responds to his touch. In his semi-delirium, he cries out in exultation.

INT ERICK'S LIVING ROOM AMBER

A shot including screened opening. Erick is bending over Christine declaiming, bemoaning her beauty. This scene is instantly broken when Erick hears the

Persian's cry of exultation. He is thrown out of his wild ecstatic mood and moves swiftly up the steps, draws back the drape and looks through the screened opening.

INT TORTURE CHAMBER AMBER

The Persian is crying out in mad exultation that he has found it. - But Raoul is too far gone to hear him. The Persian takes the nail head between his fingers and pulls it up about an inch. There is an instant of suspense in which nothing transpires. Then a section of the floor about three by five, falls about two inches. -then slides away horizontally, and reveals a wooden stair leading downward. The Persian inhales the cool air from below, then drags Raoul to the opening. Raoul drinks of the cool air as if water.

INT ERICK'S LIVING ROOM ERICK LOOKING THRU OPENING

He is not the least perturbed. He is amused.

INT CELLAR #2 AMBER

This is the dummy set. The mob, led by Simon, are waving torches and exploring, pulling down dummies and exploring dark recesses. This is sort of a property room and members of the mob pick up spears, bludgeons, and executioner's axes, which they brandish. Mob psychology is beginning to manifest itself. The men stab the dummies with their spears, while Florine is active in giving directions. He is afraid and like a child keeps near and clings to Simon. In the scenes to follow he always manages to keep between two strong men with bludgeons and spears. (These cellar scenes may be cut in at will, may be used as flashes or in whole.)

INT CELLAR #3 AMBER

This is the dragon set. The mob sweeps in led by Simon, and again all stage properties in the nature of weapons are appropriated. It will be especially

good if there are lots of spears. In passing the dragon Florine clings very closely to Simon. There is a reason for not having Florine point out here what he sees in the dragon's mouth.

INT CELLAR #4 AMBER

This is the headless statue set. The mob, led by Simon sweeps in, appropriates any properties that are valuable and pass out down the stairs leading to the Roi de Lahore set. Florine is especially fearful of going down these stairs.

INT CELLAR BRIDGE SET AMBER

Another portion of the mob, in which Simon and Florine are absent, passes over the bridge, while others with torches, run over the bridge.

INT TORTURE CHAMBER AMBER

The cool air has revived Raoul and his senses have returned to him. The Persian holds his dark lantern in his hand and is urging Raoul to follow him downward. They exit down the steps. The steps leading downward go off in the direction of Erick's living room.

INT ERICK'S LIVING ROOM AMBER  
CLOSE UP ERICK LOOKING THROUGH SCREEN

He laughs like a demon - lending to the suggestion that what he has now prepared for them is worse than the torture chamber.

INT BOTTOM CELLAR FAINT GREEN

The source of light is from the torture chamber. The location of cellar is directly under Erick's living room. A set of wooden steps lead up to a trap opening in the floor of the living room. This is a very low cellar and enough barrels of all sizes are stacked about to give the appearance

of a big wine cellar. The ceiling of this cellar is necessary for the action. The Persian, carrying his dark lantern, and Raoul enter down the stairway leading from the torture chamber. They are looking back apprehensively because a grating of heavy bars descends behind them, cutting off their retreat to the torture chamber, and by no action of their own. While they are most dying of thirst, they still are mystified at the great number of barrels. They run to the barrels and each kneels at the one he has chosen. They kneel and begin to pull at the bungs, long enough to take hold of and pull out.

INT ERICK'S LIVING ROOM AMBER

Erick is in the act of sweeping down the steps from the screened opening. In a sardonic, demoniacal manner he begins to sing:

"BARRELS! BARRELS! ANY BARRELS TO SELL?"

BACK: This singing revives Christine - she gathers her scattered senses, and shrinks from Erick as if he were crazy. He strides up and down the room singing his strange song.

INT BOTTOM CELLAR FAINT GREEN  
MED C.V. RAOUL & PERSIAN

This strange song coming directly from above their heads diverts their attention for an instant. They look upward with new dread then back to the bungs.

C.V. RAOUL KNEELING BEFORE BARREL FAINT GREEN

Raoul pulls the bung, cups his hands to catch the precious water, but instead of a fluid running into his hands, it is filled with something that looks like black sand. Raoul looks at it stupidly as it runs through his fingers.

A LONGER SHOT FAINTE GREEN

The Persian pulls the bung stopper of his barrel and the same black powder flows into his hand. He looks at the material in horror, empties it out of his hand and removes the lantern to a safe distance. He then tells Raoul with dread:

"IT IS GUNPOWDER!"

BACK: Raoul is bewildered but the Persian flies into action.

A LONGER SHOT FAINTE GREEN

The Persian runs around the cellar experimenting and examining it with his dark lantern. He is followed by Raoul. They pause at the steps which lead to Erick's voice above. They then go up the steps as far as they can go and listen.

INT ERICK'S LIVING ROOM AMBER

Erick is striding down the room toward the camera singing in his demoniacal manner, "Barrels, Barrels Any Barrels to sell?" Christine has risen from the couch and is crouching against the wall. She believes Erick has turned maniac. Erick stops singing, turns and takes a step toward her. There is a lightning transition in his manner. Pointing at her, he hurls the final threat:

"SHALL YOU BE ERICK'S BRIDE OR NOT?"

BACK: He strides over to her without waiting for her.

MED CLOSE UP ERICK AND CHRISTINE AMBER

Erick is becoming rapidly carried away by his own weird madness. Still without waiting for a reply

from Christine he pantomimes something being blown up and continues:

"IF NOT, EVERYBODY WILL BE DEAD AND BURIED  
BENEATH THE RUINS OF THE PARIS GRAND  
OPERA."

INT BOTTOM CELLAR FAINT GREEN CLOSE UP RAOUL & PERSIAN

Their lantern is upon the highest step. The two men are listening, their ears are close against the trap. They turn horrified eyes to each other. They understand that Erick will ignite the tons of gunpowder.

INT ERICK'S

Erick continues in his mad wild ecstasy. Without waiting for Christine's reply - he grabs her by the wrist and drags her across the room to a Spanish chest on the left.

MED CLOSE UP ERICK AND CHRISTINE AMBER

From his chamois bag he takes a key and unlocks the chest. He opens the chest revealing the following contrivance:

Upon a piece of plate glass are two objects - a grass hopper and a scorpion, both made of Japanese bronze. From each of these objects a rod runs downward out of sight. Coming up thru the glass is a liquid, watery light effect. Coming up thru the glass is light. Christine feels an unaccountable dread at the sight of the little bronze objects. Erick tells her:

"IF YOU TURN THE SCORPION AROUND  
IT WILL MEAN THAT YOU HAVE SAID 'YES'  
THE GRASSHOPPER WILL MEAN 'NO'!"

LONGER SHOT AMBER

Erick turns and walks wildly and rapidly toward the music room. Upon the steps leading to this room, he turns upon Christine and in a demoniacal manner tells her:

"BE CAREFUL OF THE GRASSHOPPER.  
IT HOPS...AND IT HOPS JOLLY HIGH"

BACK: With this he swings into the music room, sits down at the organ and begins to play wildly, a skeleton gone mad. Christine stands in terror, fascinated by the scorpion and the grasshopper.

INT CELLAR #5 AMBER

This is Roi de Lahore set. The mob is sweeping down the circular staircase. Florine very much frightened - is talking, telling where the body of Buquet was hanging and where he saw the movement in the dark opening - some of the mob runs out toward the spot of the hanging while others begin to break down the door in the dark opening. Simon herds the men out toward the camera. These cellar scenes are wild and rapid and are not held up by individuals, closeups, business, so that the effect will be the that of the menace sweeping downward like a great wave.

CLOSE VIEW CHRISTINE BENDING OVER CABINET

She puts her hand toward one - then the other. Which shall it be, the scorpion or the grasshopper? Which of these will mean life and which death. She sways.

INT BOTTOM CELLAR FAINT GREEN RAOUL & PERSIAN

Raoul hears her calling him, senses her agony, pounds at the trap and cries: "Christine! Christine!"

INT ERICK'S DRAWING ROOM AMBER

This is a long shot showing Erick playing madly upon the organ and Christine struggling with herself.

CLOSE UP CHRISTINE AMBER.

Almost out of her head, Christine places her fingers upon the scorpion.

INT BOTTOM CELLAR FAINT GREEN  
CLOSE UP RAOUL AND THE PERSIAN UNDER TRAP

A new thought suddenly forces itself upon the Persian and he cries upward with great force:

"DON'T TOUCH THE SCORPION!"

INT ERICK'S DRAWING ROOM AMBER C.V. CHRISTINE

As she jerks her hand away from the scorpion as if it had stung her. Christine's indecision and agony leave her. It is as if her mind suddenly cleared. She becomes very calm. It is here that she makes her decision that she will become Erick's wife. She is in the spirit of a nun taking her final orders that will forever remove her from society. With quiet deliberation she turns toward Erick.

LONGER SHOT AMBER

Erick is playing wildly upon the organ. But this is held only for a few feet. Erick senses the change of atmosphere, stops playing, turns toward Christine and rises. This places him at the top of the two steps between the two rooms. Christine walks toward him, quietly and with deliberation and pauses at the bottom of the steps.

MED CLOSE UP ERICK AND CHRISTINE AMBER

Christine gazes up at him earnestly and the picture

is held for an instant. Erick realizes that the final moment is at hand and there is a sense of terror in his manner. She asks him in a trembling voice:

"DO YOU SWEAR TO ME THAT THE  
SCORPION IS THE ONE TO TURN?"

BACK: For the first time Erick shows fear. In a hushed way he answers her:

"YES...IF YOU WISH TO BE MY BRIDE"

BACK: Quietly she turns from him.

CLOSE UP CHRISTINE AMBER

Without an instant's hesitation, but with thorough consciousness of what she is doing she turns the scorpion.

A LONGER SHOT AMBER

Erick walks toward her - a man crushed. Christine in this instant has become his master. Christine turns calmly to meet him.

INT BOTTOM CELLAR FAINT GREEN A FLASH CU RAOUL &  
PERSIAN UPON THE STEPS UNDER THE TRAPS.

They are looking toward the cellar floor in fright.

A LONGER SHOT FAINT GREEN

A tremendous volume of water is rushing into the cellar. To make this effective it must be arranged so that this cellar can be completely filled in twenty feet of film. As the water reaches the barrels they float and spin around, but they float like filled

barrels not like empty ones.

INT ON LAKE #2 FAINT GREEN

This is the lake shot outside of the door to Erick's drawing room. The water is receding. This can be controlled by undercranking. The water should recede rapidly.

INT BOTTOM CELLAR FAINT GREEN

Raoul and the Persian are hugging the trap. The water is within two feet of the ceiling. The barrels are floating around, the rats are swimming for points of safety.

INT ERICK'S DRAWING ROOM CU ERICK & CHRISTINE

Erick is standing before her trembling from head to feet. There is a resigned serenity about Christine. She has sacrificed herself to save Raoul.

INT CELLAR CROSS SECTIONAL SHOT AMBER

The three levels are filled with the mob. Torches are aflame. Hundreds of spears are in the air, until the mob looks like an army of crusaders. Many jump from one level to another. Others slide down pipes. The general effect is of a multitude pouring downward.

INT. ERICK'S DRAWING ROOM

Erick is discovered as he was left, cringing before Christine, afraid. She lays a hand upon his shoulder and reminds him of those whose cries for help both can hear. Like a dog, Erick obeys her. He throws back a rug, revealing a trap door. This he throws open. Raoul and the Persian are discovered, half drowned in the water which has risen to within a few inches of the floor. The two men are so far gone that they are in no condition to engage Erick in battle.

Erick, aided by Christine, drags both of the men out of the water. The trap is left open.

MED. CLOSE UP OF GROUP AMBER

Raoul is still alive and conscious. He is saved. Christine is calm and very sad. Erick steps back and tells the two men:

"I HAVE SAVED YOU TO PLEASE MY WIFE."

BACK: Raoul's eyes, dread and questioning, are upon Christine. Very quietly and sadly, she indicates "Yes, it is true." Slowly the arm of the sounding device rises, unseen by those in the picture and falls with a clang. All are checked at this unsuspected interruption. The arm continues falling.

INT ON LAKE #1 AMBER

The water has receded almost two feet. The action in these scenes is swift. Simon and Florine are standing on the spot where Philippe was strangled. Simon is beckoning the mob toward him. The first of the mob is running down a runway thru a distant arch. Spears and weapons are flourishing, torches flaring. As the first of the mob reaches the boat landing, the rest of the mob continues to bank up the background.

A CLOSE SHOT OF FLORINE AMBER

The mob is behind him and no one is paying the least attention to him. Simon is doing all of the talking. Florine indicates "Follow me" Florine plants the idea that he is going to jump into the water about three feet deep. Florine jumps and lights stiff legged in the water about six inches deep. (The audience will think that he is going right out of sight) Florine shows quick surprise "This is easy." He beckons to the others, "Come in" - takes a step and disappears, shoots straight out of sight. Without any

attempt to save himself. Still no one pays any attention to his disappearance.

THE LONG SHOT AMBER

The first of the mob wades into the water. They continue wading, shouting, waving their torches and spears, until the entire set, water and back of boat landing is filled. The mob is still pouring in from the distant background. Florine comes up to the surface blundering and spitting water. He swims out of the little hole he has fallen into and follows the others.

INT LAKE #2 AMBER

The mob is approaching. Hundreds of torches appear. The mob does not move directly to Erick's door, but does some exploring. Erick swiftly enters from the door in the f.g., runs along the shelf, looks at the mob and swiftly moves back into the drawing room.

MED. CLOSE UP FLORINE AMBER

He is somewhat apart from the others who are wading waist deep. Florine is swimming dog fashioned. A peculiar expression comes over his face as he stops swimming and feels under the water. Then he stands up. The water is only to his knees.

A LONGER SHOT AMBER

A number of the mob catches sight of the door to Erick's living room. News of the discovery travels quickly and this is a general wild movement in that direction.

INT ERICK'S DRAWING ROOM AMBER

Raoul and the Persian are still upon the floor, but are rapidly regaining their strength. Christine is in misery, half in tears, explaining to him that

someday he will understand. Erick swiftly enters from Christine's bedroom carrying a cloak. Erick throws the cloak over her shoulders. He indicates for Christine to come. She does not wish to but she is willing to live up to her promise. She allows Erick to sweep her out of the room into his bedroom. This is all very flat. Raoul is very weak but he will fight for Christine. Raoul staggers to his feet.

INT ON LAKE #2 AMBER

The space around the door and the lake are filled with the mob. They begin to pound upon the door with their weapons.

INT. ERICK'S DRAWING ROOM

The Persian staggers to his feet and goes toward the door of the lake. Raoul drags himself towards Erick's bedroom. Both men are very worn and weak.

INT ERICK'S BED CHAMBER AMBER

The action here is swift. Erick jerks down one of the black velvet drapes in the f.g. revealing a door and a staircase leading upwards. The drape that Erick jerks partly falls obliquely across the coffin. The coffin is hidden from the entrance view but not from the camera view. The moment the door is opened, a draft comes down the stairs corridor and causes all of the draperies in the room to shimmer. Erick softly leads Christine up these stairs closing the door after him. Raoul drags himself in and reels towards the door.

INT ERICK'S LIVING ROOM AMBER

The Persian unlocks the door leading to the lake. The mob led by Simon, floods in and fills the room. The mob is wet. Florine is still in evidence. The Persian indicates Erick's bed chamber. He and Simon and others run toward the chamber.

INT ERICK'S BEDCHAMBER AMBER

Raoul has opened the door leading to the stair corridor, and all of the draperies are shimmering. He is looking up the stairs. Simon, the Persian and the others rush in. Simon excited sees the coffin in only passing image. It is apparent the direction Erick has fled. Simon gives the Persian an order, Simon and about twenty others run up the stairs, sweeping Raoul along with them. The others all exit swiftly to the drawing room, led by the Persian. When the last man has left the room Florine enters. The coffin is not visible to him, while it is to the audience. Florine is a forlorn figure. He calls:

"SIMON! SIMON!"

BACK: The audience first sees what is happening. There is a gust of wind from the corridor stairs. It blows the drape which is lying obliquely over the coffin in such a manner that it looks like a man's head moving behind it. Florine now sees this. But he is tired of being afraid. He picks up a club which one of the mob left. He sneaks up to the imaginary head, takes aim and gives it a terrible whollop. The blow reveals the coffin and knocks it over. It reels over twice and comes to rest face up. Florine drops the club and tears out of the room.

INT ERICK'S DRAWING ROOM AMBER

The room is empty. Florine tears in, running, looking back at the coffin room. He pauses on the very edge of the open trap. He stands, his back to the trap, looking toward the coffin room as if he anticipated someone to come out and attack him. Then he backs, steps over the missing trap, paying no attention to it. He backs until his heels hits the first step of the entrance door. Then he turns and flies for his life.

INT ROI DE LAHORE SET...AMBER

This is played very swift and is made as short as possible. Christine and Erick enter through the dark opening, the door to which has now been battered down, like two swiftly moving shadows. Erick sweeps her along. They pass across the set and exit to the right. The set is lighted by torches of the approaching mob. The moment that Erick and Christine are out, the mob enters from the left, Simon and Raoul in evidence, and exit on the run up the circular stair case. Another section of the mob continues to enter thus making it impossible for Erick to return.

INT CROSS SECTIONAL SET...AMBER

This is showing the Persian's section of the mob running upwards. Florine's is about ten feet behind the rest - trying to catch up.

INT HEADLESS STATUE SET...AMBER

Erick and Christine come in from camera. Erick takes a step toward stairs leading below. He hears the mob coming up circular stairs. Sweeps Christine to the right.

INT DRAGON SET AMBER

Erick sweeps in with Christine - comes to a sudden stop looking to the right.

INT DUMMY SET AMBER

Erick affects a panic. He turns to retrace his steps and again stops.

A section of the mob runs in from the right. They spot Erick, and point, begin to run left.

INT HEADLESS SET . . .AMBER

Led by Simon, Raoul in evidence, the mob surges up the circular staircase. Simon sees Erick out right and raises a great cry. He and the others run out to the right.

INT DRAGON SET . . .AMBER

An instant before the mob enters from right and left. Erick sweeps Christine through the mouth of the dragon and out of sight. The mob rushes in from both directions. Simon yells some directions and runs out the right with Raoul and some others. Those of the mob remaining pull the dragon apart. (It is built in two sections) revealing a closed, barred door. They begin to batter down this door.

REAR OF OPERA HOUSE

The time is four o'clock. It is in the grey haze before sunrise. In the following scenes such street activities are shown must conform with the hour. The coachman upon the traveling barouche is asleep upon the driver's seat. Other than the coachman the street is deserted. Erick enters from the opera house, through hitherto non-conspicuous little door that bears evidence of little use. He is holding Christine by the arm. He gives a swift glance around and swiftly moves with Christine toward the barouche. At this moment the mob begins pouring in from the stage in the entrance. As the coach is the only object in the picture, it instantly attracts their attention. They point.

CLOSE UP FLASH OF SIMON AND RAOUL

He points, wildly excited and shouts.

570

THE LONGER SHOT

This shouting awakens the coachman. Erick is in the act of helping Christine into the barouche. The mob is chasing them. The coachman begins to

remonstrate with Erick. Christine inside. Erick slams the door. The mob is almost on them. Erick jerks the coachman from the seat to the pavement, then springs into the coachman's seat.

571 A MORE INTIMATE SHOT

Of Erick lashing the horses and of the barouche raking a sharp wheel.

572 THE LONG SHOT

As the horses plunge forward, a number who have gained a hold on the horses and on the barouche are thrown to the ground. Others are knocked down by the plunging horses. The barouche disappears - the mob, all the time growing larger in pursuit. As the members of the mob enter from the opera house, most of them throw away their torches and weapons accumulated in the opera.

573 EXT FRENCH STREET

This is a running insert of Erick lashing the tearing horses and of the mob in distant pursuit.

574 SHOOTING STREET INTERSECTION

The horses run into the field of the camera and almost knock down people going to market with carts. Erick tries to take the turn. The barouche turns over and is dragged a short distance. The mob is some distance behind.

575 EXT PARIS STREET  
RUNNING SHOT OF THE MOB

Simon leading as they rush toward camera.

576 STREET INTERSECTION.

Erik is scrambling out of the overturned barouche - as he starts to help Christine out, he turns and sees the mob coming. He flees up the street -- the mob rush in from behind camera in close pursuit.

577 MED. CLOSE UP AT OVERTURNED BAROUCHE

As Christine still dazed, climbs out of the wreck - she looks off scene in horror as she sees:

578 LONG SHOT UP STREET

The mob pursuing Erick overtakes him - the pursuit halts as the mob close around him.

579 MED C.V. OF CHRISTINE

She covers her face with her hands and begins to sob.

580 MED C.V. OF MOB IN STREET

The mob moves back on all sides revealing Erick on the ground - dead. Simon crosses himself and the mob remove their hats as they look on in awe.

LAP DISSOLVE INTO:

581 C.V. LAST PAGE OF M. FAURE'S MEMOIRS

----and thus ended my investigation of the Opera Ghost, a strange creature of flesh and blood with a warped mind; and in spite of his horrible crimes I was moved to pity him, for he knew not what he did.

M. FAURE.

P.S. As for Christine and Raoul, the . . . .

582

EXT CHURCH AT PERROS

As the wedding procession of Raoul and Christine comes out of the church door - close behind them are Philippe and the Comtess. It is a scene of happiness --in the foreground, Raoul stops to kiss Christine.

FADE OUT. . . .

T H E E N D