

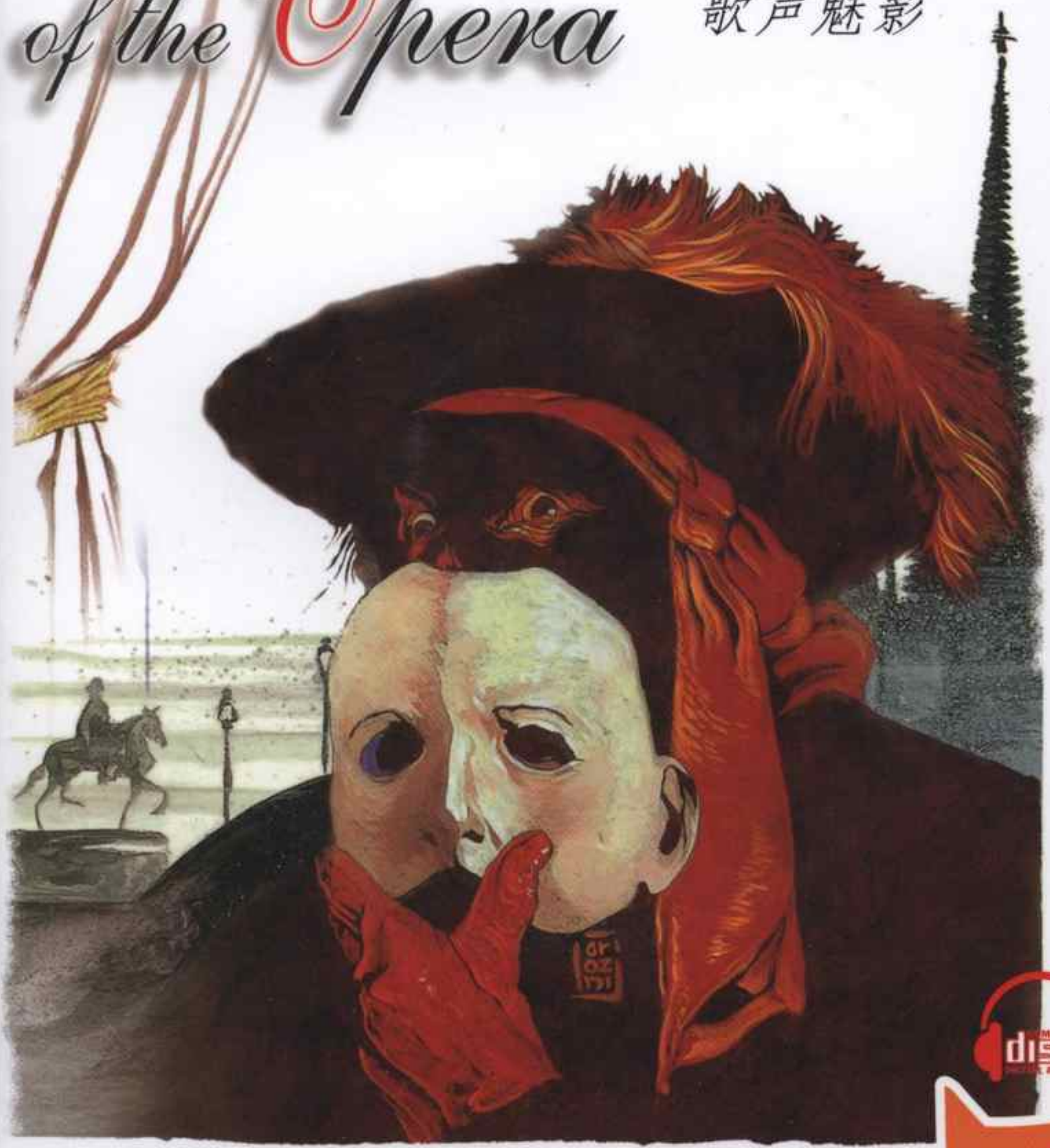


盖斯顿·勒鲁

总顾问·陈琳

# The Phantom of the Opera

歌声魅影



华东师范大学出版社

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# CONTENTS



	<b>The Life and Career of Gaston Leroux</b>	9
	认识加斯頓·勒魯	
CHAPTER ONE	<b>The Opera Ghost</b>	14
	鬼魂出現的謠傳	
	ACTIVITIES	20
CHAPTER TWO	<b>A Gala Performance</b>	23
	美妙的歌聲	
	ACTIVITIES	31
CHAPTER THREE	<b>The Mystery of Box 5</b>	33
	五號包廂之謎	
	ACTIVITIES	37
CHAPTER FOUR	<b>A Love Story</b>	41
	故友重逢	
	ACTIVITIES	47
CHAPTER FIVE	<b>The New Managers and the Ghost</b>	50
	被破壞的演出	
	ACTIVITIES	56
	<b>The Paris Opera Building</b>	58
	巴黎歌劇院	
CHAPTER SIX	<b>A Masked Ball</b>	62
	化妝舞會	
	ACTIVITIES	69
CHAPTER SEVEN	<b>Love and Terror</b>	74
	令人恐懼的愛情	





## ACTIVITIES

81

### Film and Stage Versions of the Novel 根据小说改编的电影和舞台剧

84

## CHAPTER EIGHT

### The Mysterious Persian

88

神秘的波斯人

## ACTIVITIES

93

## CHAPTER NINE

### The Hunt for Christine

98

寻找克丽斯廷

## ACTIVITIES

103

## CHAPTER TEN

### Erik and the Persian

108

忆述往事

## ACTIVITIES

111

## CHAPTER ELEVEN

### Love and Death

116

最后的吻

## ACTIVITIES

124

## INTERNET PROJECT

127

## APPENDICES Exit Test

128

升级测试

## Key to the Activities and Exit Test 133

练习答案和测试答案



This story is recorded in full. 故事全文录音

These symbols indicate the beginning and end  
of the extracts linked to the listening activities.  
听力练习开始和结束的标记



# The Life and Career of Gaston Leroux



**G**aston Leroux was born in Paris in 1868, and grew up in Normandy in the north of France. He became interested in literature at an early age. He studied law in Paris, but quickly gave up this profession to concentrate on journalism. His first real success came when *L'Echo de Paris* published a series of his poems about Parisian actresses.

Leroux's father died in 1889, and he inherited a fortune <sup>1</sup> of one million francs. He immediately began to live on a grand scale, <sup>2</sup> eating in the best restaurants and entertaining splendidly. He spent the whole of his inheritance <sup>3</sup> in a period of six months, and then had to consider how he would earn his living. <sup>4</sup>

In 1890 he became a court reporter for *L'Echo de Paris*. Soon after, he was given a job on the more prestigious <sup>5</sup> newspaper, *Le Matin*. He was one of the first 'investigative' journalists, and he became famous when he solved a sensational <sup>6</sup> case before it reached the law courts.

1. inherited a fortune : 继承了一大笔遗产。
2. on a grand scale : 奢侈地。
3. inheritance : 遗产。
4. earn his living : 谋生。
5. prestigious : 有声望的。
6. sensational : 轰动一时的。





An early French edition of *The Phantom of the Opera*.

Leroux combined journalism with novel writing and stories. His first novel, *The Seeking of the Morning Treasures*, appeared in 1903. The story was based on a real 18th-century criminal, Louis Cartuche. Cartuche hid his treasure in various secret locations around Paris, and died without telling anyone where it was. To publicise <sup>1</sup> Leroux's book, *Le Matin* newspaper hid seven 'treasures' in different locations around Paris, and readers of the book were encouraged to find them. *The Mystery of the*

*Yellow Room*, which appeared in 1907, is a

classic detective novel. Its hero is the amateur <sup>2</sup> detective Rouletabille, who solves crimes by using his powers of reason. Leroux later wrote seven more books featuring Rouletabille.

There was one part of court reporting that Leroux did not like. He was obliged to watch the execution <sup>3</sup> of several prisoners on the guillotine, <sup>4</sup> and this disturbed him greatly. He became a life-long opponent of the death penalty as a result of his experiences.

Leroux travelled widely for *Le Matin*, and wrote accounts of many



1. publicise : 宣传。
2. amateur : 业余的。
3. execution : 处死。
4. guillotine : 断头台。

The offices of *Le Matin* newspaper.



dramatic and violent events. In 1907, however, he decided to give up<sup>1</sup> his successful journalistic career and become a full-time novelist.

*The Phantom of the Opera* was published in 1911. Leroux claimed<sup>2</sup> that the idea for the story came from his personal knowledge of the Paris Opera House and its underground lake. The story was extremely popular with newspapers around the world, and many of them serialised<sup>3</sup> it. Sales of the novel, however, were disappointing. Gaston Leroux's colourful career lasted nearly sixty years. He wrote more than fifty novels in total, the most famous being *The Phantom of the Opera*. He died in 1927.

**1** Look at the following statements about Gaston Leroux. Reread the text to decide if each statement is correct or incorrect. If it is correct, write A as your answer. If it is not correct, write B.

1. Gaston Leroux was born in the south of France near Marseilles.
2. He became interested in literature when he was at university.
3. His first literary success was a series of poems about Parisian actresses.
4. Leroux inherited a large amount of money and he saved most of it.
5. Leroux studied law, but he began work as a journalist.
6. Leroux's first novel was based on a true story.
7. Rouletabille was the name of the detective in eight of Leroux's books.
8. *The Phantom of the Opera* did not sell very well when it was published as a novel.

1. .... 2. .... 3. .... 4. .... 5. .... 6. .... 7. .... 8. ....

1. give up : 放弃。
2. claimed : 声称。
3. serialised : 连载。



## Before you read



- 1** Listen to the beginning of Chapter One. For each question there are three pictures. Choose the correct picture and put a tick (✓) in the box.

1. How did Joseph Buquet describe the face of the frightening figure he saw?

A ☐



B ☐



C ☐



2. What did the fireman Pampin see?

A ☐



B ☐



C ☐

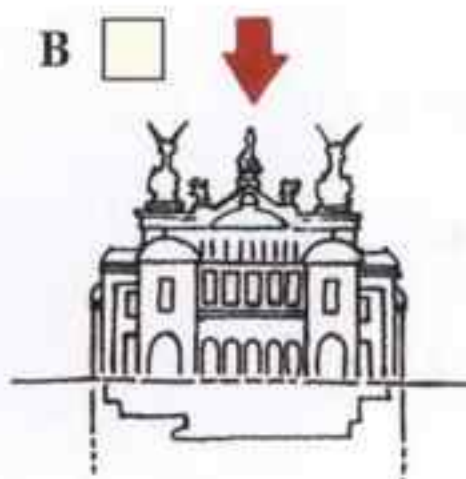


3. Where did Pampin see that strange thing?

A ☐



B ☐



C ☐





4. Who was La Sorelli?

A ☐



B ☐



C ☐



5. What was the ghost wearing that the girls of the *corps de ballet* saw?

A ☐



B ☐



C ☐



6. According to Meg's mother, where does the ghost go during performances?

A ☐



B ☐



C ☐





## CHAPTER ONE

# THE OPERA GHOST



**S**trange things were happening at the Paris Opera House that season. There were rumours<sup>1</sup> about a ghost in the building. No one knew when the rumours had started. Some people said it was Joseph Buquet who began it all.

Joseph Buquet was one of the scene-shifters,<sup>2</sup> a quiet, reliable<sup>3</sup> man. He said that he had seen a frightening figure in the corridors of the building. He said the figure was wearing a dress-suit.<sup>4</sup> At first he thought the man was just

1. rumours : 谣言。

2. scene-shifters : 布景工。

3. reliable : 可靠的。

4. dress-suit :





# THE OPERA GHOST



one of the audience. Then he looked again. He saw that the figure had no face – it was a skull! <sup>1</sup> The skin was yellow, the eyes were black holes, and the whole figure was terribly thin.

Soon everyone at the Opera began to see strange things. One of the firemen, Pampin, said that he had gone down into the cellars <sup>2</sup> of the building. When he was down there, he had seen a head of fire coming towards him! He was very clear about it. He had seen a head of fire, but the head had no body at all.

The people who worked at the Opera House were disturbed and excited by all these stories. The young girls in the *corps de ballet* <sup>3</sup> were particularly thrilled <sup>4</sup> by the stories. They said the ghost was responsible for all the little accidents that happened at the Opera House.

One evening one of the Opera's principal dancers, La Sorelli, was sitting in her dressing room. <sup>5</sup> It was an important evening for her. She was going to perform at a special gala <sup>6</sup> performance for the two managers who were retiring. <sup>7</sup>

The peace and quiet of the dressing room was suddenly disturbed by the entry of a group of young girls from the *corps de ballet*. The girls were talking excitedly.

1. skull : 头骨。



2. cellars : 地窖。

3. corps de ballet : (法语) 芭蕾舞团。

4. thrilled : 被吓坏。

5. dressing room : 更衣室。

6. gala : 欢庆。

7. retiring : 即将退休。



# THE PHANTOM OF THE OPERA

‘We’ve seen him, we’ve seen him!’ one of them announced. ‘We’ve seen the ghost!’

Sorelli did not really believe the girls, but she was very superstitious.<sup>1</sup> She was easily frightened by stories of the ghost, but she tried to be brave.

‘Pull yourselves together,’<sup>2</sup> she told the girls.

‘But we’ve seen him – we’ve really seen him!’ one of the girls insisted. ‘And Gabriel’s seen him, too,’ the girl added.

‘Gabriel, the chorus-master?’ asked Sorelli. ‘What did he say?’

1. **superstitious** : 迷信。

2. **pull yourselves together** : 保持镇定。





# THE OPERA GHOST





# THE PHANTOM OF THE OPERA

‘He said he was talking to that strange Persian man ... you know the one?’

‘Yes,’ said Sorelli, ‘I know the Persian.’

Everyone at the Opera House knew the Persian. The girls were convinced that he had the evil eye.<sup>1</sup> They were frightened of him.

‘So what happened?’ Sorelli asked.

‘Gabriel was talking to the Persian. He looked over the Persian’s shoulder, and he saw the ghost standing behind him! Gabriel was terrified!’

‘What did the ghost look like?’ Sorelli wanted to know.

‘He was wearing a dress-suit, just as Joseph Buquet described him. And his head was like a skull!’ one of the girls said.

‘My mother says Joseph Buquet shouldn’t talk so much,’ one of the girls said quietly. It was Meg, whose mother Madame Giry also worked at the Opera. She was a box-keeper.<sup>2</sup>

‘What did your mother tell you?’ the girls asked Meg.

‘She said the ghost doesn’t like people to talk about him,’ Meg replied slowly. ‘She says it’s because of Box 5. Mum’s in charge of Box 5, you see. Box 5 is the ghost’s box,’ she told them. ‘That’s where he goes during performances. No one else can go there.’

‘Has your mother seen him, then?’ the girls asked.

1. he had the evil eye : 他有一双邪恶的眼睛，看别人一眼，就会给他们带来噩运。

2. box-keeper : 戏院的包厢服务员。



# THE OPERA GHOST



‘No,’ Meg explained, ‘you can’t see him. All that talk about his dress-suit, and the skeleton,<sup>1</sup> and the head of fire, is all just nonsense.<sup>2</sup> Mother’s never seen him. She just hears him when he’s in the box.’

The girls looked at each other. They could not make sense of<sup>3</sup> Meg’s story at all.

‘That’s what I meant about Joseph Buquet,’ Meg told them. ‘He shouldn’t tell all those stories. The ghost won’t like it at all. He might ...’

Suddenly the dressing-room door opened, and a woman came in. Her eyes were wide open, and she looked really frightened.

‘Joseph Buquet!’ she gasped.<sup>4</sup> ‘He’s dead. Someone found his body in the cellar. He was hanged!’



1. skeleton : 骷髅。
2. nonsense : 胡说。
3. make sense of : 理解。
4. gasped : 喘着气说。



## Go back to the text

### 1 Answer the questions below.

- a. What was Joseph Buquet like?
- b. What was his job?
- c. Who was Gabriel?
- d. According to the girls of the *corps de ballet*, what strange power did the Persian man have?
- e. How did Gabriel describe the ghost?
- f. What was Meg's mother's job?
- g. What did Meg's mother say about the ghost?
- h. What was the news about Joseph Buquet?

'The people who worked at the Opera House were disturbed.'

### Defining relative clauses (限制性关系从句)

Look at this sentence:

*The people **who worked at the Opera House** were disturbed.*

'Who worked at the Opera House' is a **defining relative clause**. It tells us which people are being talked about.

For people we can use 'who' or 'that'.

For things we use 'that'.

### 2 Complete the sentences below with a relative clause using 'that' or 'who' and the following information.

- a. It had no body.
- b. It has a head like a skull.
- c. She is in charge of Box 5.
- d. He has the evil eye.



- e. She danced at the gala performance.
- f. He began the rumours about the ghost.
- g. They move the stage scenery.

*Example:* Gaston Leroux was the writer who wrote.....  
The Phantom of the Opera.....

1. La Sorelli is the dancer .....
2. Meg's mother is the woman .....
3. That is the ghost .....
4. Joseph Buquet was the man .....
5. The scene-shifters are the people .....
6. He saw a head of fire .....
7. The Persian is the man .....

## Before you read

- 1** Read the text below and choose the correct word (A, B, C or D) for each space.

The gala performance for the two managers continued.

<sup>1</sup>..... in the audience was pleased <sup>2</sup>..... the music and the singing.

One of the singers in particular gave great pleasure. <sup>3</sup>..... was Christine Daaé. She was new to the Opera, and she had not sung <sup>4</sup>..... important roles before. She was not one of the

best singers at the Opera House. That night, however, she sang  
 5..... short pieces from the famous operas *Romeo and Juliet* and *Faust*. Her voice was strong and pure. No one had heard anything 6..... it before. They were astonished 7..... the beauty of her voice.

There was one man in the 8..... who listened to Christine Daaé with special intensity. This was Raoul, the young Vicomte de Chagny. He had come to the performance with his older brother Philippe, the Comte de Chagny.

'She never sang like that 9.....' Raoul said quietly to his brother. 'But she looks so ill!'

Raoul went backstage after the performance. He made his way to Christine Daaé's dressing room. He knocked and entered the room. The singer looked 10..... him with a strange 11..... on her face. She did not look well.

- |               |                |              |              |
|---------------|----------------|--------------|--------------|
| 1. A Everyone | B Anyone       | C All        | D Each       |
| 2. A with     | B for          | C of         | D to         |
| 3. A Who      | B This         | C That       | D It         |
| 4. A lots     | B much         | C plenty     | D many       |
| 5. A some     | B any          | C of         | D all        |
| 6. A like     | B as           | C of         | D similar    |
| 7. A by       | B from         | C for        | D of         |
| 8. A public   | B congregation | C audience   | D spectators |
| 9. A earlier  | B first        | C before     | D until      |
| 10. A at      | B for          | C to         | D in         |
| 11. A glance  | B expression   | C appearance | D aspect     |



Now listen to the text and check your answers.



## CHAPTER TWO



# A GALA PERFORMANCE



**T**he gala performance for the two managers continued. Everyone in the audience was pleased with the music and the singing.

One of the singers in particular gave great pleasure. This was Christine Daaé. She was new to the Opera, and she had not sung many important roles before. She was not one of the best singers at the Opera House. That night, however, she sang some short pieces from the famous operas *Romeo and Juliet* and *Faust*. Her voice was strong and pure. No one had heard anything like it before. They were astonished <sup>1</sup> by the beauty of her voice.

1. astonished : 震惊。



# THE PHANTOM OF THE OPERA

There was one man in the audience who listened to Christine Daaé with special intensity.<sup>1</sup> This was the young Vicomte<sup>2</sup> de Chagny, Raoul. He had come to the performance with his older brother the Comte<sup>3</sup> de Chagny, Philippe.

‘She never sang like that before,’ Raoul said quietly to his brother. ‘But she looks so ill!’

Raoul went backstage<sup>4</sup> after the performance. He made his way to Christine Daaé’s dressing room. He knocked and entered the room. The singer looked at him with a strange expression on her face. She did not look well.

‘Monsieur,’<sup>5</sup> she said very quietly, ‘who are you?’

Raoul went over to the singer’s sofa and kissed her hand.

‘I am the little boy who went into the sea for your scarf,’<sup>6</sup> he said softly.<sup>7</sup>

Christine began to laugh at his words. Raoul became red with anger and stood up.

‘I can see that you do not want to remember me,’ he said coldly. ‘But I have something important to tell you – very important.’

‘Please come back when I am better,’ Christine said.

Raoul walked out of the dressing room. He stood for a few moments in the corridor outside. He was in love, and he did not know what to do. He approached the door once again. He

1. intensity : 深情。

2. Vicomte : (法语) 子爵。

3. Comte : (法语) 伯爵。

4. backstage : (戏院) 后台。

5. Monsieur : (法语) 先生。

6. scarf : 领巾。

7. softly : 轻声地。





## A GALA PERFORMANCE

was about to knock on it when he heard a man's voice in the room.

'You must love me, Christine!' the voice said.

'How can you say that?' Christine's voice replied. 'I only sing for you, you know that!'

'Are you tired?' the man asked her tenderly.<sup>1</sup>

'I gave you my soul tonight,' Christine said. 'I'm very tired now.'

'It was beautiful,' the man's voice said. 'The angels wept<sup>2</sup> to hear you sing this evening.'

1. tenderly : 柔情地。

2. wept : (weep, wept, wept) 哭泣。





# THE PHANTOM OF THE OPERA

Raoul moved away from the door. He was suffering very badly. Suddenly he decided that he wanted to see the man that Christine loved. He waited in the corridor.

After a few minutes the singer came out of the dressing room. The corridor was dark, and she did not see him. Raoul pushed open the door and looked inside. The room was empty!

Monsieur Debienne and Monsieur Poligny were the two managers who were retiring from the Opera. They had attended the gala performance, and they were now having dinner with some of the staff. The room was a large one, and there were many people around the table. The conversation was lively and joyful.

Suddenly people at the table began to whisper<sup>1</sup> excitedly to each other, and to point at a strange figure who was standing at one end of the table. He was wearing a dress-suit, and his face was yellow and thin. It looked like a skull.

'The Opera ghost!' people were whispering to each other. 'It's the Phantom of the Opera!'

The strange figure took no notice of the remarks that people were making. After a few minutes, he looked up.

'The ballet girls are right,' he announced loudly. 'The death of poor Buquet was not suicide.'<sup>2</sup>

Debienne and Poligny were shocked. They had not heard of the scene-shifter's death. They looked at the strange man, and then they stood up hurriedly.<sup>3</sup> They made a quick sign

1. whisper : 低声说话。

2. suicide : 自杀。

3. hurriedly : 迅速地。



## A GALA PERFORMANCE

to the two new managers to join them, and then they left the room.

Soon Debienne and Poligny were sitting in their office talking to the new managers, Monsieur Richard and Monsieur Moncharmin.

‘We’ve given you all the help we can, gentlemen,’ Monsieur Debienne said to the new managers. ‘There is just one final thing you need to know about the Opera. It’s the question of the ghost.’

Monsieur Richard smiled. He did not believe in the stories about the ghost, and he thought Monsieur Debienne was joking.<sup>1</sup>

‘What does the ghost want?’ he joked.

‘It’s simple really,’ Monsieur Poligny replied. He showed the two new managers a document. ‘It’s all written down here.’

Monsieur Richard looked at the document. It was the lease<sup>2</sup> for the Opera House. He passed it to Monsieur Moncharmin and they read it together.

THE MANAGERS OF THE OPERA MUST PAY THE  
OPERA GHOST 20,000 FRANCS A MONTH — 240,000  
FRANCS A YEAR.

THEY MUST ALSO KEEP BOX 5 AVAILABLE FOR HIM  
FOR EVERY PERFORMANCE.

1. joking : 开玩笑。

2. lease : 租约。











# THE PHANTOM OF THE OPERA

‘That’s why we’re leaving,’ Monsieur Debienne explained.  
‘We can’t bear<sup>1</sup> the ghost.’

‘That’s right,’ Monsieur Poligny agreed. ‘It’s hard enough managing the Opera – but it’s impossible with the ghost here!’

The new managers were convinced that all the talk of the ghost was simply a joke. They smiled politely. They were soon very busy with their new responsibilities, and they forgot about the ghost. A few days later they received a very surprising letter in the post. The handwriting was childlike, and the letter was written in red ink.

YOU HAVE NOT KEPT BOX 5 FOR ME AS  
WE AGREED. IF YOU WANT TO LIVE IN  
PEACE, YOU MUST GIVE ME BACK MY BOX.  
‘OPERA GHOST’

The next day the managers received another letter from the ghost. There was the same childlike handwriting and the same red ink. This time he demanded his monthly payment of 20,000 francs.

‘It’s just Debienne and Poligny,’ Monsieur Richard told his colleague. ‘They’ve started this stupid joke about the ghost, and they’re continuing with it. We’ll ignore<sup>2</sup> it, that’s all.’

The two managers decided to sell Box 5.

1. bear : 忍受。

2. ignore : 不理睬。

Go back to the text

**1** Look at the following statements about Chapter Two. Reread the chapter to decide if each statement is correct or incorrect. If it is correct, write A as your answer. If it is not correct, write B.

1. Christine Daaé was one of the most important singers at the Opera.
2. Christine sang extremely well that evening.
3. Raoul thought that Christine looked great.
4. Christine did not recognise Raoul when he talked to her in the dressing room.
5. The gala performance was in honour of the two managers who were retiring.
6. The new manager, Monsieur Richard, was terrified of the Opera ghost.
7. The Opera ghost wanted Box 5 kept free for him for each performance.
8. The Opera ghost wanted to receive twenty thousand francs a year.

1. .... 2. .... 3. .... 4. .... 5. .... 6. .... 7. .... 8. ....

**2** Odd words

Find the odd word out, then say what the three remaining words have in common.

1. a. scene-shifter b. dancers c. policeman d. chorus-master  
.....
2. a. face b. body c. skeleton d. skull  
.....
3. a. cellar b. dressing room c. box d. corridor  
.....
4. a. ghost b. frightened c. terrified d. thrilled  
.....



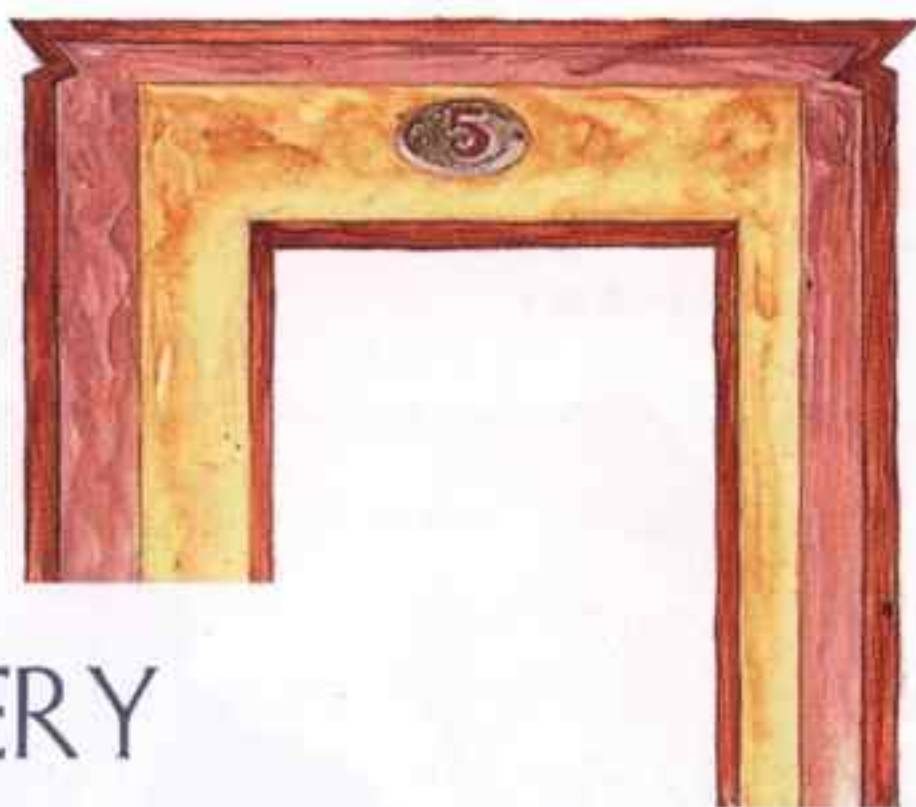
## Before you read



**1** Listen to the first part of Chapter Three. Put a tick (✓) in the correct box for each question.

1. What did the members of the audience in Box 5 do during the performance?
  - ☐ A They argued with the guard.
  - ☐ B They laughed and shouted.
  - ☐ C They started screaming that they saw a ghost.
  
2. What did the Opera ghost say to the people in Box 5?
  - ☐ A That the box was taken.
  - ☐ B That he wanted 20,000 francs a month.
  - ☐ C That they must stop making a noise.
  
3. What does the ghost ask the box-keeper for?
  - ☐ A Chocolate.
  - ☐ B A footstool.
  - ☐ C A chair.
  
4. What does the ghost leave the box-keeper?
  - ☐ A A footstool.
  - ☐ B Money and sometimes chocolates.
  - ☐ C Cakes.
  
5. How did the managers react to the box-keeper's description of the ghost?
  - ☐ A They were silent.
  - ☐ B They laughed and they went to Box 5 to investigate for themselves.
  - ☐ C They sent the guards back to Box 5 to look for the ghost.

## CHAPTER THREE



# THE MYSTERY OF BOX 5

**T**he next event occurred <sup>1</sup> a few days after the new managers received the ghost's second letter. The members of the audience sitting in Box 5 began laughing and shouting during the performance. The managers sent a guard to find out what was happening. He went to Box 5, and asked the people to be quiet. The guard then went away, but the people began to make a noise again. The guard returned, and told them to leave the box.

Monsieur Moncharmin and Monsieur Richard decided to investigate. They called the guard into their office.

'What happened last night in Box 5?' they asked.

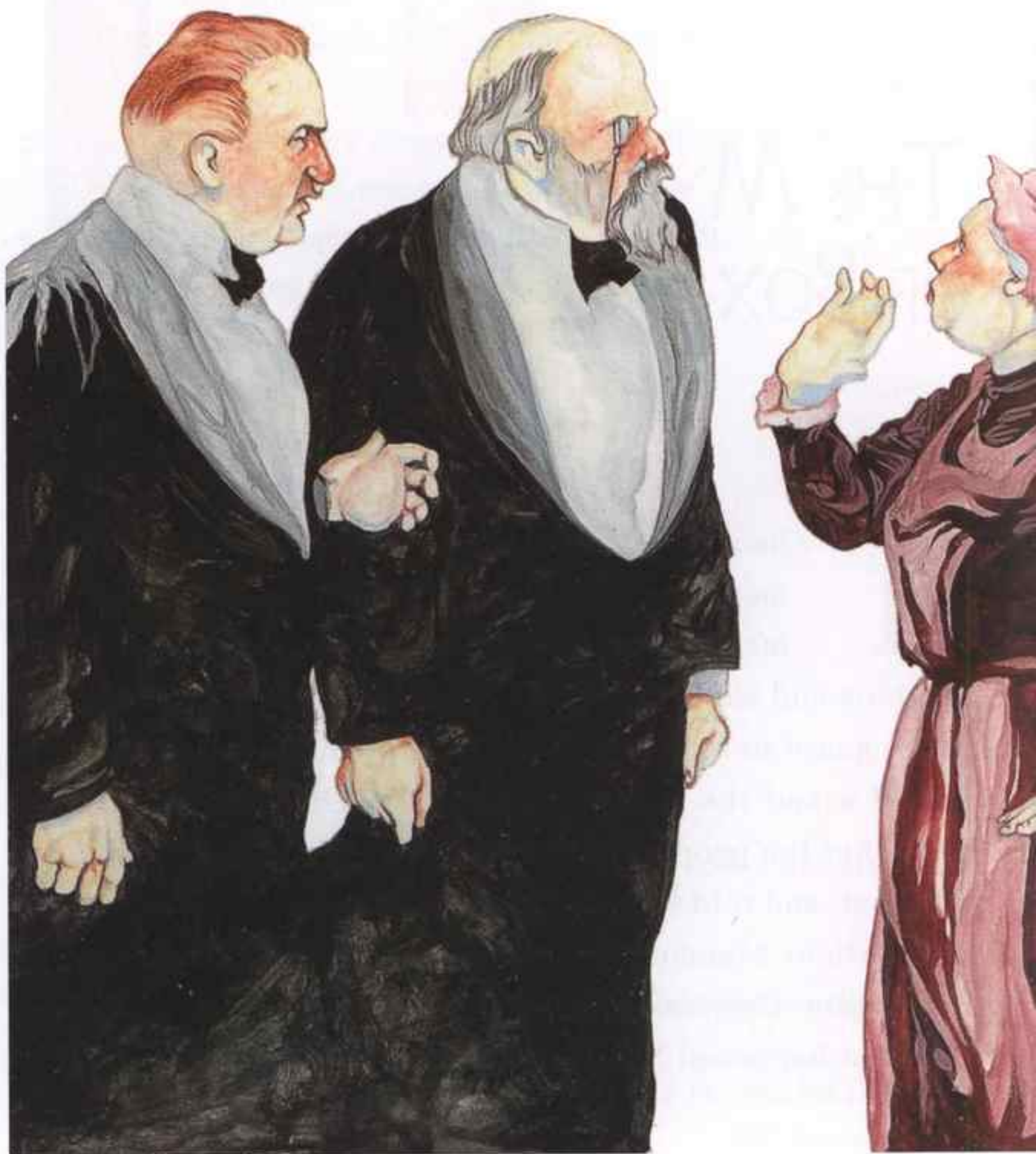
1. occurred : 发生。



# THE PHANTOM OF THE OPERA

'It was nothing,' the guard said. 'The people there behaved <sup>1</sup> badly from the start. They went into the box, and then they came out again. They said that they had heard a voice saying,

1. behaved : 表现。







## THE MYSTERY OF BOX 5

“The box is taken”. We looked inside, but there was no one there. Then they went back in, and they started making a noise.’

‘What did the box-keeper say?’ the managers asked.

The guard smiled.

‘She said it was the Opera ghost.’

‘Bring the box-keeper here immediately!’ Monsieur Richard ordered. ‘This joke about the ghost is beginning to irritate<sup>1</sup> me.’

A few minutes later the box-keeper came in. This was Meg’s mother. She smiled in a friendly way when she entered the managers’ office.

‘I’m happy you asked to see me, gentlemen,’ she said. ‘I can explain everything about the ghost.’

‘Never mind the ghost!’<sup>2</sup> Monsieur Richard said impatiently. ‘We want to talk to you about what happened last night in Box 5.’



1. irritate : 激怒。

2. never mind the ghost :  
别管这个鬼！



# THE PHANTOM OF THE OPERA

‘It was the ghost, sir,’ the box-keeper said quietly. ‘He was angry again, you see.’

Monsieur Moncharmin now interrupted the conversation.

‘Have you ever talked to the ghost?’ he asked with a smile.

‘Of course I have, sir,’ the box-keeper replied.

‘When he speaks to you, what does he say?’ Monsieur Moncharmin asked.

‘He asks for a footstool,’<sup>1</sup> the woman said quietly.

The managers laughed loudly. The idea of a ghost who wanted a footstool was ridiculous.

‘Then, you see, he always leaves me some money when he goes. Sometimes two francs, sometimes five or even ten francs. Sometimes he leaves me chocolates, too,’ the box-keeper said with a smile. ‘He’s very kind, really.’

The managers listened to the box-keeper for a little longer. When they were alone again, they made two decisions. First they decided to sack the box-keeper<sup>2</sup> who was obviously<sup>3</sup> mad. Second, they decided to investigate Box 5 for themselves.

1. footstool : 脚凳。



2. sack the box-keeper : 解雇了那个包厢服务员。

3. obviously : 明显地。

## Go back to the text

### 1 Answer the questions below.

- a. When did the incident in Box 5 take place?
- b. Why did the guard look inside Box 5?
- c. What did he see when he looked inside?
- d. What did the people do after they heard the voice?
- e. Who said that the voice in Box 5 belonged to the ghost?
- f. How did Meg's mother feel when the managers asked to see her about the ghost?
- g. What did Meg's mother think of the ghost?
- h. What did the managers think of the box-keeper's story?

'I can explain everything about the ghost.'

### **Direct and reported speech** (直接引语和间接引语)

Look at these two sentences:

*'I can explain everything about the ghost,' she said.*

*She said that she could explain everything about the ghost.*

The first one is in **direct speech**, the exact words of the speaker.  
The second one is in **reported speech**.

Look at the chart below to see some of the common changes that occur in reported speech.

<b>DIRECT SPEECH</b>	<b>REPORTED SPEECH</b>
'My friends <i>are</i> English,' said Jane.	She said that <i>her</i> friends <i>were</i> English.
'I <i>am</i> studying for <i>my</i> English exam,' said Harry.	He said that <i>he</i> <i>was</i> studying for <i>his</i> English exam.
'She <i>has</i> just finished singing,' they explained.	They explained that she <i>had</i> just finished singing.



DIRECT SPEECH	REPORTED SPEECH
'They went out last night', he said.	He said that they <i>had gone</i> out the <i>night before</i> .
'You can come tomorrow,' Christine told him.	Christina told him that he <i>could come</i> the <i>next day</i> .
'I am going to practise my part this evening,' she said.	She said that <i>she was going to</i> practise <i>her part that evening</i> .
'I will be home by eight o'clock,' he said.	He said that <i>he would be</i> home by eight o'clock.

**2 A. Change the following direct statements from the first three chapters into reported speech.**

Example: 'But we've seen him,' one of the girls insisted.

*One of the girls insisted that they had seen him.*

- 'I know the Persian,' said Sorelli.
- 'Mother's never seen him,' Meg said.
- 'Someone found his body in the cellar,' she said.
- 'But she looks so ill,' Raoul said.
- 'I am the little boy who went into the sea for your scarf,' he said.
- 'But I have something important to tell you,' he said to Christine.
- 'The angels wept to hear you sing this evening,' said the man's voice.
- 'We've given you all the help we can,' Monsieur Debienne said to the new managers.
- 'There is just one final thing you need to know about the Opera,' he said to the new managers.
- 'I'm happy you asked to see me,' she said.

# B. Change these indirect statements into direct statements.

Example: He said that he would help her.

'I will help you,' he said to her.

1. Jack said that he would love her forever.  
'.....',  
Jack said to Rose.
2. Erik said that he was going out that evening.  
'.....',  
said Erik.
3. Meg said that she had never been so frightened in her  
entire life.  
'.....',  
said Meg.
4. The scene-shifter said that the table was too heavy for  
him to carry alone.  
'.....',  
said the scene-shifter.
5. The shop-keeper said that he would have the toys for me  
by the next day.  
'.....',  
said the shop-keeper.
6. Meg's mother said that he often gave her some money.  
'.....',  
said Meg's mother.
7. The journalist said that the audience had never heard  
such a beautiful voice.  
'.....',  
said the journalist.
8. Susan said that her friends were not going to come to her  
party.  
'.....',  
said Susan.



## Before you read

**1** Fill in the gaps using the words in the box below.

who    received    public    suddenly  
remembering    carried    followed    playing  
them    brought    disappear    buried

Christine Daaé did not appear in <sup>1</sup>..... for some time after the gala performance. She seemed to <sup>2</sup>..... completely.

The young Vicomte de Chagny wrote to her, asking if he could come to see her. He <sup>3</sup>..... no reply to his letter, and then one day a letter came to his house.

Monsieur,

I have not forgotten the little boy who went into the sea for my scarf. I am going into the country tomorrow, to see my father's grave. He is <sup>4</sup>..... where we played when we were children.

Raoul decided to follow Christine to her father's grave. It was a long train journey into the country, and he passed the time <sup>5</sup>..... his childhood.

He remembered Mr Daaé and Christine. Mr Daaé, <sup>6</sup>..... came from Sweden, had been a very good musician, a violinist. He lived for his music, and he taught Christine to sing. The father and daughter went from village to village, <sup>7</sup>..... for people. One day Raoul heard them play. He saw Christine and fell in love with her immediately. He <sup>8</sup>..... them, and Christine stopped near the sea. The wind blew <sup>9</sup>....., and her scarf was <sup>10</sup>..... away by the waves. Raoul went into the water and <sup>11</sup>..... it back to her. They had been friends from that day onwards.

Mr Daaé liked Raoul, and he taught him to play the violin. The old man told them stories and legends. Many of the stories he told <sup>12</sup>..... were about ghosts.




**Now listen to the beginning of Chapter Four and check your answers.**



## CHAPTER FOUR

# A LOVE STORY

 **C**hristine Daaé did not appear in public for some time after the gala performance. She seemed to disappear completely.

The young Vicomte de Chagny wrote to her, asking if he could come to see her. He received no reply to his letter, and then one day a letter came to his house.

*Monsieur,  
I have not forgotten the little boy who went into the sea for my scarf. I am going into the country tomorrow, to see my father's grave.<sup>1</sup> He is buried where we played when we were children.*

1. grave :





# THE PHANTOM OF THE OPERA

Raoul decided to follow Christine to her father's grave. It was a long train journey into the country, and he passed the time remembering his childhood.<sup>1</sup>

He remembered Mr Daaé and Christine. Mr Daaé, who came from Sweden, had been a very good musician, a violinist. He lived for his music, and he taught Christine to sing. The father and daughter went from village to village, playing for people. One day Raoul heard them play. He saw Christine and fell in love with her immediately. He followed them, and Christine stopped near the sea. The wind blew<sup>2</sup> suddenly, and her scarf was carried away by the waves.<sup>3</sup> Raoul went into the water and brought it back to her. They had been friends from that day onwards.<sup>4</sup>

Mr Daaé liked Raoul, and he taught him to play the violin. The old man told them stories and legends. Many of the stories he told them were about ghosts. One of them was about the Angel of Music. No one can play or sing well, Mr Daaé told them, unless they hear the Angel of Music. No one had ever seen the Angel, he explained. It is only possible to hear him.


'Have you ever heard the Angel of Music, father?' Christine asked.

The old man smiled sadly and shook his head. Then he looked at his daughter.

'But you will hear him,' he promised her. 'I'll send him to you when I'm in heaven.'

1. childhood : 童年。

2. the wind blew : (blow, blew, blown) 刮风。

3. waves : 海浪。 

4. onwards : 从那次以后。

# A LOVE STORY



The years went by. When Mr Daaé died, Christine's lovely singing voice disappeared. Raoul became a man. He never forgot Christine, but he knew that he could never marry her. He was an aristocrat,<sup>1</sup> and she was a singer. Then one day he had seen her at the Opera, and all his old love for her returned. After this he started going to the opera more often.

It was dark when Raoul arrived at the little village in the country. He went to the inn immediately. Christine was waiting for him.

'I'm happy you've come,' she said.

'Why did you pretend<sup>2</sup> that you didn't know me when I came to your dressing room?' Raoul asked. 'Why did you laugh when I mentioned your scarf?'

Christine was silent.

'I know why!' Raoul cried angrily. 'There was someone else in the room that evening, wasn't there? There was a man – I heard his voice.'

Christine gave Raoul a strange look. She seemed to be afraid. Then she took hold of his arm excitedly.

'What do you mean?' she asked.

'I heard you talking,' Raoul replied. 'I heard you tell him, "I only sing for you, you know that!" Then you told him, "I gave you my soul tonight."'

'What else did you hear?' Christine asked urgently.<sup>3</sup>

'He told you, "You must love me". Who is he, Christine? Who is this man that you love so much?'

1. aristocrat : 贵族。

2. pretend : 假装。

3. urgently : 急切地。



# THE PHANTOM OF THE OPERA

‘Go on, go on!’ Christine cried. ‘What else did he say? Tell me everything!’

‘He said, “The angels wept to hear you sing this evening”. I heard him say that. Tell me who he is!’

Suddenly Christine’s eyes filled with tears. She held tightly onto Raoul for a moment, then she turned to him very seriously.

‘It’s the Angel of Music,’ she said solemnly. <sup>1</sup> ‘That’s the voice you heard in my dressing room.’

Raoul did not know what to say. Then Christine continued.

‘He has come to me for three months now. He gives me singing lessons. He’s a wonderful teacher!’

‘It’s true that Christine sings much better now,’ Raoul

1. solemnly : 严肃地。









# THE PHANTOM OF THE OPERA

thought. 'She sings wonderfully, and she never did before. But I don't believe in the Angel of Music – it's too incredible!' <sup>1</sup>

Late that night Raoul saw Christine leave the little village inn. He followed her in the darkness. She walked to the churchyard where her father's grave was. She knelt <sup>2</sup> by the grave and began to pray.

Raoul could hear music playing. It seemed to be coming from the sky. The music was from *The Resurrection of Lazarus*. It had been Mr Daaé's favourite piece of music. Raoul listened in amazement <sup>3</sup> to the beautiful music.

He moved forward to see who was playing. Suddenly there was a noise, and some skulls came rolling <sup>4</sup> across the ground towards him. He looked up, and saw a figure in front of him in the darkness – a figure wearing a long cloak. <sup>5</sup> Raoul took hold of the cloak, and the figure turned to face him. Raoul stared in horror – he was looking at a skull with terrible eyes. He fainted <sup>6</sup> and fell to the ground. He woke up in the churchyard the next morning.

1. incredible : 难以置信。
2. knelt : (kneel, knelt, knelt) 跪下来。
3. amazement : 惊讶。
4. rolling : 滚动。
5. cloak : 斗篷。
6. fainted : 晕倒。

## Go back to the text

### 1 Answer the questions below.

- a. Why was Christine going into the country?
- b. Where did Mr Daaé come from?
- c. What did he do for a living?
- d. How did Raoul and Christine become friends?
- e. What kind of stories did Mr Daaé tell?
- f. According to Mr Daaé, who could sing and play well?
- g. What did Mr Daaé promise Christine he would do when he was in heaven?
- h. Why couldn't Raoul marry Christine?
- i. Who did Christine say was talking to her in the dressing room?
- j. What did the Angel of Music do for Christine?
- k. What was the music that Raoul heard in the churchyard?

'I am going into the country tomorrow to see my father's grave.'

### **To + infinitive**

Look at these sentences:

*I am going into the country tomorrow to see my father's grave* ⇒  
I am going into the country tomorrow because I want to see my father's grave.

We can express purpose, or why we want to do something, with **to + infinitive**:

*We are going to London **to visit** our friends.*

In more formal English, we can also use **in order to + infinitive**:

*I telephoned her **in order to see** how she was.*

In negative sentences, we use **in order + not to + infinitive**:

*I walked softly **in order not to wake** her, not (~~I walked softly not to wake her~~).*



- 2** Use the elements given to write true sentences (affirmative or negative) about the story using the infinitive. Remember, for negative purposes, use 'in order not to'.

Example: Raoul entered the dressing room in order to see Christine's lover.

1. ~~Raoul / enter / the dressing room~~
2. Monsieur Debieenne and Monsieur Poligny / retire from the Opera
3. Raoul / go / the concert
4. The Opera ghost / write / the new managers / letter
5. The managers / send / guard / Box 5
6. Monsieur Moncharmin / call / guard / office
7. The Opera ghost / always / give / box-keeper / some money or chocolate
8. Raoul / go / sea
  - a. get / box / back
  - b. get / Christine's scarf
  - c. ask / people / be quiet
  - d. thank / her / footstool
  - e. hear / Christine
  - f. ~~see / Christine's lover~~
  - g. see / the ghost any more
  - h. discover / what had happened / Box 5

.....

.....

.....

.....

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.....

.....

Before you read

- 1** Listen to the first part of Chapter Five, and say whether the following statements are correct or incorrect. If they are correct, tick (✓) the box under A for YES. If they are not correct, tick (✓) the box under B for NO.

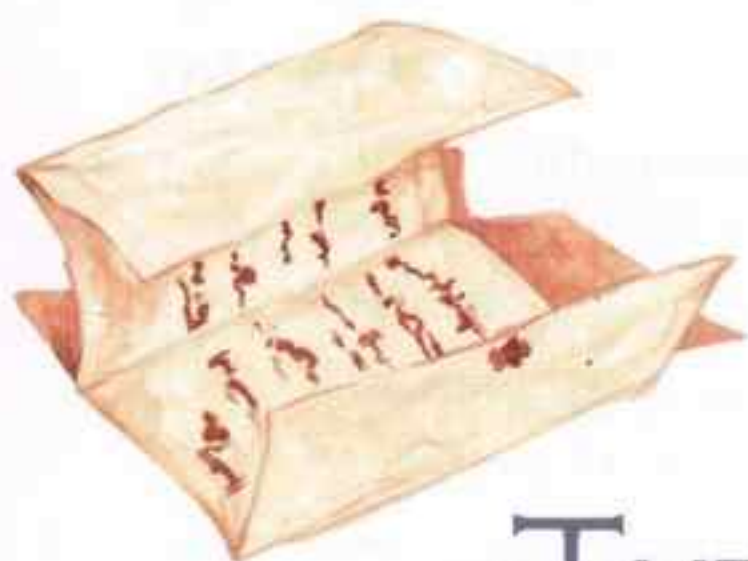
	A YES	B NO
1. Monsieur Richard and Monsieur Moncharmin stopped managing the Opera House.	<input type="checkbox"/>	<input type="checkbox"/>
2. One of the conditions in the ghost's letter was that the people in Box 5 had to be quiet during the performances.	<input type="checkbox"/>	<input type="checkbox"/>
3. Another condition in the letter was that Christine had to sing the role of Margherita in the opera to be performed that night.	<input type="checkbox"/>	<input type="checkbox"/>
4. The head groom <sup>1</sup> reported to the managers that somebody had stolen one of the carriages from the stables. <sup>2</sup>	<input type="checkbox"/>	<input type="checkbox"/>
5. Margherita also received a letter from the ghost.	<input type="checkbox"/>	<input type="checkbox"/>
6. The letter said that Carlotta would meet a tragic death if she sang at that night's performance.	<input type="checkbox"/>	<input type="checkbox"/>
7. Carlotta decided to sing at that night's performance because she did not want Christine to sing in her place.	<input type="checkbox"/>	<input type="checkbox"/>
8. The opera performed that night was <i>Faust</i> .	<input type="checkbox"/>	<input type="checkbox"/>

Now read the text and correct the incorrect statements.

1. groom : 马夫。

2. stables : 马厩。





## CHAPTER FIVE

# THE NEW MANAGERS AND THE GHOST



**M**onsieur Richard and Monsieur Moncharmin continued to manage the Opera House. They investigated Box 5, but there was nothing unusual in it. They began to think the story of the ghost was finished. Then, one day they received another letter in the same handwriting.

GENTLEMEN,  
DO YOU WANT A WAR BETWEEN US? IF YOU WANT  
PEACE, YOU MUST MEET THE FOLLOWING CONDITIONS:  
1. GIVE BACK BOX 5





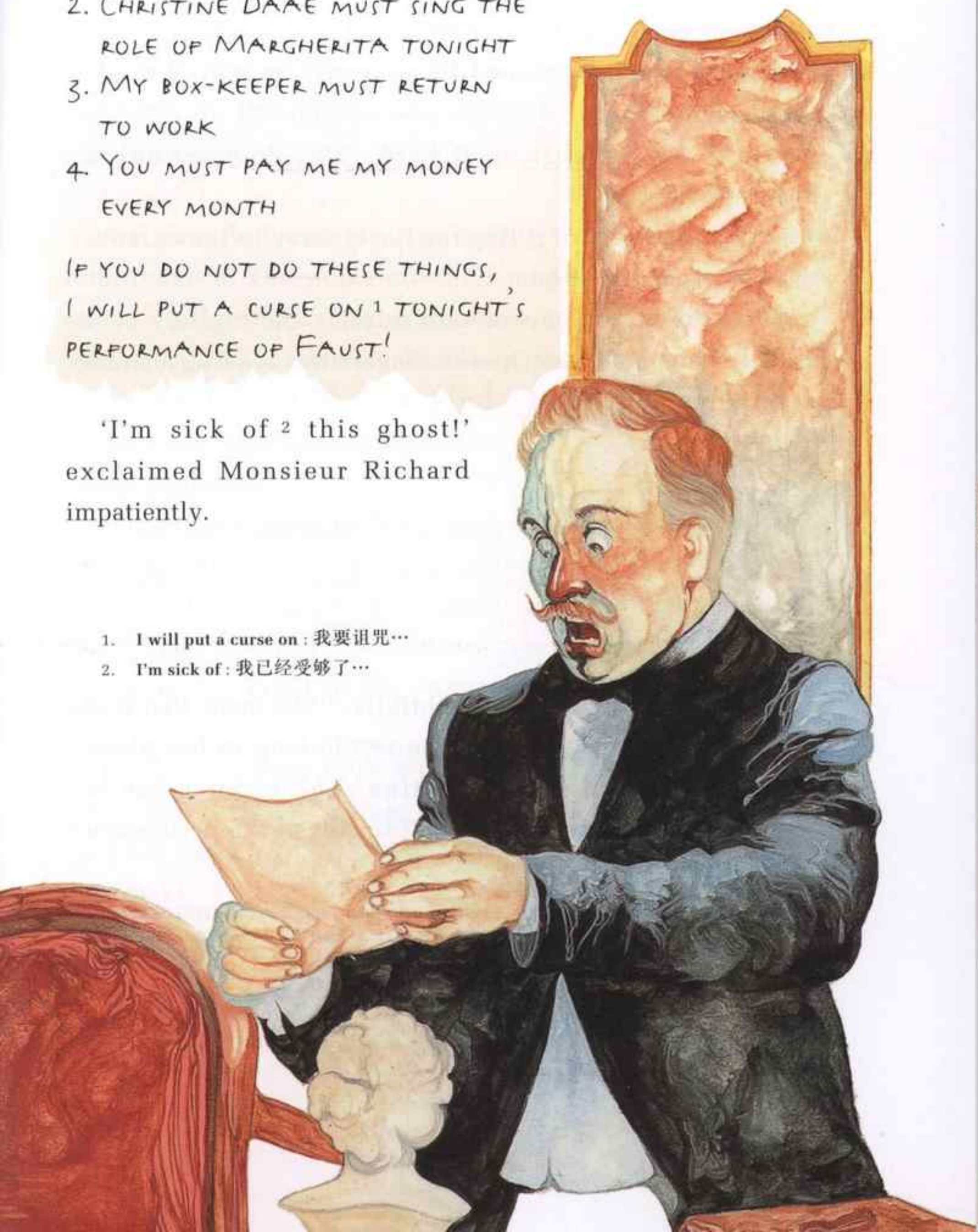
# THE NEW MANAGERS AND THE GHOST

2. CHRISTINE DAAÉ MUST SING THE  
ROLE OF MARGHERITA TONIGHT
3. MY BOX-KEEPER MUST RETURN  
TO WORK
4. YOU MUST PAY ME MY MONEY  
EVERY MONTH

IF YOU DO NOT DO THESE THINGS,  
I WILL PUT A CURSE ON <sup>1</sup> TONIGHT'S  
PERFORMANCE OF FAUST!

'I'm sick of <sup>2</sup> this ghost!'  
exclaimed Monsieur Richard  
impatiently.

1. I will put a curse on : 我要诅咒…
2. I'm sick of : 我已经受够了…





# THE PHANTOM OF THE OPERA

There were other problems as well. The head groom<sup>1</sup> of the Opera came to make a report.

‘Someone has stolen one of the horses,’ he said. ‘I think it was the ghost.’

‘Ghost!’ cried Monsieur Richard. ‘Why do you think the ghost took the horse?’

‘I saw a dark figure riding the horse away in the darkness. I’m sure it was the ghost.’

While the managers were considering the mystery of the stolen horse, one of the Opera’s singers was reading a strange letter written in red ink.

DEAR CARLOTTA,  
IF YOU SING AT TONIGHT’S PERFORMANCE OF  
FAUST, THERE WILL BE A TRAGEDY. IT WILL BE  
WORSE THAN DEATH.

Carlotta read the letter thoughtfully.<sup>2</sup> She knew that if she did not sing that night, Christine would sing in her place – and she was jealous of Christine. The letter made her nervous, but she was determined<sup>3</sup> to sing at the performance of *Faust*.

The Opera House was crowded for the performance. The two managers waited for the performance to begin. They were sitting comfortably in Box 5.

1. groom : 马车夫。
2. thoughtfully : 仔细地。
3. determined : 坚决。



## THE NEW MANAGERS AND THE GHOST

Carlotta was still a little nervous, but she began to sing as usual. She received a lot of applause. <sup>1</sup> Soon she forgot the mysterious letter. She gave all her thought to her singing. Suddenly, in the middle of a difficult passage, <sup>2</sup> Carlotta's voice changed.

'Croak!' <sup>3</sup>

She sounded exactly like a frog <sup>4</sup> croaking. She was astonished at the noise she had made, and she stood in horror on the stage. The audience, too, was shocked. There was a terrible, stunned <sup>5</sup> silence in the huge auditorium. <sup>6</sup> Everyone felt that some kind of terrible magic was responsible for the incident. There was fear in the Opera House audience.

The two managers in Box 5 sat perfectly still. <sup>7</sup> They were very pale and they looked terrified. They could hear the ghost breathing behind their chairs, and they did not dare to move. Then Monsieur Richard recovered his courage.

'Go on,' he cried to the unfortunate Carlotta. 'Go on, try again!'

The poor singer took a deep breath, and tried to sing again. She sang half a line, but then the terrible noise came from her again.

'Croak!'

The managers were in despair. <sup>8</sup> Then the breathing

1. applause : 鼓掌喝彩。

2. passage : 乐章里的一小段。

3. croak : 青蛙的叫声。

4. frog : 青蛙。 

5. stunned : 震惊的。

6. auditorium : 观众席。

7. still : 不动。

8. in despair : 绝望。



# THE PHANTOM OF THE OPERA

behind them changed, and they heard a voice whisper:

‘She will make the chandelier <sup>1</sup> fall down with her singing.’

Monsieur Richard and Monsieur Moncharmin looked up at the great chandelier in horror. The huge chandelier began to fall, slowly at first. Then it crashed <sup>2</sup> into the audience. There were screams of terror, and the crowd ran away from the Opera House.

A woman was killed that night.

1. chandelier : 吊灯。



2. crashed : 突然坠落。







## Go back to the text

### **1** Answer the following questions.

- a. Why did the managers think that the problem of the ghost was solved?
- b. How did Monsieur Richard react to the ghost's next letter?
- c. Why did Carlotta decide to sing even though she had received a letter from the ghost?
- d. Where did the managers sit during the performance?
- e. What did the ghost do to Carlotta?
- f. What did people think was the reason for Carlotta's strange performance?
- g. What did Monsieur Richard tell Carlotta to do?
- h. How was the woman killed in the Opera House?

### **2** Here are some sentences from Chapters Four and Five. For each question, complete the second sentence so that it means the same as the first, using no more than 3 words.

Example: Christine's lovely singing voice disappeared.

Christine .....<sup>lost</sup>..... her lovely singing voice.

1. He received no reply to his letter  
He ..... reply to his letter.
2. Her scarf was carried away by the waves.  
The waves ..... her scarf.
3. No one can play or sing well unless they hear the Angel of Music.  
If ..... the Angel of Music, you can't play or sing well.
4. 'I'll send him to you when I'm in heaven,' he promised her.  
He promised her that he ..... to her when he was in heaven.

5. It was a long train journey into the country.  
The train journey into the country ..... a long time.
6. He taught Christine to sing.  
Christine ..... sing by him.
7. Soon she forgot the mysterious letter.  
Soon she didn't ..... the mysterious letter.
8. There was fear in the Opera House audience.  
The Opera House ..... afraid.

**3 A** Below is part of a letter you receive from your friend Jean-Claude.

Raoul, please tell me why you are so unhappy!  
Who is this Christine and how did you meet her in the first place?

Now imagine you are Raoul, and write a letter to your friend. Write your letter in about 100 words.

.....

.....

.....

.....

.....

**B** Have you ever been in love? Write a story about your own experience. Your story must begin with this sentence:

*I'll never forget the first time I saw my first love.*

Write your story in about 100 words.

.....

.....

.....

.....





# The Paris Opera Building

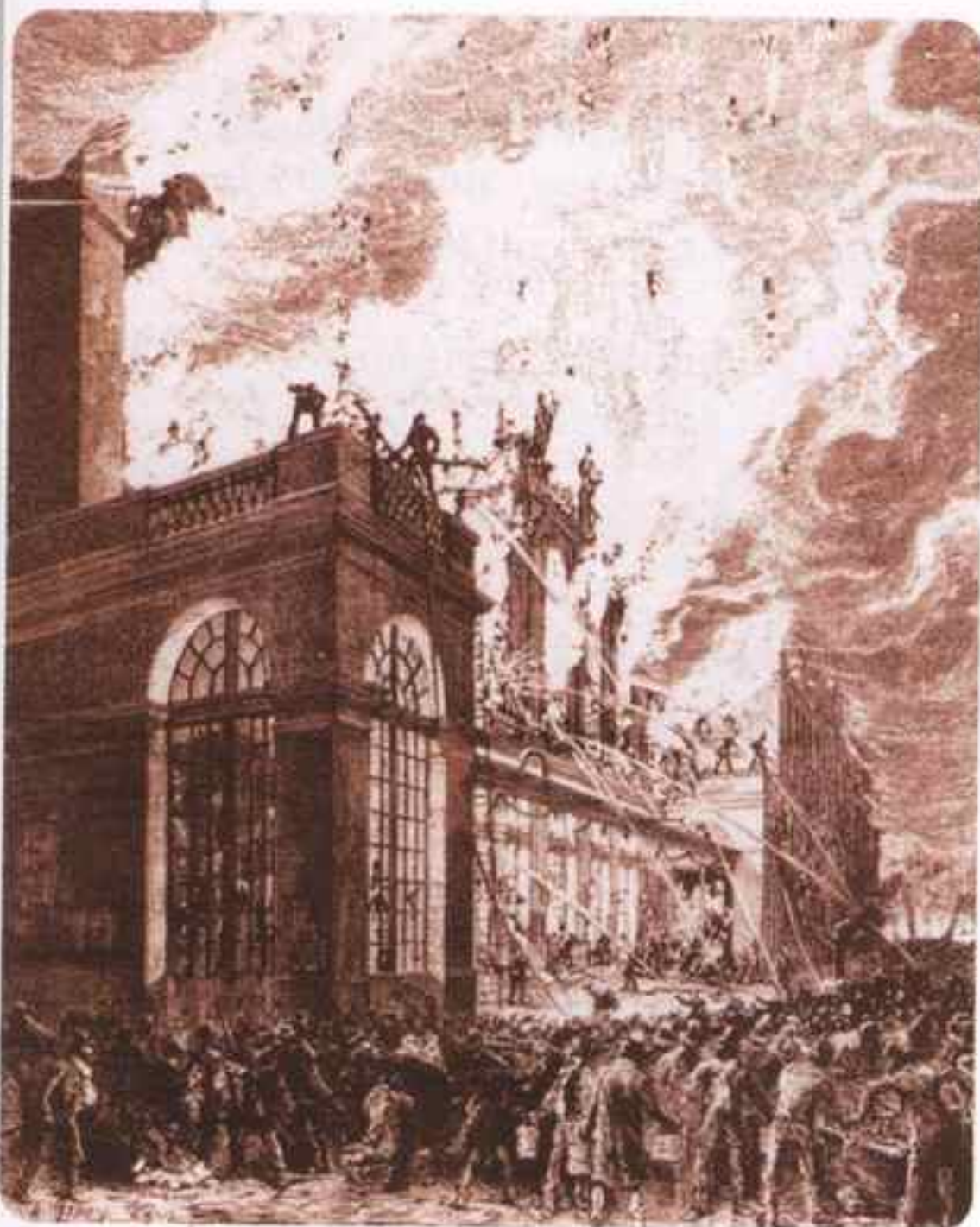
Work on a new Opera building began in 1862, on the orders of Napoleon III. The building was constructed in a mixture of different architectural <sup>1</sup> styles, including the Renaissance, <sup>2</sup> the Baroque <sup>3</sup> and the Classic. The building is a symbol of the wealth and confidence of France during the Second Empire.

The large ramp <sup>4</sup> on the West side of the building was put there so that the Emperor could drive directly into the main hall of the Opera.

Although the building project started in 1862, the disastrous <sup>5</sup> war of 1870 and a fire in 1873 delayed completion, and the Opera did not open until 1875.

1. architectural : 建筑的。
2. the Renaissance : 文艺复兴。
3. Baroque : 巴洛克式。
4. ramp : 斜坡。
5. disastrous : 灾难性的。

*The Opera on fire,  
29 October 1873*







The architectural plan of the Opera was just one of the many projects of Baron Haussmann, who was responsible for rebuilding much of central Paris. It was a very ambitious project, and the difficulties of it were also enormous. A special underground lake had to be constructed to make the foundations <sup>1</sup> of the building stable. The underground lake plays an important role in Gaston Leroux's novel. The Opera was a meeting-place for members of the imperial <sup>2</sup> court and members of the upper bourgeoisie. <sup>3</sup> In fact, the whole social world gathered <sup>4</sup> under its magnificent <sup>5</sup> domes, <sup>6</sup> columns <sup>7</sup> and statues. <sup>8</sup>

- |                        |                       |
|------------------------|-----------------------|
| 1. foundations : 基础。   | 5. magnificent : 宏伟的。 |
| 2. imperial : 帝国的。     | 6. domes : 圆屋顶。       |
| 3. bourgeoisie : 中产阶级。 | 7. columns : 圆柱。      |
| 4. gathered : 聚集。      | 8. statues : 雕像。      |



*The Opera House today.*  
(photo: M. Saponaro)





*The staircase to the foyer.*

(photo: M. Saponaro)

**1 Answer the questions below.**

- a. Who ordered the construction of the Opera?
- b. What are its various architectural styles?
- c. What was the purpose of the large ramp on the west side of the Opera?
- d. Why was the completion of the Opera delayed?
- e. Who designed the Opera?
- f. What was the purpose of the underground lake?
- g. What kind of people went to the Opera?
- h. What are the four allegorical groups on the facade?

1. imposing : 壮观的。

2. facade : (建筑物的) 正面。

3. allegorical : 象征的。

4. lyric : 抒情。

5. foyer : (剧场的) 门厅。

6. mosaics : 用不同颜色的小块玻璃或石子拼凑的图案。

7. sculptures : 雕刻。

The huge auditorium has five levels, and the stage is the largest in Europe.

The imposing <sup>1</sup> facade <sup>2</sup> contains four allegorical <sup>3</sup> groups: Music, Lyric <sup>4</sup> Poetry, Lyric Drama and Dance. Above it there is an immense dome.

A huge rococo staircase takes spectators to the large foyer <sup>5</sup> which is decorated with mosaics <sup>6</sup> and sculptures. <sup>7</sup> From here, spectators make their way to the various levels of galleries and balconies. Eight tall columns support the great dome above the hall.



Before you read

**1** Listen to the first part of Chapter Six. Put a tick (✓) in the correct box for each question.

1. What did Christine do after the disaster at the Opera House?
  - ☐ A She became the most important singer.
  - ☐ B She disappeared.
  - ☐ C She became a dancer.
2. When did Raoul see Christine for the first time?
  - ☐ A Late one afternoon.
  - ☐ B Late one evening.
  - ☐ C Early one evening.
3. Where did Raoul see Christine for the first time after the tragedy?
  - ☐ A In a carriage.
  - ☐ B On stage at the Opera, where she was performing *Faust*.
  - ☐ C On a horse.
4. What did Raoul think after he saw Christine?
  - ☐ A That she was more beautiful than ever.
  - ☐ B That she looked ill.
  - ☐ C That she was in love with another man.
5. Where did Christine tell Raoul to meet her?
  - ☐ A In Box 5.
  - ☐ B In the manager's office.
  - ☐ C At a masked ball.
6. What did Christine tell Raoul to wear for their meeting?
  - ☐ A A white domino.
  - ☐ B A black domino.
  - ☐ C A white dress-suit.





## CHAPTER SIX

# A MASKED BALL



**A**fter the disaster<sup>1</sup> at the Opera House, Christine disappeared once again. She no longer performed, and Raoul did not know where she was. Then, late one evening, he was walking home when he heard a carriage coming towards him in the darkness. He turned to look, and he saw Christine inside. She was sitting with her head against the window. Raoul rushed forward and shouted her name.

‘Christine!’

Suddenly he heard a man’s voice inside the carriage. The man gave a quick command, and the carriage moved away quickly. Raoul looked sadly at the carriage as it moved down the street. He was now convinced that Christine was in love

1. disaster : 灾难。

# A MASKED BALL



with another man. He went home in despair.

The next morning Raoul's valet<sup>1</sup> came to him with a letter.

*Dear,*

*The day after tomorrow there is a masked ball at the Opera. Go there, and wear a white domino.<sup>2</sup> I will meet you at midnight.*

*Christine*



All at once Raoul's hope came back to him. He read the letter excitedly, and he made his decision while he was reading.

'I'll go,' he thought. 'I'll go to the ball!'

Raoul tried to think clearly before the ball. Who was this mysterious Angel of Music? Was Christine in love with him? Or was she his prisoner? He could not be sure what to believe, and he suffered terribly<sup>3</sup> because he doubted<sup>4</sup> Christine.

The masked ball at the Opera was a grand affair. The whole of Paris society<sup>5</sup> was there. Raoul arrived just before midnight.

Almost as soon as he entered the building a masked figure in black came up to him. The figure touched his hand and made a signal<sup>6</sup> with its head. It was Christine! Then the figure moved away quickly through the crowd. Raoul followed.

His doubts had gone now. He was happy to be with Christine

1. valet : 贴身男仆。

2. white domino : (此处指)  
连帽斗篷。



3. terribly : 极度地。

4. doubted : 怀疑。

5. society : 上流社会。

6. signal : 信号。











# THE PHANTOM OF THE OPERA

again, and he was in love. He believed in her completely.

As they moved through the crowded rooms, Raoul noticed a group of people standing around a large man. The man was dressed in red. He was wearing an enormous hat, and his mask was a skull. He wore a large red cloak with some words written on it: 'Do not touch me! I am Red Death!' The people around him were admiring his costume.<sup>1</sup> Somebody in the crowd around the man stepped forward and tried to touch him. A skeleton hand jumped out of the cloak and took hold of the woman's hand. The woman screamed in terror, and ran away from Red Death.

Christine came to the end of the hall, and started to go up the stairs. Raoul followed her into one of the boxes. Christine put her ear to the wall and began to listen intently.<sup>2</sup>

'It's all right,' she said quickly. 'He doesn't know where we are.'

The door of the box was open, and Raoul looked over Christine's shoulder into the corridor. He could see a man in a red cloak coming down the corridor. It was Red Death.

'He's out there!' Raoul cried, and he moved towards the door. Christine threw herself in front of him and blocked the way.

'Who?' she asked him.

'Red Death,' Raoul answered. 'Your friend, your Angel of Music. I'm going out there. I'm going to take off his mask. I want to see his face!'

'No!' Christine cried in horror. 'If you love me, don't do it.'

1. costume : 装束。

2. intently : 专心地。

# A MASKED BALL



Raoul stood still. All his doubts came rushing back to him. She wanted to help the mysterious man to escape. Suddenly he was angry with her, more angry than he had ever been in his whole life.

'You love him, don't you?' he cried. 'Go to him, then, I won't stop you. But you have treated me badly, Christine. I hate you.'

Christine looked sadly at him.

'One day you'll understand,' she said softly. 'I have to go now. Please don't follow me.'

Christine walked out of the box and went down the corridor. Raoul left the box a few minutes later, and walked downstairs to the hall. The ball was still in progress, but he did not want to take part in the fun.

He walked miserably around the Opera House for a while, then he went to Christine's dressing room. He knocked softly on the door, but there was no reply. He pushed the door open and went in. Suddenly he heard a noise in the corridor outside. He went into the inner room and hid himself.

The door of the outer room opened and Christine came in. She took off her black gloves. Raoul noticed that she was wearing a gold ring on one of her fingers.

'A wedding-ring,' he said to himself. 'What does that mean? Who gave it to her?'

Now Christine took off her mask and sat at the table. She put her head in her hands and sighed<sup>1</sup> deeply.

1. sighed : 叹气。



# THE PHANTOM OF THE OPERA

‘Poor Erik,’ she said. ‘Poor Erik!’

‘Erik,’ Raoul thought. ‘Who is this Erik? And why is Christine sorry for him?’

Christine sat very still. She seemed to be listening. Raoul listened as well. Then he heard something faintly ... <sup>1</sup> the sound of singing. It was coming from the walls. The singing grew stronger. He could hear a voice, a man’s voice. Now the voice was very clear. It seemed to be inside the room where Christine was. Raoul looked, but there was no one except the girl in the room.

Christine stood up. She was smiling happily now.

‘Erik!’ she cried softly. ‘You’re late.’

The voice continued singing. Raoul had never heard such beautiful singing before. It was singing ‘The Wedding-night Song’ from *Romeo and Juliet*. The voice sang passionately. <sup>2</sup> Raoul began to understand how Christine had made such progress in her own singing – the voice he was listening to was very beautiful.

Christine walked to the back of the room. There was a large mirror on the wall, and she walked towards it.

Raoul followed her. Suddenly he felt a cold wind, and the room began to spin <sup>3</sup> round. He saw two, four, eight images of Christine flying around in front of him. He tried to touch one of them, but there was nothing there. Then Christine disappeared – and he stood alone in the dressing room.

1. faintly : 隐隐约约地。

2. passionately : 充满激情地。

3. spin : 旋转。

## Go back to the text

### 1 Answer the questions below.

- a. Why did Raoul go home in despair after seeing Christine?
- b. Why did Raoul become hopeful about Christine again?
- c. What was written on the costume of the man dressed in red?
- d. What kind of hand did the man in red have?
- e. Why did Raoul become angry with Christine?
- f. Where did Raoul go after he left Christine?
- g. What did Raoul see when Christine took off her gloves?
- h. What did Raoul hear?
- i. What happened when Christine walked towards the mirror?

'He was wearing an enormous hat.'

### The Past Continuous

Look at this sentence:

*He **was wearing** an enormous hat.*

Past of verb 'to be' + **ing-form** of verb

This is the **Past Continuous** tense, and it is used to say that somebody was in the middle of something, or something was in the middle of happening, at some point in the past. In other words the action had already begun, but it had not ended.

So, it is often used in stories to give the setting or background to events.



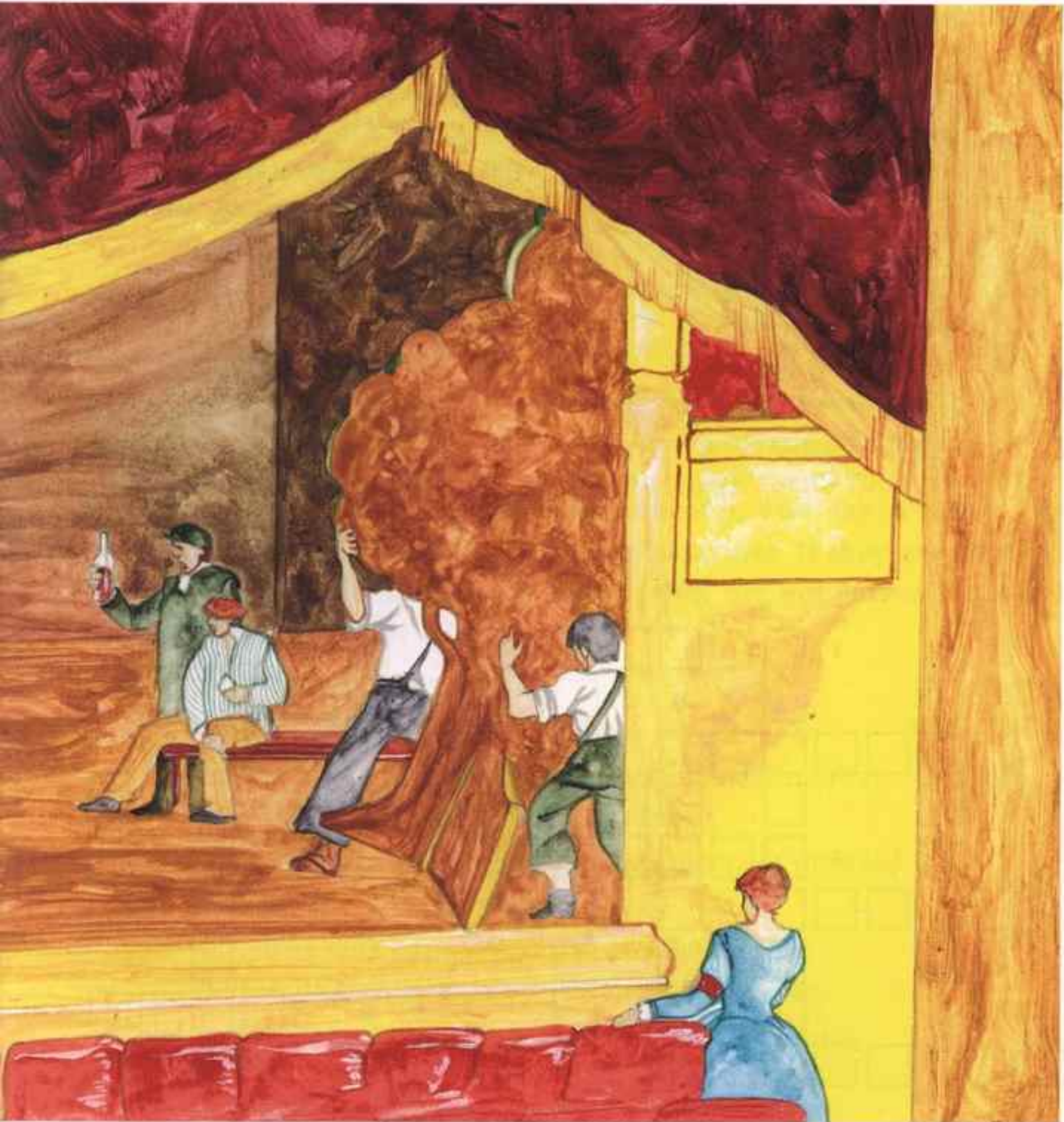
- 2 Look at the picture of the Opera House at noon yesterday afternoon, then write a short paragraph describing the scene. Describe what was happening using the verbs and subjects in the boxes on these pages.



the *corps de ballet*    the scene-shifters    the pianist  
Christine    the chorus director    the box-keeper  
some workmen    one of the singers



dance move eat laugh sing  
shout play watch



**You can begin like this:**

I walked into the Opera House yesterday at around noon. The managers were talking. The scene-shifters .....



### 3 Mystery Words

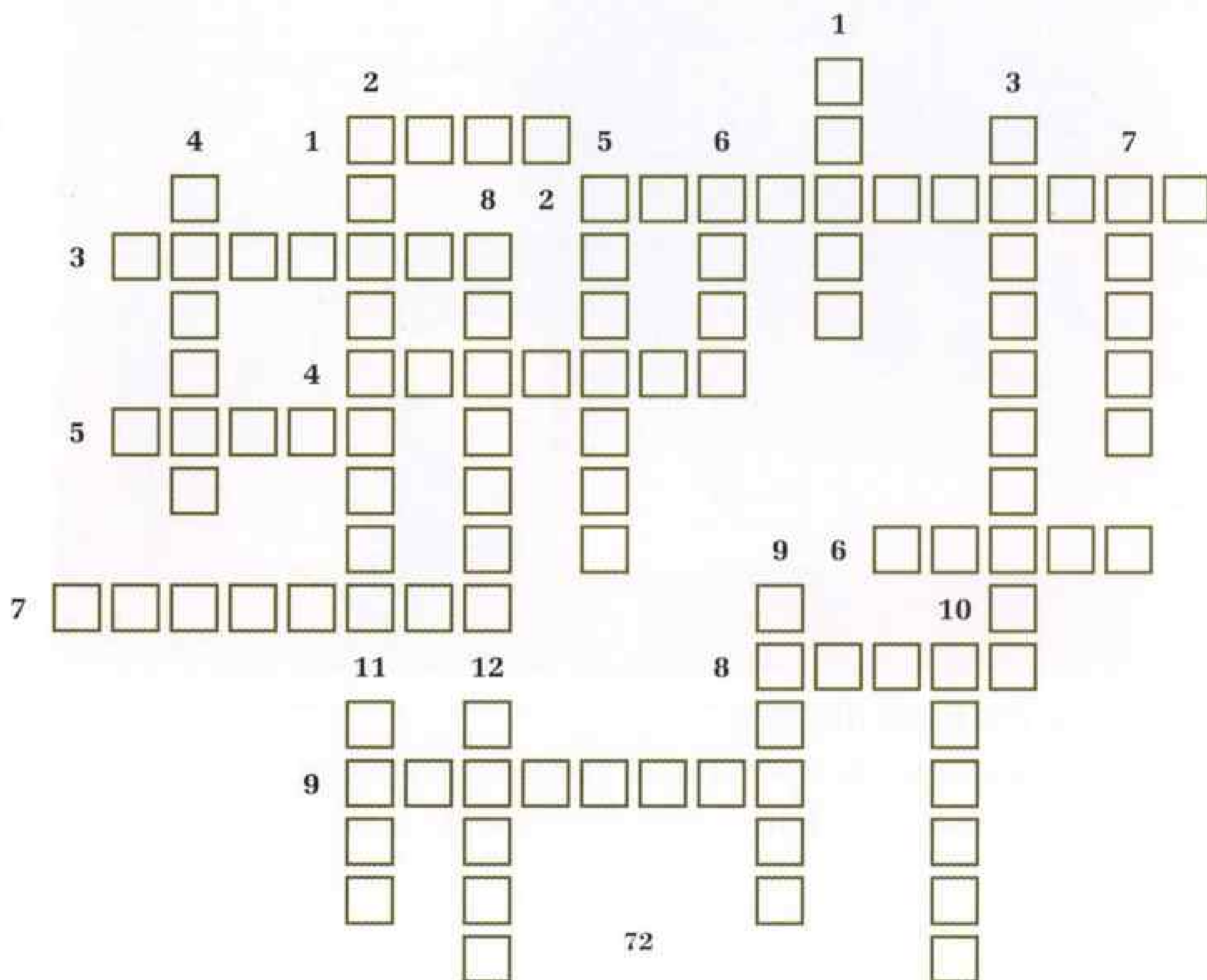
Complete the crossword puzzle. It contains words from the first six chapters. Some of them can be found in the notes, but not all of them.

#### Across

1. A small green animal that jumps high.
2. The presentation of an artistic work such as a play or a piece of music (page 15).
3. The childhood of a male person (page 42).
4. Shocked (page 53).
5. The past of the verb which means 'to go down on your knees' (page 46).
6. Irritating sound (page 33).
7. Very excited (page 15).
8. A kind of musical play.
9. An unexpected and unwanted event causing injury or damage (page 15).

#### Down

1. The spirit of a person who has died.
2. A very small chair for resting your feet.



3. The name of the lead female role in the opera *Faust* (page 51).
4. A cloak and mask that is worn at masked balls (page 63).
5. *The ... of the Opera*.
6. The past of 'to read'.
7. The French word for 'body' which is used in English for an organised group of persons, dancers for example.
8. Didn't trust (page 63).
9. The opposite of 'loudly' (page 24).
10. A story or piece of news that people talk about but which is not supported by facts (page 14).
11. A festive event or celebration (page 15).
12. A rectangular piece of cloth that is worn around the neck for warmth or decoration.

## Before you read



- 1** Listen to the first part of Chapter Seven, and say whether the following statements are correct or incorrect. If they are correct, tick (✓) the box under A for YES. If they are not correct, tick (✓) the box under B for NO.

	A YES	B NO
1. The next time they met, Raoul told Christine that he was leaving for Paris in a month.	<input type="checkbox"/>	<input type="checkbox"/>
2. Christine told Raoul that they couldn't get married because she didn't love him.	<input type="checkbox"/>	<input type="checkbox"/>
3. Christine was happy that Raoul asked her to explore the underground places of the Opera.	<input type="checkbox"/>	<input type="checkbox"/>
4. Christine took Raoul up to the roof of the Opera so they could talk safely.	<input type="checkbox"/>	<input type="checkbox"/>
5. Christine always had a wonderful voice.	<input type="checkbox"/>	<input type="checkbox"/>
6. One night she heard a voice that she thought was the Angel of Music.	<input type="checkbox"/>	<input type="checkbox"/>
7. Christine became friends with the Angel of Music.	<input type="checkbox"/>	<input type="checkbox"/>





## CHAPTER SEVEN

# LOVE AND TERROR



**R**aoul next saw Christine at the Opera House. She seemed happier and pleased that he had come. They talked about Raoul's plans for the future. He told her that he would leave Paris in a month. Suddenly Christine looked thoughtful.

'What's the matter?' he asked her.

'We'll say goodbye in a month's time,' she said sadly, 'and we'll never see each other again.'

'We could be true to each other,' Raoul said. 'We could promise to be loyal to each other, Christine!'

'I can never marry you, Raoul,' she told him suddenly. There were tears in her eyes when she spoke. She thought for

# LOVE AND TERROR



a moment, and then she clapped <sup>1</sup> her hands together happily. 'But we can be engaged!' <sup>2</sup> she cried. 'That wouldn't harm anybody. No one would know except us, Raoul! Let's be engaged for this month.'

Raoul smiled now. He agreed to play Christine's game for a month.

There now followed a time of great happiness for Raoul. He and Christine spent every day together at the Opera House. They talked and they were happy at last.

There were many exciting places to see inside the building. Christine knew all of them. One day they were walking over the main stage near a trap-door. <sup>3</sup> Raoul stopped and looked down at the open trap-door.

'You've shown me some wonderful places,' Raoul told her one day. 'But we've never explored the underground places. Why don't we go there one day?'

Christine looked horrified. <sup>4</sup>

'We can't go down there,' she said. 'Everything down there belongs to him.'

'So Erik lives down there, does he?' Raoul asked her.

'Don't talk about it,' Christine said. 'Let's enjoy our time together!'

She led him away from the trap-door. As they walked away, Raoul heard a noise on the stage. He turned back, and

1. clapped : 拍掌。



2. engaged : 订婚。

3. trap-door : 活板门。



4. horrified : 惧怕的。



# THE PHANTOM OF THE OPERA

saw that the trap-door was now closed.

'Do you think that was him?' he asked Christine.

Christine walked on without answering him.

Raoul took hold of Christine.

'Listen to me,' he said quickly. 'I know you're afraid of him. I can help you if you tell me everything. I can take you away from here, Christine. He'll never find you. Let me help you!'

Christine looked at Raoul with great hope.

'Do you think it's really possible?' she asked him softly. Then she led him quickly up through the great building to the roof. They were above the whole of Paris, and they could see the whole city below them.

'We can talk safely here,' she said. 'I'll tell you everything,





# LOVE AND TERROR



Raoul. I want you to understand.'

She paused for a moment, and then she went on.

'It began with the voice,' she told him. 'You know that I never had a really good voice, Raoul. It was impossible for me to be really successful as a singer – I just didn't have the voice. Then one night I heard that wonderful voice through the walls. I thought it was the Angel of Music that my father had told me about. One night I was listening to the voice, and I asked if he was the Angel of Music. "I am," he told me. We became great friends from then on. He began to teach me singing – he was a wonderful teacher, and my voice became wonderful too. I never saw him. And then, one evening, I

END





# THE PHANTOM OF THE OPERA

was singing on stage and I saw you in the audience, Raoul. I knew immediately that I was in love with you. When I told the voice about you, he was jealous. He said I had to choose between him and you. That's why I pretended not to know you when you came to me the first time. I was frightened of losing the Angel of Music, do you understand?'

Raoul nodded his head. <sup>1</sup>

'Go on,' he encouraged her. 'Tell me what happened next.'

Christine looked around quickly. She seemed to be afraid that someone was following them. Then she turned back to Raoul.

'You remember the terrible night that the chandelier fell onto the audience?' Christine asked. 'I was frightened like everyone else. I went to my dressing room, and a strange thing happened. The room seemed different somehow. I moved towards the mirror,



1. nodded his head : 点头表示同意。



# LOVE AND TERROR



and suddenly the mirror disappeared and I was in a strange place. I didn't know where I was! It was dark.'

Raoul remembered the evening he had seen Christine disappear in front of his eyes in the dressing room. He nodded again.

'A dark figure wearing a mask came out of the darkness and picked me up. I was terrified but I could not scream. The man lifted me onto a horse. I recognised César who had disappeared from the Opera stables. The man climbed up behind me, and we rode through the darkness. We went down and down through the Opera cellars, and then we came to a lake. There was a boat on the edge<sup>1</sup> of the lake. The man put me into the boat. He took the boat into the middle of the lake, where there was a house.

'Then he picked me up and carried me into the house. I could see him now, but I could not see his face because of his mask. He put me down on a sofa, then he told me not to be afraid.

'He knelt on the floor in front of me and spoke very quietly. His voice sounded very strange behind the mask.

"I lied to you before. I'm not the Angel of Music. I'm not a genius;<sup>2</sup> I'm not a ghost. I'm just Erik, and I love you. Stay with me, Christine; stay here with me for five days. Then I'll let you go, I promise – but you must never see my real face. Everything will be alright if you don't see my face!"

1. edge : 边缘。

2. genius : 天才。



# THE PHANTOM OF THE OPERA

Christine paused in her story.

‘Then I did something stupid, Raoul,’ she said. ‘I took away his mask. He screamed in anger and tried to turn away from me – but I had seen his face. It was terrible – it’s not a human face at all. It’s a skull with terrible, burning eyes! He screamed, and then he shouted at me.’

“Look at me, Christine! I’m ugly, ugly, and you wanted to see me. Now I’ll never let you leave this house. I know you’ll never come back because you’ve seen my face now. No one can bear to look at me, I know that.”

‘What happened then?’ Raoul asked.

‘I was terrified of him,’ Christine said, ‘but at the same time I was sorry for him. He loves me so much, you see, and he’s so sad. I decided to show him that I wasn’t afraid of his face. I wanted my freedom. It was difficult, Raoul, but I succeeded. At last he trusted me. He let me go.’

‘But you still went back to him, again,’ Raoul said. ‘Why did you go back?’

‘I feel sorry for him,’ the girl said simply.

Suddenly Raoul and Christine heard a noise on the roof. It was dark now, and they looked up to see a hideous<sup>1</sup> shape coming towards them. They ran in terror.

1. hideous : 极丑陋的。

## Go back to the text

### **1** Choose the correct answers to the questions below.

1. How did Christine get her wonderful voice?
  - a. By studying with her father.
  - b. By studying with the Angel of Music.
  - c. By studying with Raoul.
  - d. By listening to the other singers at the Opera.
2. What happened to Christine the night the chandelier fell on the audience?
  - a. She went through the mirror to a place where she met a dark figure wearing a mask.
  - b. A dark figure wearing a mask came through her mirror.
  - c. She looked in the mirror in her dressing room and saw a dark figure wearing a mask.
  - d. She entered her dressing room and saw a dark figure wearing a mask who was looking into her mirror.
3. Where did the man take Christine?
  - a. He took her to César.
  - b. He took her to the roof of the Opera where they could talk safely.
  - c. He took her to the stables of the Opera.
  - d. He took her to a house in the middle of the lake under the Opera.
4. Erik said that he would let Christine go on one condition. What was that condition?
  - a. That she would let him teach her music.
  - b. That she never saw his face.
  - c. That he never looked at her directly.
  - d. That she never looked at his mask.



5. Why is Christine sorry for Erik?
  - a. Because she loves him so much.
  - b. Because he loves her and he is sad.
  - c. Because she loves Raoul.
  - d. Because he cannot return to Box 5.
  
6. Why did Erik finally let Christine go?
  - a. Because she showed him that she wasn't afraid of his face.
  - b. Because she showed him that she wasn't afraid of his strange house.
  - c. Because she learned how to sing so well.
  - d. Because she told him that she wouldn't marry Raoul.

'Everything will be alright if you don't see my face.'

### **The First Conditional** (真实条件从句)

Look this sentence:

*Everything **will be** alright **if you don't see** my face.*

Will-future      if + Present Simple

We can also say:

***If you don't see** my face, everything **will be** alright.*

If + Present Simple

Will-future

This is called the **First Conditional** and we use it to talk about things that will probably happen.

2 Match the phrases in column A with the phrases in column B to make sentences about the story. The if-clause might be in either column.

A	B
it/kill/somebody •	• he/not do/anything bad
you/go/in Box 5 •	• ghost/tell/you/to go away
Carlotta/sing •	• they/not pay/ghost
nothing bad/happen •	• you/sing/wonderfully
they/pay/ghost •	• Christine/sing
it/be/war •	• chandelier/fall
you/hear/the Angel of Music •	• tragedy/happen

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....

### 3 Love and marriage

- a. Why didn't Raoul marry Christine when they first met?
- b. Why do you think he has changed his mind?
- c. Are people's appearance and background important to you?



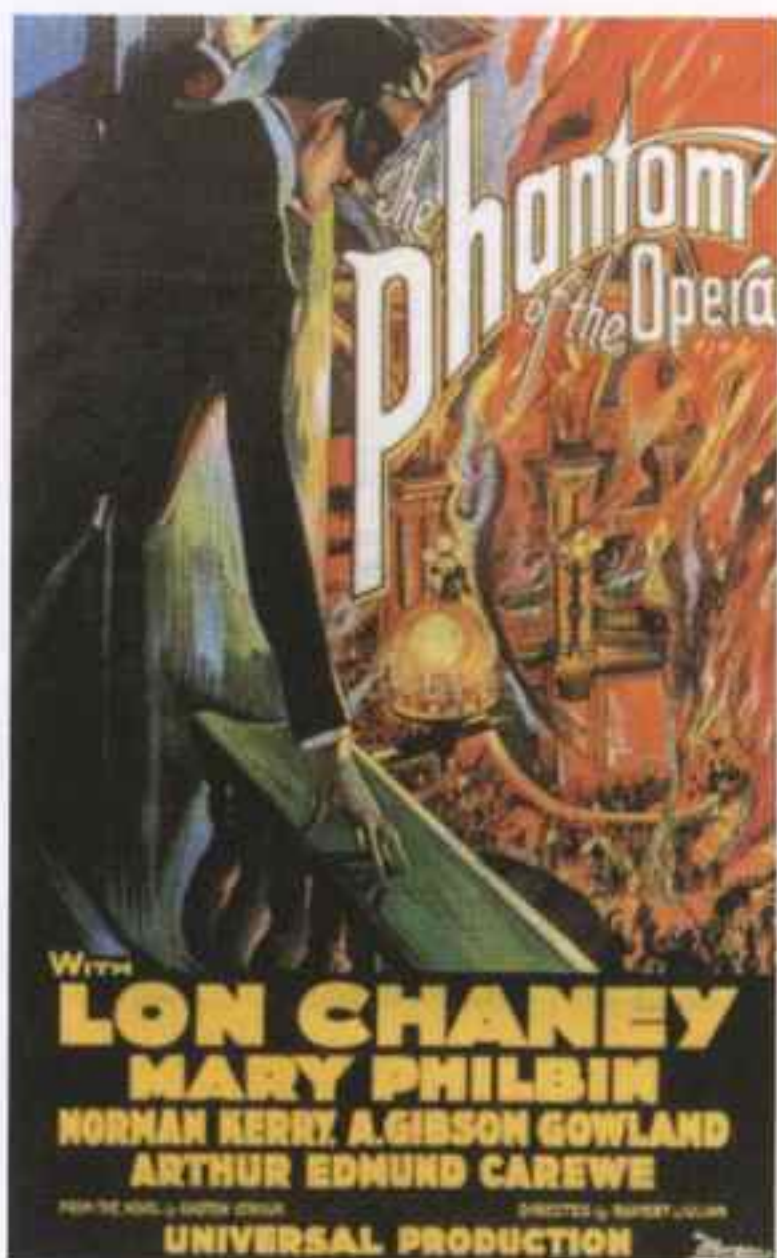


# FILM AND STAGE VERSIONS OF THE NOVEL

**T**he *Phantom of the Opera* was not a particularly successful or serious novel. It enjoyed brief popularity<sup>1</sup> with readers when it was published, but it did not seem likely to become a lasting<sup>2</sup> success.

This changed, however, with the silent film of the novel made in 1925 which starred Lon Chaney. The film was enormously popular, and its success established *The Phantom of the Opera* alongside *Frankenstein* and *Dracula* as a horror classic.

One of the most memorable moments in the Lon Chaney film is when the phantom removes his mask to show his real face. Audiences were terrified. Lon Chaney never explained how he created the effect of the phantom's face, although he denied<sup>3</sup> using a mask: 'It was the use of paints in the right



*A film poster from the 1920s.*

1. popularity : 流行。
2. lasting : 持久的。
3. denied : 否认。





Scenes from the 1943 film,  
Phantom of the Opera.

shades and the right places – not the obvious parts of the face – which gave the complete illusion<sup>1</sup> of horror.’

A second, ‘talking’ version was made in 1943. This starred Claude Rains. In this version the phantom is motivated<sup>2</sup> by revenge<sup>3</sup> after he has been marked by acid. The 1943 film used the same sets<sup>4</sup> that had featured in the silent film starring Lon Chaney.

Hammer Pictures used the story as one of its series of ‘Hammer Horrors’ in 1962. The lead parts were played by Herbert Lom and Heather Sears.

The most famous stage version of *The Phantom of the Opera* is Andrew Lloyd Webber’s 1988 production. Andrew Lloyd Webber and the lyricist<sup>5</sup> Tim Rice first became famous with their musical *Joseph and the Amazing Technicolour Dreamcoat* in 1968. Andrew Lloyd Webber

1. illusion : 错觉。

2. motivated : 受…驱使的。

3. revenge : 报复。

4. sets : 电影场景。

5. lyricist : 作词家。





A scene from the musical,  
*The Phantom of the Opera*.

was the first person to have three musicals running simultaneously <sup>1</sup> on Broadway (the theatrical district of New York) and in the West End (the centre of the theatrical district in London).

The partnership <sup>2</sup> between Andrew Lloyd Webber and Tim Rice produced many popular musicals over the years, including *Jesus Christ Superstar* (1971), *Evita* (1978), *Cats* (1981) and *Starlight Express* (1984). Very complex sets were used in the musical version of *The Phantom of the Opera*, and the actor who played Erik had to enter the theatre several hours before each performance in order to prepare the make-up required for Erik's mask. The stage version was a huge success around the world.

**1** Answer the questions below.

- a. How did *The Phantom of the Opera* become a horror classic?
- b. Who was the star of the 1925 film version of the book?
- c. What was the most frightening part of that film?
- d. What kind of play is *The Phantom of the Opera* by Andrew Lloyd Webber?
- e. What are some of the other famous works by Andrew Lloyd Webber?
- f. Why did the actor who played Erik in Andrew Lloyd Webber's version of *The Phantom of the Opera* have to come to the theatre several hours before each performance?

1. simultaneously : 同时。


2. partnership : 伙伴关系。

## Before you read

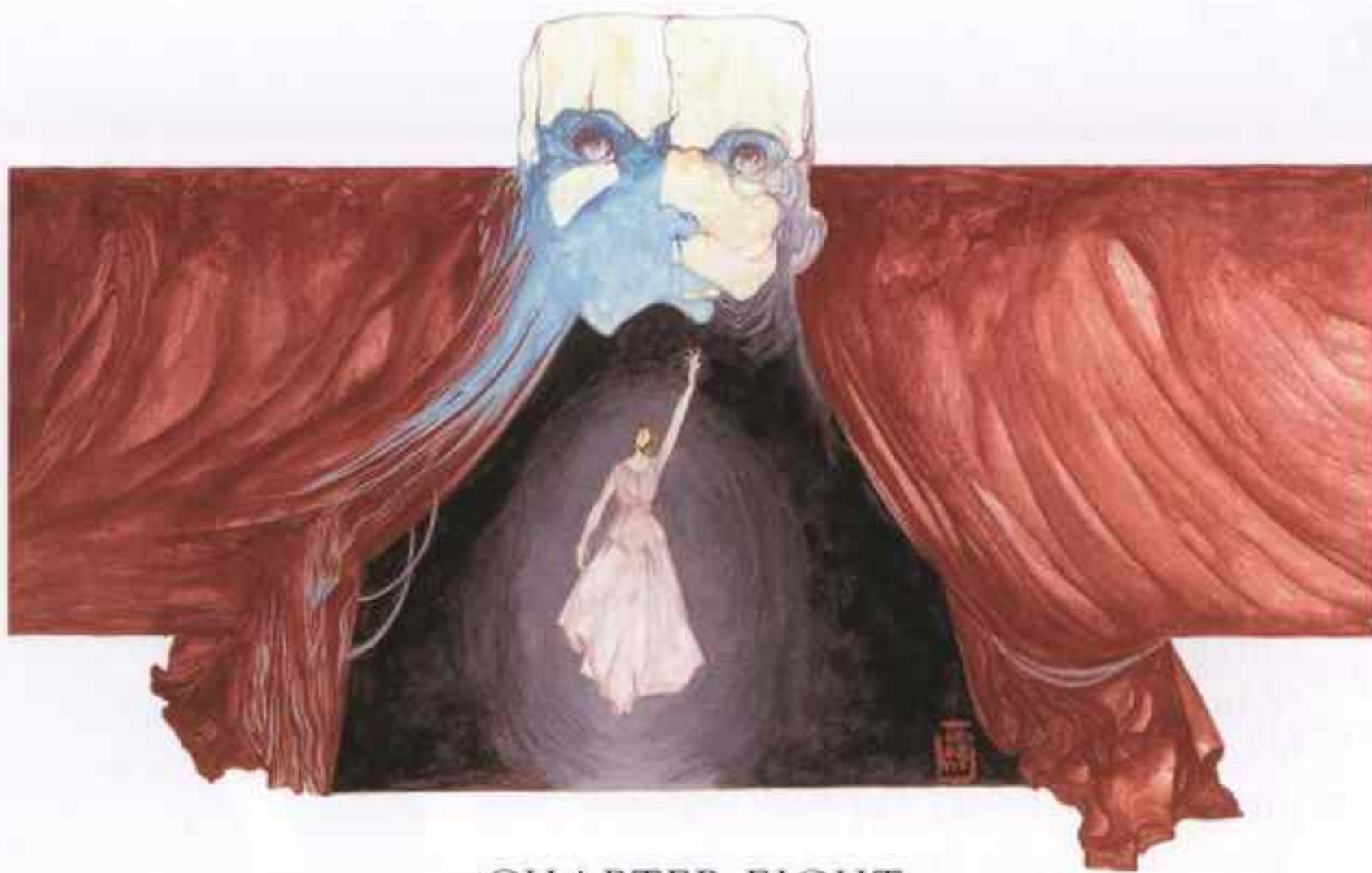
- 1** Read the text below and choose the correct word (A, B, C or D) for each space.

Christine and Raoul <sup>1</sup>..... down through the Opera House. Suddenly they saw a man standing <sup>2</sup>..... their way. The man had dark skin and green eyes. He was wearing an Astrakhan hat <sup>3</sup>..... covered most of his face. 'Go that <sup>4</sup>.....!' the man said, and he <sup>5</sup>..... to another corridor. Christine pulled Raoul in the direction that the man had indicated. 'Who was <sup>6</sup>.....?' Raoul asked her as they ran along. '<sup>7</sup>..... was the Persian,' Christine told him. 'He's always here at the Opera.' At <sup>8</sup>..... they arrived at Christine's dressing room. 'We'll be safe here,' Christine told him. 'Erik has promised that he will never come here, and that he will never listen to my conversations here. I believe him.' 'Come away with me now, today,' Raoul said. 'No,' she replied. 'I <sup>9</sup>..... to sing for Erik at tomorrow's performance. It would be cruel not to <sup>10</sup>..... for him. It'll be the last time. Then I'll come to you here and we'll go away together.' Suddenly the girl began to look around her in fright and panic. 'What is it?' Raoul asked.

- |                |           |             |          |
|----------------|-----------|-------------|----------|
| 1. A ran       | B running | C runs      | D run    |
| 2. A on        | B in      | C about     | D over   |
| 3. A that      | B who     | C whom      | D it     |
| 4. A direction | B sense   | C way       | D road   |
| 5. A indicated | B pointed | C signed    | D showed |
| 6. A that      | B this    | C him       | D he     |
| 7. A That      | B This    | C Him       | D He     |
| 8. A latest    | B end     | C last      | D finish |
| 9. A promised  | B said    | C suggested | D liked  |
| 10. A singing  | B sang    | C sing      | D sings  |

 Now listen to the text and check your answers.





## CHAPTER EIGHT

# THE MYSTERIOUS PERSIAN



**C**hristine and Raoul ran down through the Opera House. Suddenly they saw a man standing in their way. The man had dark skin and green eyes. He was wearing an Astrakhan hat <sup>1</sup> that covered most of his face.

'Go that way!' the man said, and he pointed to another corridor. Christine pulled Raoul in the direction that the man had indicated.

'Who was that?' Raoul asked her as they ran along.

1. Astrakhan hat :



# THE MYSTERIOUS PERSIAN



‘That was the Persian,’ Christine told him. ‘He’s always here at the Opera.’

At last they arrived at Christine’s dressing room.

‘We’ll be safe here,’ Christine told him. ‘Erik has promised that he will never come here, and that he will never listen to my conversations here. I believe him.’

‘Come away with me now, today,’ Raoul said.

‘No,’ she replied. ‘I promised to sing for Erik at tomorrow’s performance. It would be cruel not to sing for him. It’ll be the last time. Then I’ll come to you here and we’ll go away together.’

Suddenly the girl began to look around her in fright<sup>1</sup> and panic.<sup>2</sup>

‘What is it?’ Raoul asked.

‘Erik’s ring, I’ve lost it!’ Christine cried. ‘He gave it to me as a sign of his love. He said I would always be safe while I wore it – and now I don’t know where it is!’

Raoul tried to comfort<sup>3</sup> her, but Christine was very worried. She was sure that Erik would become her enemy now, and she was frightened.

They discussed their plans to run away after the performance the next evening.

At last Raoul went home to bed. In the middle of the night he woke up and looked around him. There were two red eyes staring at him in the darkness. He picked up his gun and

END

1. fright : 惊恐。

2. panic : 慌乱。

3. comfort : 安慰。



# THE PHANTOM OF THE OPERA

fired it into the darkness. His brother and some servants rushed into the room. They looked on the balcony and saw blood there.

'I hit him!' Raoul said proudly. 'Ghosts don't bleed!'

Raoul's brother looked at him strangely.

'You've shot a cat,' he said quietly.

All of the next day Raoul made his preparations for the evening. He ordered a carriage to be ready outside the Opera at the end of the performance, and he made sure that he had a lot of money with him.

Christine was singing in *Faust* that evening. The Opera was crowded<sup>1</sup> to hear her. She sang nervously at first, and it was obvious that she was worried and anxious.<sup>2</sup> Then, in the second half of the opera, her courage came back to her. She sang better than ever before. The audience were very pleased with the performance.

Suddenly all the stage lights went out.<sup>3</sup> There was complete darkness on the stage. The managers acted quickly, and in a

1. crowded : 挤满人的。

2. anxious : 忧虑的。

3. went out : 熄灭。





# THE MYSTERIOUS PERSIAN



few seconds the lights were turned on again – but Christine had disappeared! There was chaos<sup>1</sup> in the auditorium when the audience realised what had happened. People stood up and left their seats. They walked around discussing what had happened.

Raoul hurried backstage where there was a crowd of excited people. Everyone was talking about the disappearance of the singer. Raoul was sure that Erik had taken her.

He joined a group of men who were going towards the managers' office. He was the last to enter the office. As he walked in, he felt a hand on his shoulder. A voice said quietly:

'Don't discuss Erik's secrets with anyone!'

Raoul turned round quickly to see the Persian standing behind him. The Persian put his fingers on his lips and moved silently away.

Raoul hurried into the office. The two managers were there, as well as a detective. The detective looked suspiciously<sup>2</sup> at Raoul. Then he asked him some questions.

'Were you going to run away with Mademoiselle<sup>3</sup> Daaé after the performance tonight?'

'Yes, that's true,' Raoul replied.

'Is your carriage waiting outside the Opera?' the detective went on.

'Yes.'

1. chaos : 混乱。

2. suspiciously : 怀疑地。

3. Mademoiselle : (法语) 小姐。



# THE PHANTOM OF THE OPERA

‘Did you know that your brother’s carriage was also outside the Opera tonight?’ the detective asked.

Raoul did not see the importance of this question.

‘Was your brother happy about your friendship with Mademoiselle Daaé?’ the detective asked.

‘That’s none of your business,’<sup>1</sup> Raoul replied angrily.

The detective smiled.

‘On the contrary, it is very much my business, Monsieur,’ he said with a smile. ‘You see, your brother’s carriage is not outside the building any more. It is he who has taken Mademoiselle Daaé away tonight!’

Raoul jumped up.

‘I’ll catch them!’ he cried furiously.<sup>2</sup>

Raoul ran out of the room.

The detective turned to the managers with a smile.

‘That’s police work for you,’<sup>3</sup> he said proudly. ‘I don’t know whether the count has really taken Christine Daaé with him or not. But I’m sure that his brother is going to find out for us!’

1. That’s none of your business : 那不关你的事。

2. furiously : 粗暴地。

3. That’s police work for you : 这就是警方做事的方式。

## Go back to the text

### **1** Answer the questions below.

- a. Who was the man with the dark skin and green eyes?
- b. Why did Christine feel free to talk in her dressing room?
- c. What did Christine promise Erik?
- d. Why didn't she want to break her promise to Erik?
- e. What did Christine lose?
- f. What did Raoul see in the middle of the night?
- g. What preparations did Raoul make for his escape with Christine?
- h. What did Christine sing that night?
- i. What did the Persian tell Raoul?
- j. Why did the detective tell Raoul that his brother had run away with Christine?
- k. What happened when Christine disappeared?

## Margherita or Faust?

The opera *Faust* by French composer Charles Gounod plays an important part in *The Phantom of the Opera*. This opera was extremely popular during Leroux's lifetime so most of his readers knew the story and could see how it related to the story of Christine, Raoul and Erik.



**2** Read the following summary of the story of *Faust*. Then say whether you think Christine is more like Dr Faust or Margherita.

Dr Faust is an old magician who is about to die. He becomes angry when he realises that he will never be young again. So he calls on Satan for help. Satan sends him the devil Mephistopheles. Mephistopheles shows Faust a vision of a beautiful young woman named Margherita. This vision convinces Dr Faust to sign an agreement with Satan: Satan will give Faust back his youth and while he lives Faust will be master on earth, but, when he dies, he will be a slave in Hell for eternity.<sup>1</sup>

Faust and Mephistopheles go to where the beautiful and innocent Margherita lives, and Faust succeeds in seducing<sup>2</sup> her. But then Faust leaves her pregnant<sup>3</sup> and in disgrace.<sup>4</sup>

Later, though, Faust cannot forget her. He returns to find her in prison for having killed her new-born child. Faust tries

to persuade her to escape with him, but Margherita finally recognises that he is evil and sends him away.

In the final scene of the opera Margherita goes up to heaven while Faust goes down to hell.



1. eternity : 永恒。

2. seducing : 引诱 (某人) 发生性关系。

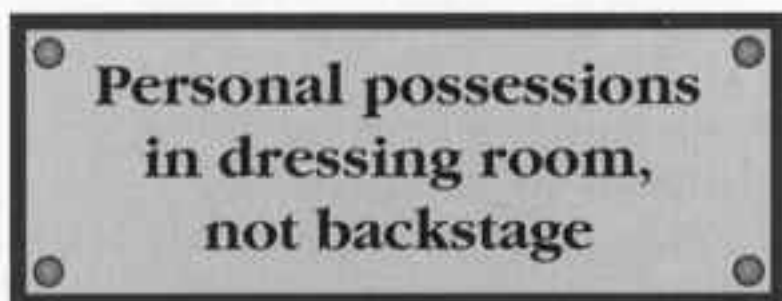
3. pregnant : 怀孕。

4. disgrace : 受鄙视。

## Backstage Signs

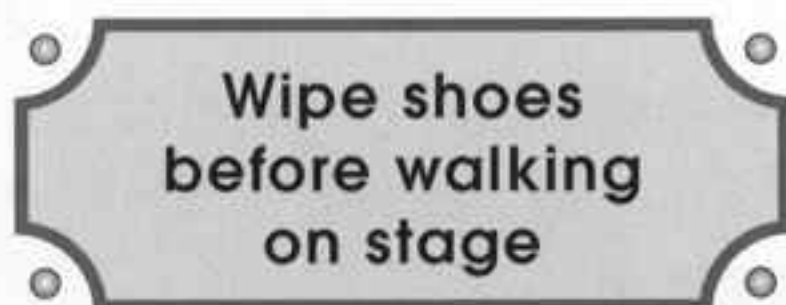
- 3** Here are some signs from the backstage of the Opera. Choose the correct explanation (A, B or C) for each sign.

1.



- A The objects backstage belong to the theatre, not to the singers and dancers.
- B The actors, dancers and singers should keep the objects they own in their dressing rooms and not backstage.
- C If you lose something it will be in your dressing room and not backstage.

2.



- A Everybody should clean the bottom of their shoes before going on stage.
- B Everybody should take off their shoes before going on stage.
- C Nobody can go on stage without first putting on shoes.



3.

**Exit for *corps de ballet*  
dressing rooms left  
backstage**

- A This exit leads to the dressing rooms of the *corps de ballet*.
- B The dancers are not allowed to use this exit.
- C The exit for the *corps de ballet* dressing rooms is on the left side of the backstage.

4.

**Use candles if main  
lights out**

- A The main lights are outside and candles should be used backstage.
- B Candles should be used only if the principal lights do not work.
- C Candles should be used outside the theatre.

5.

**No talking backstage,  
the audience may  
hear you**

- A If you do not want the audience to know your secrets, do not talk.
- B If you talk backstage you may disturb the audience during the performance.
- C The audience may not be interested in what you are saying, so do not talk.

Before you read

**1** Fill in the gaps using the words in the box below.

asked	way	still	forgiven	much
said	well	terribly	again	replied

The first person that Raoul saw outside the managers' office was the Persian. Once <sup>1</sup>..... the Persian blocked the <sup>2</sup>.....

'Where are you going?' he <sup>3</sup>..... Raoul.

'I'm going to find Christine Daaé,' the young man <sup>4</sup>.....

'Then stay here,' the Persian <sup>5</sup>..... quietly. 'She's <sup>6</sup>..... here, inside the Opera.'

'Why do you know so <sup>7</sup>.....?' Raoul asked. 'You know a lot about Erik's secrets, and I think you know where Christine is.'

'Erik has taken her to the house on the lake,' the Persian said quietly.

'So you know about that, as <sup>8</sup>.....,' Raoul said thoughtfully. 'What else do you know about Erik?'

'He's <sup>9</sup>..... dangerous!' the Persian said.

'Has he hurt you?' Raoul asked.

'I have <sup>10</sup>..... him for all that,' the Persian replied gently.



**Now listen to the first part of Chapter Nine and check your answers.**



## CHAPTER NINE



# THE HUNT FOR CHRISTINE



**T**he first person that Raoul saw outside the managers' office was the Persian. Once again the Persian blocked the way.

'Where are you going?' he asked Raoul.

'I'm going to find Christine Daaé,' the young man replied.

'Then stay here,' the Persian said quietly. 'She's still here, inside the Opera.'

'Why do you know so much?' Raoul asked. 'You know a lot about Erik's secrets, and I think you know where Christine is.'

'Erik has taken her to the house on the lake,' the Persian said quietly.

'So you know about that, as well,' Raoul said thoughtfully. 'What else do you know about Erik?'

# THE HUNT FOR CHRISTINE



‘He’s terribly dangerous!’ the Persian said.

‘Has he hurt you?’ Raoul asked.

‘I have forgiven him for all that,’ the Persian replied gently.

END

‘You talk about him the same way that Christine does,’ Raoul said thoughtfully. ‘You think he’s a monster, but you’re sorry for him, too. I don’t understand it.’

‘Be quiet now!’ the Persian ordered him. ‘He may hear us. He could be anywhere, you know – in the walls, in the floor, in the ceiling!’<sup>1</sup>

The Persian took Raoul to Christine’s dressing room. He walked straight to the mirror, and began knocking on the wall. Suddenly the mirror began to revolve<sup>2</sup> like a glass door. Raoul watched, remembering the time that Christine had disappeared from this room. The Persian took hold of him suddenly.

‘Hurry!’ he shouted.

They went through the revolving mirror and into a dark passage on the other side.

‘Follow me,’ the Persian ordered. ‘And do what I tell you to do. We’re going into the cellars.’

In front of them in the darkness Raoul saw a yellow light. The yellow light approached – it was a head of fire, and it was coming straight towards them!

‘Is that him?’ Raoul asked.

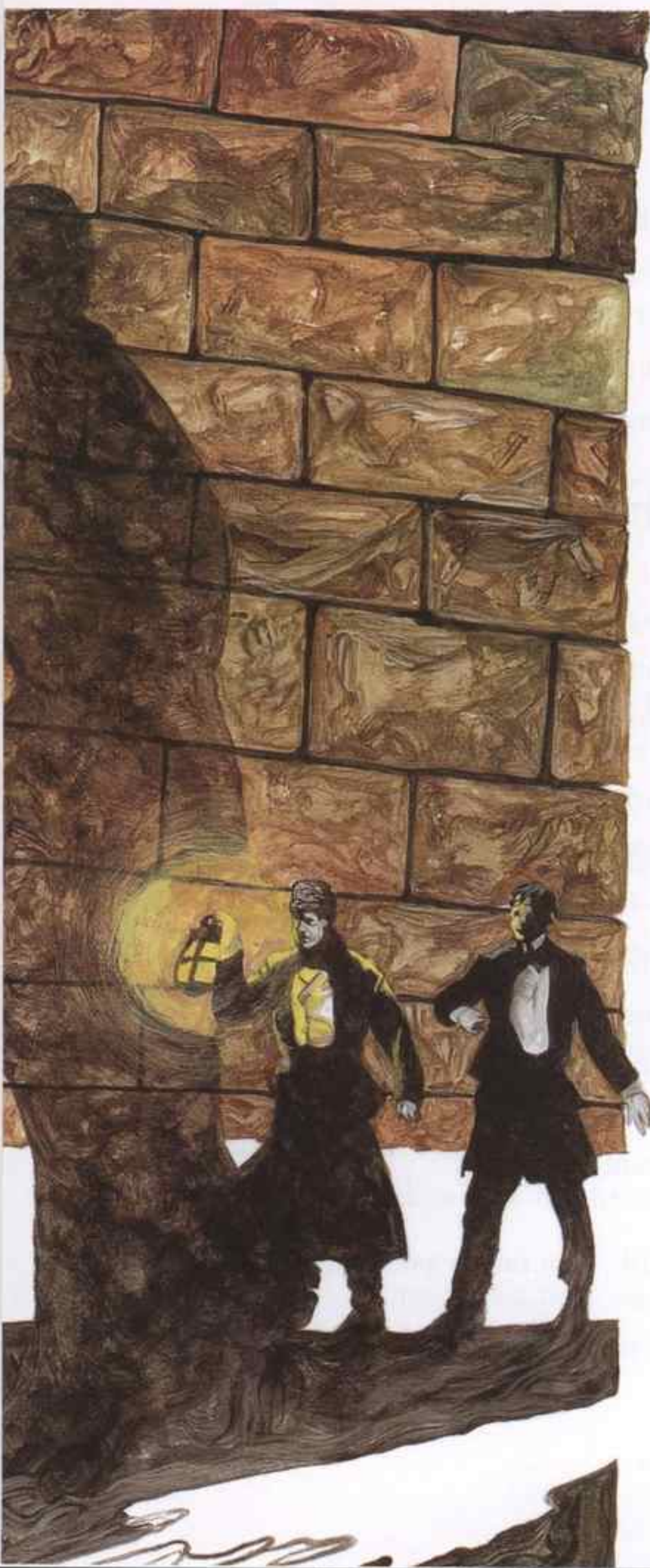
‘I don’t know,’ the Persian said. ‘I’ve never seen this before.’

1. ceiling : 天花板。

2. revolve : 旋转。



# THE PHANTOM OF THE OPERA



The Persian and Raoul stepped backwards, away from the head of fire. Then they heard the sound of rats in the darkness. The rats were running towards them. Thousands of the horrible little creatures began to climb over the two men. There was nothing Raoul and the Persian could do to get away from them. The head of fire walked slowly towards them.

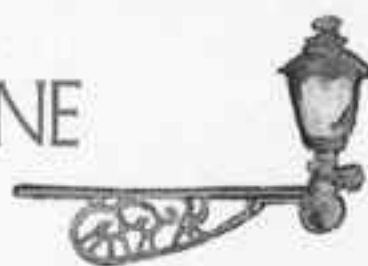
‘Don’t move!’ a voice cried. ‘I’m the rat-catcher.<sup>1</sup> Stay where you are, and I’ll send the rats away.’

The head of fire disappeared. The rat-catcher had turned his lamp onto his face, so he didn’t frighten the rats he was sending down the passage.

1. rat-catcher : 捕鼠人。



# THE HUNT FOR CHRISTINE



‘So Pampin the fireman was right,’ the Persian said. ‘He told everyone about the head of fire, but I didn’t believe him.’

‘Are we going to the house on the lake?’ Raoul asked. ‘Is that where Christine is?’

The Persian nodded. They continued to travel into the depths <sup>1</sup> of the massive <sup>2</sup> building. Soon they came to a wall.

‘This is Erik’s house,’ the Persian said. ‘Poor Buquet died here. Erik found him and killed him. Erik doesn’t like people to come near his house, you see.’

He directed his lamp onto the wall.

‘There’s a mechanism <sup>3</sup> here in the wall somewhere. We push it, and the wall opens, just like the mirror in Christine’s dressing room.’

He put his hands on the wall, and tried to find the switch.

‘Ah!’ he cried softly.

The wall opened, and the Persian and Raoul went in. The hole in the wall closed after them.

They looked around them. They were in an empty room. Raoul touched the wall. It was made of glass.

‘It’s a mirror!’ he cried in astonishment. <sup>4</sup>

‘We’re in Erik’s room of mirrors,’ the Persian whispered. ‘It’s his torture chamber, <sup>5</sup> and we’re trapped!’ <sup>6</sup>

1. depths : 深处。

2. massive : 庞大的。

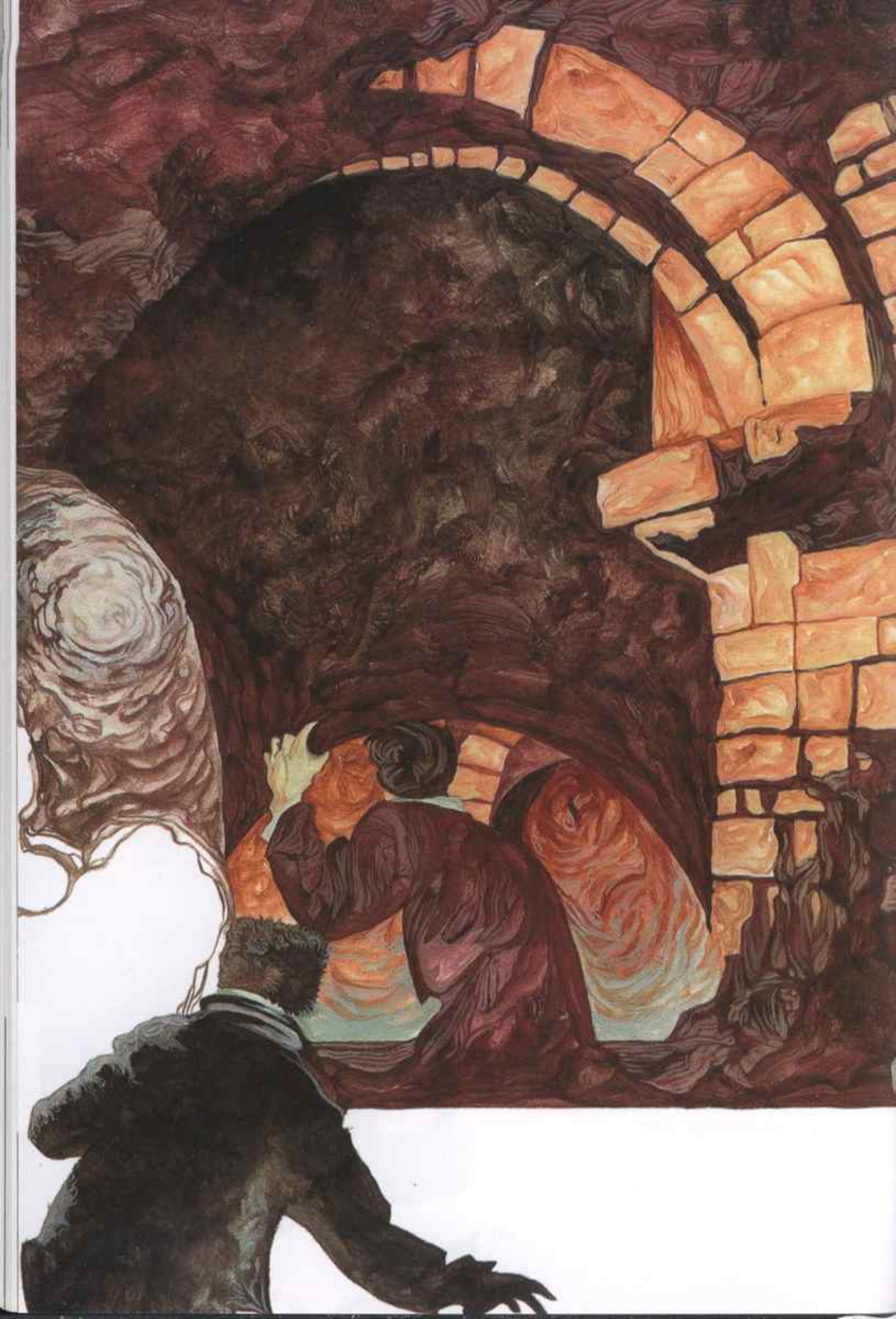
3. mechanism : 机械装置。

4. astonishment : 惊愕。

5. torture chamber : 刑讯室。

6. trapped : 设圈套，设陷阱。







## Go back to the text

**1** Look at the following statements about Chapter Nine. Reread the chapter to decide if each statement is correct or incorrect. If it is correct, write A as your answer. If it is not correct, write B.

1. According to the Persian, Christine wasn't inside the Opera any more.
2. The Persian was very angry with Erik because of the bad things Erik did to him.
3. The mirror in Christine's dressing room was actually a kind of door.
4. Erik and the Persian went through the mirror.
5. Raoul felt sorry for Erik.
6. The head of fire saved Raoul and the Persian from the rats.
7. It was Erik who killed Buquet.
8. Raoul and the Persian were trapped inside Erik's torture chamber.

1. .... 2. .... 3. .... 4. .... 5. .... 6. .... 7. .... 8. ....

## Lon Chaney (1883-1930)

Even though we now see the most incredible special effects and makeup in films, Lon Chaney's interpretation of the 'monster' in the 1925 film, *Phantom of the Opera* still frightens many. Indeed, his films are still studied carefully by those who wish to learn about the art of cinema.

But there is more behind the fame<sup>1</sup> of Lon Chaney than just his magical ability with make-up and his incredibly expressive acting.

1. there is more behind the fame : 他并非徒有其表。



Lon Chaney created moving and convincing portraits of outsiders.<sup>1</sup> These outsiders were often people with terrible physical and psychological deformities,<sup>2</sup> and Lon Chaney knew how to communicate to the audience all their pain and desires. Through his art Lon Chaney showed people that behind their horrible appearances the monsters of his films were human.



Lon Chaney knew about these sufferings himself because his parents, Frank and Emma Chaney, were both deaf-mutes.<sup>3</sup> His father, who worked in a barber shop,<sup>4</sup> was referred to as 'Dummy'.<sup>5</sup> Frank Chaney; in other words people thought his father was stupid just because he could not hear or talk. To communicate with his parents, Lon used pantomime<sup>6</sup> and sign language.

There is still another interesting aspect to this man of a thousand faces. Often the make-up and costumes Lon wore to impersonate<sup>7</sup> his film roles were extremely painful. For example, in *The Hunchback*<sup>8</sup> of *Notre Dame* (1923), Lon wore a hunch<sup>9</sup> that weighed nearly 40 kilos and he contorted<sup>10</sup> his body with a kind of straight-jacket.<sup>11</sup> He did all this to communicate the

1. outsiders : 被排斥的外来者。
2. deformities : 畸形。
3. deaf-mutes : 聋哑人。
4. barber shop : 发廊。
5. dummy : 笨蛋；哑吧。
6. pantomime : 儿童剧。
7. impersonate : 模仿。
8. hunchback : 驼背者。
9. hunch : 背上隆起的肉团。(此处指) 演员为模仿驼背者而使用的道具。
10. contorted : 扭曲的。
11. straight-jacket : (约束疯子或犯人动作的) 束衣。

suffering of a man considered a monster just because he was born with a deformed body.

When commercial films began to 'talk' in 1929, Lon Chaney, unlike many famous actors of the silent films, had the verbal<sup>1</sup> skills to face this great change. In his first talking film, and the last film of his career, *The Unholy Three* of 1930, Lon played a criminal who was a ventriloquist.<sup>2</sup> He used five different voices in this role, showing that the man of a thousand faces might have become the man of a thousand faces and voices.

In the end Lon Chaney remains a legend of cinema because he used his great technical skills to communicate human suffering, to show us that behind the 'masks' of physical deformation there are always human beings with sentiments<sup>3</sup> just like the so-called 'normal' people of the world. Perhaps Hollywood should study this great artist to learn that incredible make-up and computer-generated images are not enough to produce great films, and that art must tell us real things about people and our world.



Lon Chaney.

1. verbal : 口头的。
2. ventriloquist : 口技表演者。
3. sentiments : 情感。





**2 Choose the correct answers (A, B, C, or D) to the following questions.**

1. Why does the writer tell us about Lon Chaney's role in the 1925 film, *Phantom of the Opera*?
  - A To show us that silent films can still be interesting.
  - B To show us that silent films can still be frightening.
  - C To show us that modern make-up techniques are not as good as those used by Lon Chaney.
  - D To give us an example of Lon Chaney's sensitive portrayal of an outsider.
2. Why does the writer tell us that people in the barber shop called Lon's father 'Dummy'?
  - A To tell us that his father could not talk.
  - B To show us that Lon learned about the suffering of outsiders from his own experience.
  - C To tell us something about American English.
  - D To tell us what his father's job was.
3. Why does the writer tell us about the costume and make-up Lon Chaney used in *The Hunchback of Notre Dame*?
  - A To teach people how to do make-up for films.
  - B To show us how much Lon Chaney did to show us the humanity of the Hunchback.
  - C To show us how modern make-up techniques have improved.
  - D To advise us to go and see that film.
4. What is the writer's main purpose in writing this article?
  - A To show us that in films great technical skills and knowledge should be used to talk about real human emotions and sufferings.

- B** To show us that Lon Chaney was the greatest make-up artist in the history of cinema.
- C** To show us that silent films are still highly entertaining.
- D** To show us how people can be insensitive to the suffering of others.

5. What would be the best title for this article?

- A** The Man of a Thousand Faces.
- B** The Man of a Thousand Voices and Faces.
- C** Humanity, Not Just Special Effects.
- D** Old Films are Still Good Films.

## Before you read



- 1** Listen to Chapter Ten, and say whether the following statements are correct or incorrect. If they are correct, tick (✓) the box under A for YES. If they are not correct, tick (✓) the box under B for NO.

	A YES	B NO
1. The Persian knew the complete story of Erik's life.	<input type="checkbox"/>	<input type="checkbox"/>
2. The Persian thought that Erik was just a horrible monster.	<input type="checkbox"/>	<input type="checkbox"/>
3. In truth, Erik really hated music.	<input type="checkbox"/>	<input type="checkbox"/>
4. The Persian met Erik in Persia.	<input type="checkbox"/>	<input type="checkbox"/>
5. The sultan's wife wanted to kill Erik.	<input type="checkbox"/>	<input type="checkbox"/>
6. The Persian admired the work Erik did in Persia.	<input type="checkbox"/>	<input type="checkbox"/>
7. Erik saved the Persian's life.	<input type="checkbox"/>	<input type="checkbox"/>
8. Erik was a brilliant architect.	<input type="checkbox"/>	<input type="checkbox"/>





## CHAPTER TEN

# ERIK AND THE PERSIAN

**T**he Persian knew Erik better than anyone else. He knew the whole story of the monster's sad life. He knew that Erik was not just a monster who frightened people because he was so ugly. He was also a very clever and sensitive man who suffered deeply.

One of the things that the Persian knew about Erik was the power of his voice. Erik was a great singer. He had a passionate love for music. He was also a talented architect.

Years before, the Persian had been a policeman in his own country. Erik had worked for the sultan there. He designed special buildings for the sultan – buildings with secret passages where the sultan could hide when he was afraid of his people. Erik also designed torture chambers for the sultan's wife. She was a cruel woman, and Erik's intelligent

## ERIK AND THE PERSIAN



work amused <sup>1</sup> her. The Persian did not like the kind of work that Erik did for the royal family, but he admired him and was sorry for him because he was so ugly. The sultan decided to kill Erik to stop him working for anyone else – and the Persian saved his life.

The Persian knew what happened to Erik when he left the sultan. Erik came to Paris. He used his skill as an architect to work on the Paris Opera House. It was easy for him to plan secret tunnels and passages all over the building and his own, very secret, house on the lake. The Persian watched the Opera House because he knew that Erik was dangerous.

When Erik first became involved with the young singer, the Persian was suspicious. He knew that Erik had taken the girl to his house. One day he waited for the monster near the lake.

‘You’re keeping Christine Daaé a prisoner in your house,’ he had said.  
‘Free her, Erik!’

‘A prisoner?’ Erik replied.  
He laughed.

‘She’s not my prisoner. She comes to my house when she wants – and she leaves when she wants. She loves me, don’t you understand? She loves me!’

The Persian did not believe this.

‘I’ll show you,’ Erik told him proudly.  
‘Wait here, my friend, and Christine will



1. amused : 逗 (某人) 高兴。



# THE PHANTOM OF THE OPERA

leave my house. Stay here, and she will come back alone. She'll come back because she wants to. I tell you, she loves me!

The Persian agreed to wait and see what happened. Christine came out of the house. He waited a long time, and then she came back to the house. He was astonished. Erik was telling the truth!





## Go back to the text

### 1 Answer the questions below.

- Why did the Persian feel sorry for Erik?
- What work did Erik do in Persia?
- Why did the sultan decide to kill Erik?
- Why did the Persian watch the Opera House?
- Where did Erik take the young singer?
- Why did the Persian think that Christine stayed with Erik?
- According to Erik why did Christine stay with him?
- How did Erik prove this to the Persian?

**'The Persian saved his life.'**

### Active and Passive

Look at these two sentences in the past:

*The Persian **saved** his life.*

*His life **was saved by** the Persian.*

The first sentence is in the **active** voice and the second is in the **passive**.

The **passive** is formed with the verb '**to be**' and the **past participle** of the verb.

If we wish to express the agent (i.e., the subject of the verb in the active voice) we use 'by'.

### 2 Write your own passive sentences using the elements given, and express the agents using 'by'.

Example: Erik's life/save.

Erik's life was saved by the Persian.

- The young girls of the *corps de ballet*/thrill

.....



- b. La Sorelli/frighten  
.....
- c. The short pieces from *Faust* and *Romeo and Juliet*/sing  
.....
- d. The audience/astonish  
.....
- e. Christine Daaé's scarf/bring back  
.....
- f. The conversation between Christine and a mysterious man/hear  
.....
- g. The lease of the Opera House/write  
.....
- h. Stories about the ghost/not believe  
.....
- i. Christine/take to lake  
.....
- j. The torture chambers of the sultan's wife/design  
.....

## Words for horror

**3** Find the words which are useful for writing horror stories from Chapters 8-10 in the square below. The words are given below to help you, but with missing letters.

- |                      |                       |
|----------------------|-----------------------|
| 1. _ _ u e _         | 9. h _ _ _            |
| 2. e n _ m _         | 10. _ _ _ s t _ r     |
| 3. _ r _ g h _ _ _ _ | 11. _ _ t s           |
| 4. _ _ o o _         | 12. h o r _ _ _ _     |
| 5. _ _ e e _         | 13. _ _ _ _ t u r _ _ |
| 6. _ h o _ _         | 14. _ o r _ u r _     |
| 7. F a u _ _         | 15. _ r a p _ _ _     |
| 8. _ _ _ g _ _ o u s |                       |

F	U	M	I	J	B	L	O	O	D	C	K
G	O	T	O	R	T	U	R	E	C	D	G
O	H	A	A	D	C	B	H	Y	R	A	R
S	O	O	O	Y	R	L	K	P	U	N	A
T	D	H	S	O	U	U	O	Q	L	G	C
E	U	H	U	T	E	D	M	B	L	E	R
R	A	P	T	R	L	Z	O	L	E	R	E
F	R	I	G	H	T	E	N	E	D	O	A
F	A	A	L	I	C	N	S	E	C	U	T
R	A	U	T	K	P	E	T	D	W	S	U
I	E	T	S	S	N	M	E	E	Y	R	R
G	I	R	L	T	T	Y	R	R	P	O	E
H	T	R	A	P	P	E	D	H	U	P	S
P	O	H	O	R	R	I	B	L	E	K	Y

## What the papers said

- 4** Below is a simplified version of a review of *The Phantom of the Opera* written in 1911. Read it, and answer the questions which follow.

*The Phantom of the Opera* by Gaston Leroux is the wildest and most fantastic story. It takes place in the vast Opera House of Paris, from its roof to the mysterious lake five floors below ground. When this book is a real ghost story, the reader finds it exciting, but when the phantom stops being a real phantom and things are explained, the story becomes much less interesting. Also it is much too long. The great American writer of horror stories, Edgar Allan Poe, understood that horror is an emotion which must be quickly captured and then released;<sup>1</sup>

1. released : 被释放。



in other words horror can only be truly created in short stories. Mr Leroux, on the contrary, lets us relax after the terror and lets our blood resume its normal flow.<sup>1</sup> Also, can readers forgive the writer who steals their fears? If we are introduced to a ghost, then that ghost should be a ghost until the very end. Despite these faults, this book is effective. Its style is picturesque<sup>2</sup> and vivid, and its descriptions of the great Opera House give the story a real value. However, we much prefer the author's thrilling *Mystery of the Yellow Room* to this elaborately<sup>3</sup> constructed melodrama.

1. lets our blood resume its normal flow : (此处意为) 让我们重新平静下来。
2. picturesque : 生动有趣。
3. elaborately : 精密细致地。

1. What is the reviewer's main complaint about *The Phantom of the Opera*?
2. Why does the reviewer mention Edgar Allan Poe?
3. What is the reviewer's overall opinion of the book?
4. Do you agree with the reviewer's main complaint? Explain.

## Before you read

- 1** Read the text below and choose the correct word (A, B, C or D) for each space.

<sup>1</sup>..... Raoul and the Persian heard noises on the other side of the wall. It was Erik's voice. 'Decide!' he shouted. 'The wedding-mass or the requiem-mass. The <sup>2</sup>..... is yours, Christine!' They heard Christine's voice. She was making a noise of pain. 'You're frightened <sup>3</sup>..... me,' Erik said softly. 'You think I'm evil and dangerous, but I'm not. I just need love,

Christine. Love me and I'll be gentle and good. I promise you it's the 4..... .'

Christine did not 5..... to Erik. There was 6..... in the next room. Then a bell began to ring. 'We have a visitor!' Erik cried angrily. 'Who has the courage to come near my house? Wait 7..... me here, Christine.' He walked out of the room.

'Now is our chance!' Raoul 8..... to the Persian.

'Maybe Christine will be able to free us if we call out to her.'

Raoul called her name softly, two or three times.

'Raoul!' she called back. 'Is it really you? Where are you?'

'We're trapped in the room next to you,' Raoul called. 'Can you 9..... us out?'

'I can't move,' Christine told him. 'He has tied me up.'

Then she told them what Erik was planning to

10..... .

'He says he'll kill everybody if I won't marry him. He says everybody will be dead if I don't agree. He says he'll kill himself, too. He's mad, Raoul – mad with love.'

- |               |             |               |            |
|---------------|-------------|---------------|------------|
| 1. A Directly | B Quickly   | C Fast        | D Suddenly |
| 2. A choice   | B selection | C alternative | D choose   |
| 3. A by       | B for       | C from        | D of       |
| 4. A real     | B truth     | C reality     | D fact     |
| 5. A answer   | B return    | C reply       | D say      |
| 6. A hush     | B quiet     | C rest        | D silence  |
| 7. A of       | B by        | C from        | D for      |
| 8. A said     | B told      | C replied     | D answered |
| 9. A take     | B let       | C leave       | D bring    |
| 10. A do      | B make      | C perform     | D conclude |



Now listen to the text and check your answers.





## CHAPTER ELEVEN



# LOVE AND DEATH



**S**uddenly Raoul and the Persian heard noises on the other side of the wall. It was Erik's voice. 'Decide!' he shouted. 'The wedding-mass or the requiem-mass. <sup>1</sup> The choice is yours, Christine!'

They heard Christine's voice. She was making a noise of pain.

'You're frightened of me,' Erik said softly. 'You think I'm evil <sup>2</sup> and dangerous, but I'm not. I just need love, Christine. Love me and I'll be gentle and good. I promise you it's the truth.'

1. requiem-mass : 安魂弥撒。

2. evil : 邪恶的。

# LOVE AND DEATH



Christine did not reply to Erik. There was silence in the next room. Then a bell began to ring.

‘We have a visitor!’ Erik cried angrily. ‘Who has the courage to come near my house? Wait for me here, Christine.’ He walked out of the room.

‘Now is our chance!’ Raoul said to the Persian. ‘Maybe Christine will be able to free us if we call out to her.’

Raoul called her name softly, two or three times.

‘Raoul!’ she called back. ‘Is it really you? Where are you?’

‘We’re trapped in the room next to you,’ Raoul called. ‘Can you let us out?’

‘I can’t move,’ Christine told him. ‘He has tied me up.’<sup>1</sup>

Then she told them what Erik was planning to do.

‘He says he’ll kill everybody if I won’t marry him. He says everybody will be dead if I don’t agree. He says he’ll kill himself, too. He’s mad, Raoul – mad with love.’



Raoul and the Persian were desperate now. They had to escape from the room they were in, and Christine couldn’t help them. Then the Persian found the mechanism to open a trap-door in the room. He pushed it, and the two men escaped. They walked down some stairs, and then found themselves in a cellar. There were a lot of barrels<sup>2</sup> in the cellar.



1. tied me up : 把我捆起来了。

2. barrels : 酒桶。





# THE PHANTOM OF THE OPERA

‘This is Erik’s wine cellar,’ Raoul said.

‘Wine,’ said the Persian thoughtfully. ‘I wonder if it’s really wine in those barrels.’

He broke open one of the barrels and looked inside. The barrel was full of gunpowder! <sup>1</sup>

‘Now I understand!’ the Persian cried. ‘Erik told Christine that everybody would be dead if she didn’t agree to marry him. He’s going to blow up <sup>2</sup> the Opera House – we’ve got to warn her!’ <sup>3</sup>

They ran back up the stairs into the torture chamber.

‘Christine! Christine!’ Raoul shouted.

‘I’m still here,’ Christine called back. ‘Erik came in a few minutes ago. He said the visitor was dead. I think ... I think he killed him, Raoul! I’m frightened.’

‘Listen to me,’ Raoul said. ‘The cellar is full of gunpowder. Erik will blow up the Opera House if you don’t marry him.’

Just then they all heard Erik’s footsteps. He came into the room where Christine was.

‘Who are you talking to, my love?’ he asked her.

He crossed the room and knocked on the wall of the torture chamber. Then he smiled at her.

‘Ah,’ he said, ‘it’s the little viscount, <sup>4</sup> is it?’

‘Let Raoul go,’ Christine begged <sup>5</sup> him.

1. gunpowder : 火药。

2. blow up : 炸毁。

3. warn her : 提前警告她。

4. viscount : (英国的) 子爵。

5. begged : 乞求。

# LOVE AND DEATH



‘You must decide what you’re going to do,’ Erik told her. ‘There are two boxes in this room. One contains the figure of a grasshopper,<sup>1</sup> and the other a scorpion.<sup>2</sup> You must turn one of them to show what you’ve decided. If you turn the scorpion, then you agree to marry me. If you turn the grasshopper, then you refuse to marry me. I’ll leave you alone while you think about it. Decide, Christine, decide!’

Erik walked out of the room.

‘What an evil plan!’ the Persian said. ‘If she turns the grasshopper, she’ll make the gunpowder in the cellar explode. We’ll all die, and so will everyone in the Opera House.’

‘I don’t know what to do!’ Christine cried in despair.

A few minutes passed, and then Erik returned to Christine.

‘Well, my love,’ he asked, ‘what are you going to do? Will it be the grasshopper or the scorpion?’

Christine hesitated, and then she turned the figure of the scorpion.

Raoul and the Persian waited to see what would happen. They heard a strange noise far below them.

‘Water!’ the Persian cried. ‘He’s flooding<sup>3</sup> the cellar!’

The sound of the water was clear now. The cellar below the torture chamber was soon full, and the gunpowder was wet.

1. grasshopper : 草蜢。



2. scorpion : 蝎子。

3. flooding : 使…灌满水。



# THE PHANTOM OF THE OPERA

But the water did not stop, and soon it arrived at the torture chamber. Raoul and the Persian began to swim. They swam to the top of the chamber, but there was no way out. They were going to drown! <sup>1</sup> Both men fought against the water, but they began to lose consciousness. <sup>2</sup>

The Persian woke up and looked around him. He was lying on a sofa in Erik's house. Erik was standing over him. He could see Christine in the room, too.

'I saved your lives,' Erik told him. 'I did it to please my *wife*.' He handed the Persian a glass. 'Drink this,' he commanded. The Persian drank from the glass and fell asleep.

\* \* \* \*

A few days later the Persian was resting in his apartment. He had read the Paris newspapers. He knew that Raoul's brother was dead. Someone had found his body near the underground lake. 'Erik's last visitor,' the Persian thought sadly. He also knew that Christine and Raoul had disappeared. The newspapers had long articles about the missing couple.

The Persian's servant came into the room to say that there was a visitor. A few minutes later he showed Erik into the room.

'Murderer!' the Persian cried. 'Why did you kill Raoul's brother? And what have you done with Christine and Raoul?'

1. drown : 淹死。

2. consciousness : 意识。







# THE PHANATOM OF THE OPERA

Erik put his hand on his head. He looked ill and tired.

'I am dying,' he said. 'I came here to see you for the last time, my old friend. I want to tell you what happened.'

He sat down in a chair.

'I didn't kill Raoul's brother. He was dead when I arrived at the lake. He fell into the water and he drowned.'

He stopped talking for a moment and looked unhappily at the Persian.





# LOVE AND DEATH



'This is the end for me. I love her. She allowed me to kiss her. It was so ... beautiful!'

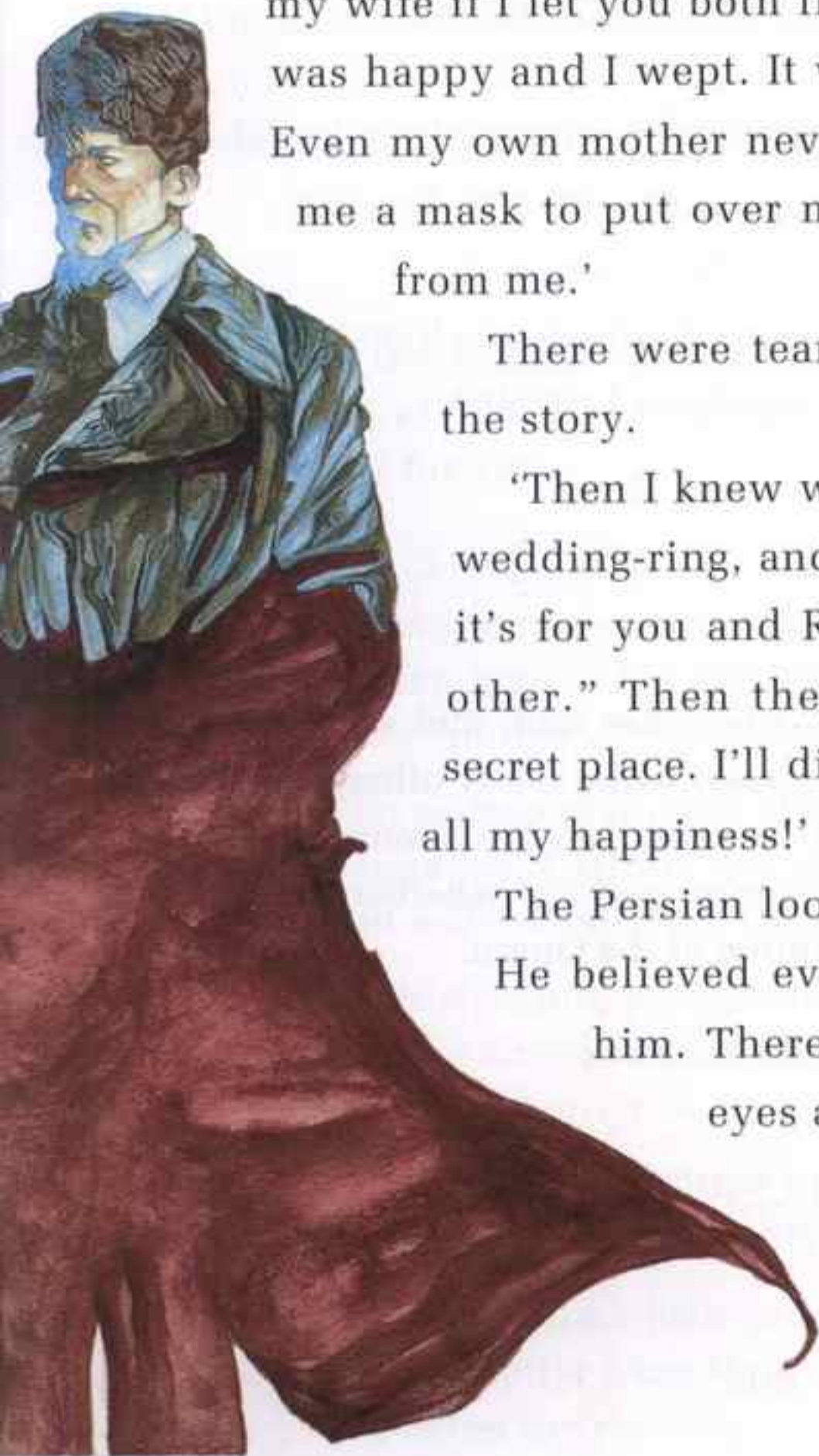
'Where are they?' the Persian demanded. 'What have you done with them, you monster?'

'Christine and Raoul are safe,' Erik replied. 'She saved you both, you know. She turned the scorpion because she wanted you both to live. It was so brave of her. She promised to be my wife if I let you both live. And then I kissed her. I was happy and I wept. It was the first kiss of my life. Even my own mother never kissed me! She just gave me a mask to put over my face. Then she ran away from me.'

There were tears in Erik's eyes as he told the story.

'Then I knew what I had to do. I gave her a wedding-ring, and I said to her: "Take this ... it's for you and Raoul. I know you love each other." Then they went away together to a secret place. I'll die soon. But that kiss, it was all my happiness!'

The Persian looked at his old enemy sadly. He believed everything that Erik had told him. There were tears in the Persian's eyes after his visitor left him.





## Go back to the text

### **1** Answer the questions below.

- a. What did Erik mean when he offered Christine the choice of the wedding-mass or the requiem-mass?
- b. How did Erik explain his evil actions?
- c. Why couldn't Christine help Raoul and the Persian escape from the torture chamber?
- d. Why was Erik mad?
- e. What was in the barrels that Raoul and the Persian found in Erik's wine cellar?
- f. What did Erik plan to do with the contents of the barrels?
- g. What will happen if Christine turns the grasshopper?
- h. What will happen if she turns the scorpion?
- i. Why did Erik save Raoul's and the Persian's lives?
- j. What did Christine's kiss represent for Erik?

## Sorry for Erik?

- 2** In the end the whole of Erik's story was told, and some Parisians felt sorry for Erik despite his crimes, while many others felt that he was simply a horrible monster. Imagine you are a journalist for the famous French newspaper *Le Figaro*, and say whether you think it is right to feel sorry for the phantom of the Opera.

Include in your article information about:

- Erik's childhood.
- Erik's crimes.
- His love for Christine.

You can begin the article like this:

We now know just about everything about the phantom of the Opera House, but it seems that we do not know what to think about him. Some of our readers see Erik as a victim, while others see him as just a monster...

.....

.....

.....

.....

.....

.....


**3** Number the following sentences in the right order to make a summary of *The Phantom of the Opera*. Some sentences have been done for you.

- 13** a. But Erik knew that he was dying, and in the end he let Christine run away with Raoul. For Erik, who had never known love in his entire life, one kiss from Christine had been enough and he could die happy.
- ☐ b. The managers did not listen to the ghost and a tragedy happened: Carlotta, the star singer, sounded like a frog and a chandelier fell on the audience.
- ☐ c. At this performance Raoul, a young French nobleman, heard a singer named Christine and was astonished by the beauty of her voice.
- ☐ d. In the end she decided to marry Erik, and Erik saved the Persian and Raoul for his new wife.
- 6** e. But it was not a joke and the new managers received another letter from the ghost in which he told them to give Christine the starring role in the opera *Faust*.



- ☐ f. The next time Raoul saw Christine it was in the Opera House. She told him everything about her Angel of Music, and the two decided to be engaged for a month.
- ☐ g. That same night the new managers learned that there was ghost in the Opera House, but they thought that it was just a joke by the retiring managers.
- ☐ h. Then Raoul convinced Christine to run away with him after her next performance, but during that performance Erik kidnapped her. Raoul and the Persian tried to find her under the Opera House but they were trapped in Erik's torture chamber.
- ☐ i. So, Raoul went backstage to see Christine after the show, but she pretended not to know him, even though they had met as children.
- ☒ j. The girls of the *corps de ballet* were talking about the many rumours about a ghost in the Paris Opera House.
- ☐ k. Just then a woman told them that Joseph Buquet had been killed. Despite his death, there was a gala performance in honour of the two retiring managers.
- ☐ l. After the tragedy, Raoul saw Christine again at a masked ball, where he also saw Red Death. This Red Death was Christine's Angel of Music and she was wearing his wedding ring.
- ☐ m. Then they heard Erik and Christine in the next room; Erik was telling Christine that if she didn't marry him it would mean death.

# INTERNET PROJECT


- 
1. Use one of the main search engines listed below to try and discover the names of as many films inspired by the novel *The Phantom of the Opera* as you can. There are at least six of them.

Then say which ones are closely based on Leroux's book and which ones are not.

[www.yahoo.com](http://www.yahoo.com)

[www.lycos.com](http://www.lycos.com)

[www.altavista.com](http://www.altavista.com)

- 
2. Use the same search engines as above to find the words to some of the songs of the 1988 musical *The Phantom of the Opera*. It is often possible to listen to the music too!

Say whether you like the songs (if you find the audio), and whether the words add new meaning to the story for you.



# EXIT TEST

## Phantom of the Opera

- 1** *The Phantom of the Opera* by Gaston Leroux has inspired numerous films and a famous musical. Below are summaries of the 1925 film and the 1988 musical. Read them and then write three things in each version that are the same as the story you have read and three things that are different.

### *Phantom of the Opera* (1925)

Erik the phantom gives Christine singing lessons until she becomes a great opera singer. Then Erik forces the star singer of the Opera to leave by trying to frighten people. Most frightening of all, he makes the chandelier fall on the audience when the star singer is performing. Then Erik takes Christine to his home below the Opera House. He says that he will let her go if she promises to end her relationship with Raoul. Christine promises and leaves Erik's home, but then she goes to Raoul. The two of them plan to run away together. Unfortunately Erik discovers her plan and kidnaps Christine during one of her performances. Then Raoul and a secret service agent go down through the tunnels to save Christine. There is also a group of angry people led by the brother of one of Erik's victims. Erik escapes with Christine in a carriage and is followed by Raoul and the other people through the streets of Paris. Finally Erik arrives at the River Seine and can go no further. The group beat Erik to death.

### **The same**

- a. ....
- b. ....
- c. ....

### **Different**

- a. ....
- b. ....
- c. ....



### *The Phantom of the Opera* (1988)

This musical is about a man, Erik, who has always been very bad because he has a deformed face. One day he hears Christine sing and falls in love with her. He comes to her in her dreams and gives her singing lessons. Christine thinks that Erik is the Angel of Music that her father told her about, but one day Erik appears and Christine sees that he is a real man. Erik takes Christine to his underground world. Everybody is worried about her, especially Raoul. Raoul was Christine's childhood friend and he fell in love with her when he heard her sing. Finally, Christine returns.

Another singer, Carlotta, is given the starring role in the next opera, but this is against Erik's orders. So, during Carlotta's performance, he makes her voice sound like a frog and then he drops Joseph Buquet's dead body on the stage.

A group of angry people come together on the stage and, together with Raoul, they go down under the opera to the underground lake. Raoul swims across the lake to Erik and Christine. Erik tells Christine that if she doesn't marry him she will kill Raoul. Christine feels pity for Erik and gives him a kiss. Because of this kiss Erik decides to let Raoul and Christine escape. Finally, the group of people reach Erik, but all they find is his mask.

#### **The same**

- a. ....
- b. ....
- c. ....

#### **Different**

- a. ....
- b. ....
- c. ....



**2** Tick (✓) the correct answers for the questions below.

1. What strange thing did Pampin the fireman see?  
☐ a. The Angel of Music.  
☐ b. A head of fire.  
☐ c. A figure with a skull instead of a face who was wearing a dress-suit.  
☐ d. The Persian talking to the ghost.
2. What did Raoul say to Christine after the gala performance for the retiring managers?  
☐ a. That he was the little boy who had gone into the sea for her scarf.  
☐ b. That she had never sung so well before and that he was truly astonished.  
☐ c. That he knew who her Angel of Music was.  
☐ d. That he wanted to marry her.
3. What did the ghost want from the new managers?  
☐ a. Chocolates and a footstool.  
☐ b. Absolute silence during Christine's performances.  
☐ c. Box 5 and 20,000 francs a month.  
☐ d. A white domino for the masked ball.
4. What happened to Carlotta while she was singing during the performance of *Faust*?  
☐ a. The ghost kidnapped her.  
☐ b. A chandelier fell on her.  
☐ c. She sang better than she ever had in her whole life.  
☐ d. She sounded like a frog.

5. What did Christine tell Raoul not to do to Red Death?
- ☐ a. Talk to him.
  - ☐ b. Insult him.
  - ☐ c. Pull off his mask.
  - ☐ d. Attack him.
6. Why did Christine suggest to Raoul that they should be engaged for a month?
- ☐ a. Because they could be happy for a month even though they could not marry.
  - ☐ b. Because she knew that Erik would let her marry Raoul if she gave Erik one kiss.
  - ☐ c. Because she wanted to marry Raoul a month later after her last performance of *Faust*.
  - ☐ d. Because first she had to break her engagement with Erik.
7. How did Christine become a good singer?
- ☐ a. She went to school.
  - ☐ b. She studied many hours every day.
  - ☐ c. Her father taught her.
  - ☐ d. Erik taught her.
8. After Christine left Erik the first time, why did she return to him?
- ☐ a. Because she felt sorry for him.
  - ☐ b. Because he said he would kill Carlotta if she did not return.
  - ☐ c. Because he said he would kill Raoul if she did not return.
  - ☐ d. Because she was in love with him.



9. Who was the Persian?
- ☐ a. The Angel of Music.
  - ☐ b. The ghost of the Opera.
  - ☐ c. A policeman who had known Erik in Persia.
  - ☐ d. A policeman who had met Erik in Paris.
10. What did Erik do for the sultan's wife?
- ☐ a. He taught her how to sing.
  - ☐ b. He built torture chambers for her.
  - ☐ c. He saved her from a policeman.
  - ☐ d. He saved her from her cruel husband.
11. Why did the sultan want to kill Erik?
- ☐ a. To stop him from working for anybody else.
  - ☐ b. To save his wife.
  - ☐ c. To save Carlotta.
  - ☐ d. To save Christine.
12. What did Erik's mother do to him?
- ☐ a. She taught him how to sing.
  - ☐ b. She sent him to Persia.
  - ☐ c. She sent him away to school.
  - ☐ d. She put a mask over his face.
13. Who saved Raoul and Christine?
- ☐ a. Erik.
  - ☐ b. The Persian.
  - ☐ c. Raoul's brother.
  - ☐ d. The Parisian policeman.

# *The Phantom of the Opera*

## **KEY TO THE ACTIVITIES AND EXIT TEST**

### KEY TO THE ACTIVITIES

#### PAGE 11 – EXERCISE 1

1. B 2. B 3. A 4. B 5. A 6. A  
7. A 8. A

#### PAGE 12 – EXERCISE 1

1. A 2. B 3. C 4. A 5. C 6. B

#### PAGE 20 – EXERCISE 1

- He was a quiet, reliable man.
- Scene-shifter.
- The chorus-master.
- They believed he had the evil eye.
- His head was like a skull, and he was wearing a dress-suit.
- Box-keeper.
- She said that he doesn't like being talked about, and that he goes to Box 5 during the performances.
- He was found hanging dead in the cellar.

#### PAGE 20 – EXERCISE 2

- La Sorelli is the dancer who danced at the gala performance.
- Meg's mother is the woman who is in charge of Box 5.
- That is the ghost who has a head like a skull.
- Joseph Buquet was the man who began the rumours about the ghost.
- The scene-shifters are the people who move the stage scenery.
- He saw a head of fire that had no body.
- The Persian is the man who has the evil eye.

#### PAGE 21 – EXERCISE 1

1. A 2. A 3. B 4. D 5. A 6. A  
7. A 8. C 9. C 10. A 11. B



### PAGE 31 - EXERCISE 1

1. B 2. A 3. B 4. A 5. A 6. B  
7. A 8. B

### PAGE 31 - EXERCISE 2

1. c. The remaining three all work in the Opera.
2. b. The remaining three are all parts of the body.
3. c. The remaining three are all different kinds of rooms.
4. a. The remaining three are all feelings.

### PAGE 32 - EXERCISE 1

1. B 2. A 3. B 4. B 5. B

### PAGE 37 - EXERCISE 1

- a. A few days after the new managers received the second letter.
- b. Because the people there said they heard a voice who said that the box was taken.
- c. Nothing.
- d. They started making a noise.
- e. Meg's mother, the box-keeper.
- f. She was happy to have the chance to explain everything.
- g. That he is quite kind.
- h. They thought that it was nonsense and that she was mad.

### PAGE 38 - EXERCISE 2

- A.
1. Sorelli said that she knew the Persian.
  2. Meg said that her mother had never seen him.
  3. She said that someone had found his body in the cellar.
  4. Raoul said that she looked so ill.
  5. He said that he was the little boy

who had gone into the sea for her scarf.

6. He said that he had something important to tell her.
7. The man's voice said that the angels had wept to hear her sing that evening.
8. Monsieur Debienne said to the new managers that they had given them all the help they could.
9. Monsieur Debienne said to the new managers that there was just one final thing they needed to know about the Opera.
10. She said that she was happy they had asked to see her.

B.

1. 'I will love you forever,' Jack said to Rose.
2. 'I am going out this evening,' said Erik.
3. 'I have never been so frightened in my entire life,' said Meg.
4. 'The table is too heavy for me to carry alone,' said the scene-shifter.
5. 'I will have the toys for you by tomorrow,' said the shop-keeper.
6. 'He often gives me some money,' said Meg's mother.
7. 'The audience has never heard such a beautiful voice,' said the journalist.
8. 'My friends are not going to come to my party,' said Susan.

### PAGE 40 - EXERCISE 1

- |                |             |
|----------------|-------------|
| 1. public      | 7. playing  |
| 2. disappear   | 8. followed |
| 3. received    | 9. suddenly |
| 4. buried      | 10. carried |
| 5. remembering | 11. brought |
| 6. who         | 12. them    |



### PAGE 47 - EXERCISE 1

- a. To see her father's grave.
- b. Sweden.
- c. He travelled from village to village playing for people.
- d. Raoul went into the sea to bring back Christine's scarf.
- e. Stories about ghosts.
- f. Only those who heard the Angel of Music.
- g. That he would send the Angel of Music to her.
- h. Because he was an aristocrat and she was just a singer.
- i. The Angel of Music.
- j. He gave her singing lessons.
- k. Christine's father's favourite piece of music, *The Resurrection of Lazarus*.

### PAGE 48 - EXERCISE 2

1. f. Raoul entered the dressing room in order to see Christine's lover.
2. g. Monsieur Debienne and Monsieur Poligny retired from the Opera in order not to see the ghost anymore.
3. e. Raoul went to the concert in order to hear Christine.
4. a. The Opera Ghost wrote the new managers a letter in order to get his box back.
5. c. The managers sent the guard to Box 5 in order to ask the people to be quiet.
6. h. Monsieur Moncharmin called the guard into his office in order to discover what had happened in Box 5.
7. d. The Opera Ghost always gave the box-keeper some money or chocolate in order to thank her for the footstool.

8. b. Raoul went into the sea in order to get Christine's scarf back.

### PAGE 49 - EXERCISE 1

1. B 2. B 3. A 4. B 5. B 6. B  
7. A 8. A

### PAGE 56 - EXERCISE 1

- a. Because they could not find anything unusual in Box 5.
- b. He reacted impatiently.
- c. Because she did not want Christine to sing in her place.
- d. In Box 5.
- e. It made her sound like a frog.
- f. Some strange magic.
- g. He told her to try and sing again.
- h. The chandelier fell on her.

### PAGE 56 - EXERCISE 2

1. He didn't receive a reply to his letter.
2. The waves carried away her scarf.
3. If you don't hear the Angel of Music, you can't play or sing well.
4. He promised her that he would send him to her when he was in heaven.
5. The train journey into the country took a long time.
6. Christine was taught to sing by him.
7. Soon she didn't remember the mysterious letter.
8. The Opera House audience was afraid.

### PAGE 57 - EXERCISE 3

- A Possible answer:  
My Dearest Friend Jean-Claude,  
I am unhappy because I love Christine, and she is in love with somebody else.



I first met Christine years ago. We became friends when I went into the sea to get her scarf, but I felt that I couldn't marry her because she was only a singer. But when I saw her recently, I realised that I love her as much as ever. Unfortunately, she has a mysterious singing teacher – the 'Angel of Music'. I saw him once at her father's grave and he is horrible. This ghost or phantom has some hold on her, and until I discover what it is, Christine can never be mine.  
Your faithful friend,  
Raoul

**B** Open answer.

#### PAGE 60 – EXERCISE 1

- a. Napoleon III.
- b. Renaissance, Baroque and Classic.
- c. So that the Emperor could drive directly into the main hall of the Opera.
- d. Because of the war of 1870 and a fire in 1873.
- e. Baron Haussmann.
- f. To stabilise the foundations of the Opera.
- g. Members of the imperial court and the upper bourgeoisie.
- h. Music, Lyric Poetry, Lyric Drama and Dance.

#### PAGE 61 – EXERCISE 1

1. B 2. B 3. A 4. C 5. C 6. A

#### PAGE 69 – EXERCISE 1

- a. Because he thought that she was in love with another man.
- b. Because she invited him to the masked ball.
- c. 'Do not touch me! I am Red Death!'
- d. A skeleton hand.
- e. Because she wanted to help her Angel of Music.
- f. To Christine's dressing room.
- g. A wedding-ring.
- h. He heard her say, 'Poor Erik.'
- i. Raoul followed her and then the room began to spin around and he saw eight images of Christine. Finally, he was alone in the room.

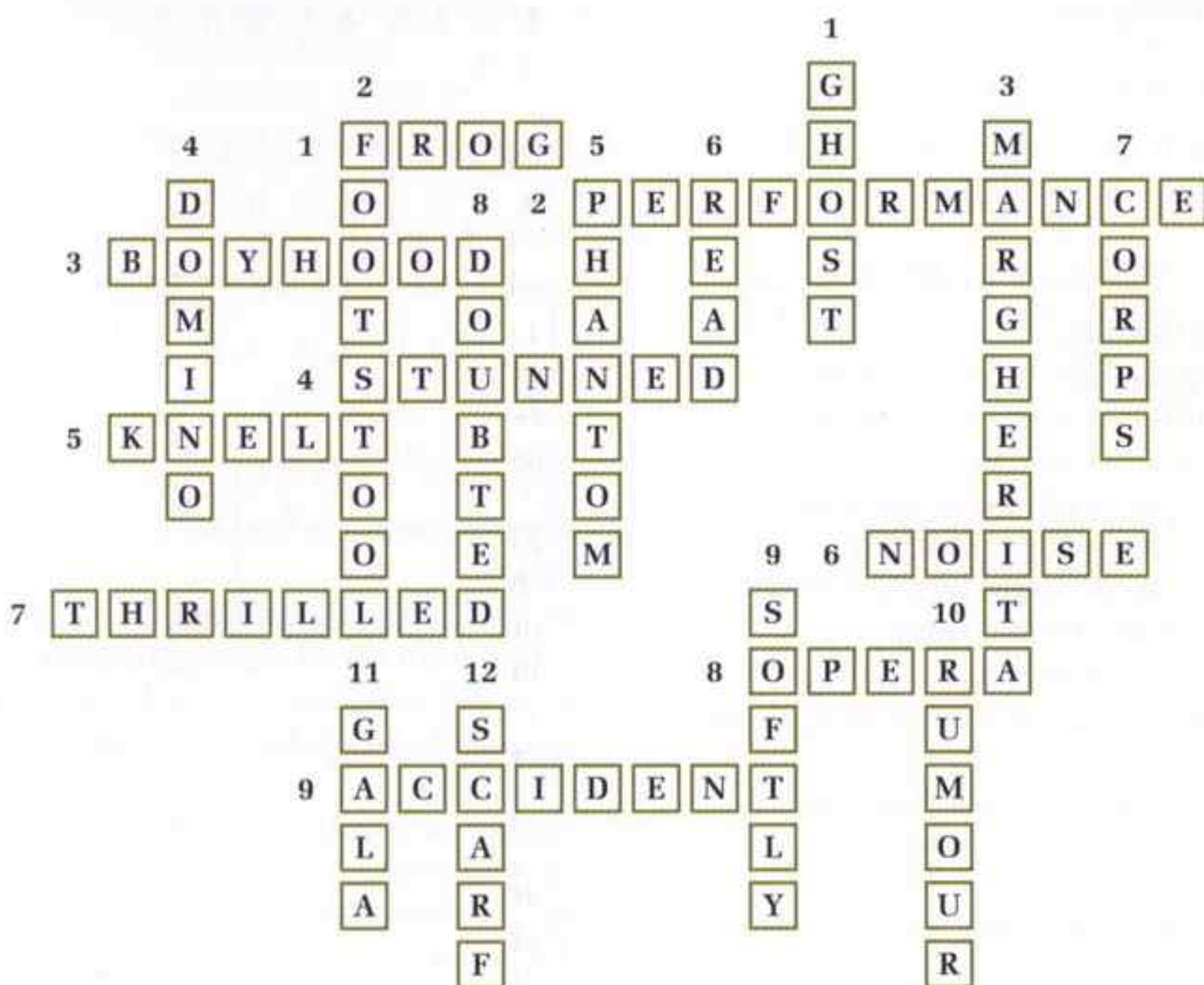
#### PAGE 70 – EXERCISE 2

*Possible answer:*

I walked into the Opera House yesterday at around noon. The managers were talking. The scene-shifters were moving a tree. The *corps de ballet* was dancing. The pianist was playing the piano. Christine was singing. The chorus director was shouting at one of the singers. The box-keeper was watching the stage. Some workmen were eating their lunch. One of the singers was laughing at the chorus director.



## PAGE 72 - EXERCISE 3



## PAGE 73 - EXERCISE 1

1. B 2. B 3. B 4. A 5. B 6. A 7. A

## PAGE 81 - EXERCISE 1

1. b 2. a 3. d 4. b 5. b 6. a

## PAGE 83 - EXERCISE 2

1. If the chandelier falls, it will kill somebody.
2. If you go in Box 5, the ghost will tell you to go away.
3. If Carlotta sings, a tragedy will happen.
4. If Christine sings, nothing bad will happen.
5. If they pay the ghost, he will not do anything bad.
6. If they do not pay the ghost, it will

be war.

7. If you hear the Angel of Music, you will sing wonderfully.

## PAGE 83 - EXERCISE 3

Open answers.

## PAGE 86 - EXERCISE 1

- a. It became a horror classic because the 1925 film based on it was so successful.
- b. Lon Chaney.
- c. When the Phantom takes off his mask to show his real face.
- d. It is a musical.
- e. *Joseph and the Amazing Technicolour Dreamcoat*, *Evita*, *Cats*, etc.



- f. He needed a lot of time to put his make-up on.

### PAGE 87 - EXERCISE 1

1. A 2. B 3. A 4. C 5. B 6. A  
7. A 8. C 9. A 10. C

### PAGE 93 - EXERCISE 1

- a. The Persian.
- b. Because Erik promised that he would never go there and listen to her conversations.
- c. That she would sing for him at the performance the next day.
- d. Because it would be cruel and it would be the last time.
- e. The wedding-ring.
- f. Two red eyes staring at him in the darkness.
- g. He ordered a carriage and made sure he had a lot of money.
- h. *Faust*.
- i. Not to discuss Erik's secrets with anyone.
- j. So that Raoul would find out for the detective if his brother had really taken Christine away.
- k. People in the audience stood up and began discussing what had happened.

### PAGE 94 - EXERCISE 2

Open answer.

### PAGE 95 - EXERCISE 3

1. B 2. A 3. C 4. B 5. B

### PAGE 97 - EXERCISE 1

- |            |              |
|------------|--------------|
| 1. again   | 6. still     |
| 2. way     | 7. much      |
| 3. asked   | 8. well      |
| 4. replied | 9. terribly  |
| 5. said    | 10. forgiven |

### PAGE 103 - EXERCISE 1

1. B 2. B 3. A 4. A 5. B 6. A  
7. A 8. A

### PAGE 106 - EXERCISE 2

1. D 2. B 3. B 4. A 5. C

### PAGE 107 - EXERCISE 1

1. A 2. B 3. B 4. A 5. B 6. B  
7. B 8. A

### PAGE 111 - EXERCISE 1

- a. Because he knew that he was so ugly.
- b. He built special buildings for the sultan with secret passages where he could hide, and he also built torture chambers for the sultan's wife.
- c. So that he would not work for anybody else.
- d. Because he knew that Erik was dangerous.
- e. To his house on the lake.
- f. Because she was his prisoner.
- g. Because she loved him.
- h. He showed him that Christine left the house and came back on her own.

### PAGE 111 - EXERCISE 2

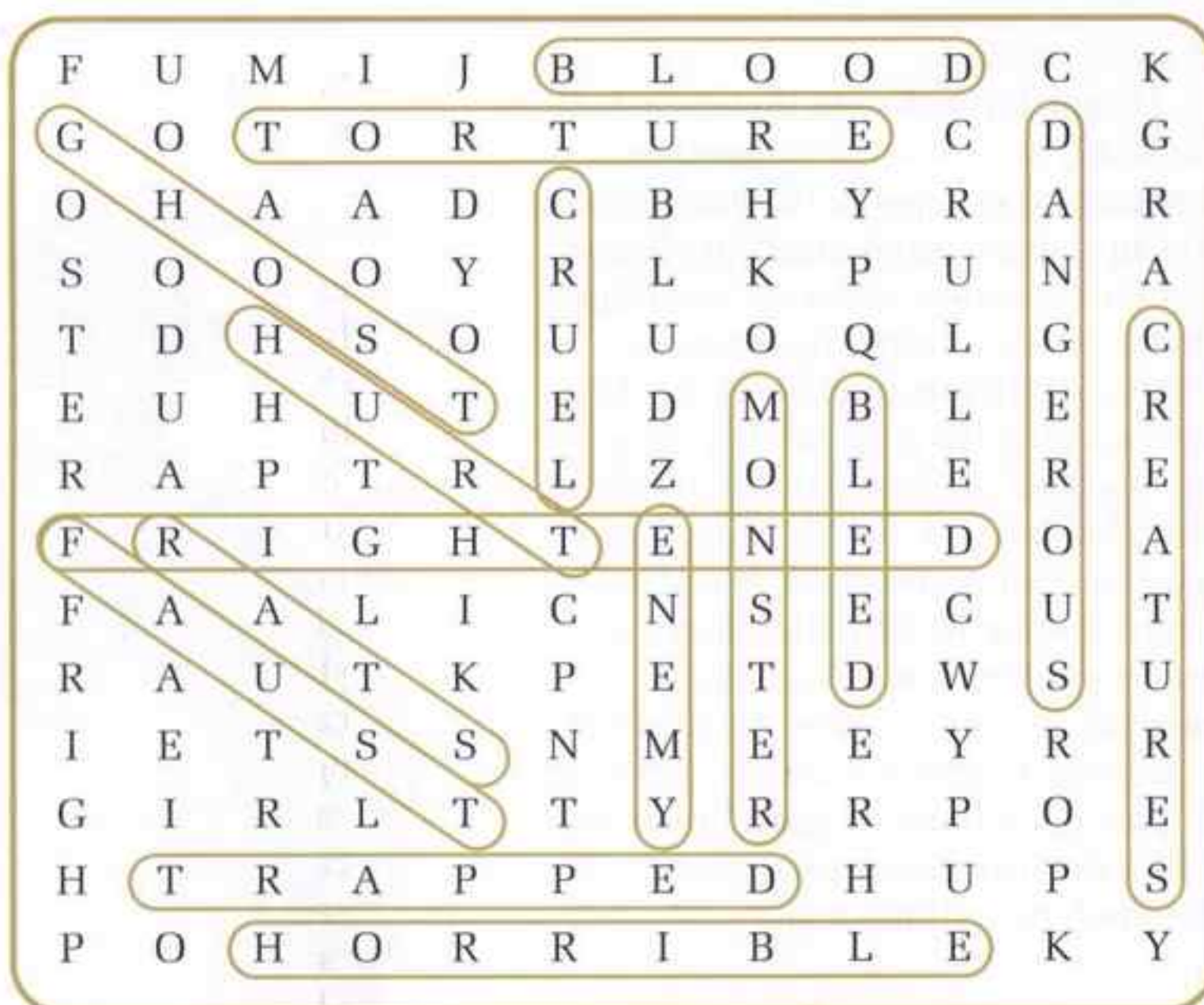
- a. The young girls of the *corps de ballet* were thrilled by the rumours of a ghost.
- b. La Sorelli was frightened by the story of the ghost.
- c. The short pieces from *Faust* and *Romeo and Juliet* were sung by Christine.
- d. The audience was astonished by Christine's singing.
- e. Christine Daaé's scarf was brought back by Raoul.



- f. The conversation between Christine and a mysterious man was heard by Raoul.
- g. The lease of the Opera House was written by the Opera Ghost.
- h. The stories about the ghost were not believed by the new managers.

- i. Christine was taken to the lake by Erik.
- j. The torture chambers of the sultan's wife were designed by Erik.

### PAGE 112 - EXERCISE 3



### PAGE 113 - EXERCISE 4

1. That all the mysteries about the ghost are explained in the end, and the ghost is not really a ghost.
2. Because Poe says that horror stories should be short and *The Phantom of the Opera* is long. In other words, it is not effective as a horror story.
3. Overall, he likes it. He thinks it is well written and he likes its setting in the Opera House.
4. Open answer.

### PAGE 114 - EXERCISE 1

1. D 2. A 3. D 4. B 5. C 6. D  
7. D 8. A 9. B 10. A

### PAGE 124 - EXERCISE 1

- a. He meant that if she decided not to marry him she would die.
- b. He said that he needed love.
- c. Because she was tied up.
- d. Because he was in love.
- e. Gunpowder.
- f. He wanted to blow up the Opera House.
- g. The gunpowder will blow up the



Opera House.

- h. Water will flood the cellar with the gunpowder.
- i. He did it to please Christine who was now his wife.
- j. It was his happiness.

## PAGE 124 - EXERCISE 2

*Possible answer:*

... This writer believes that he is both. Certainly we cannot forgive Erik because he dropped a chandelier on the audience and planned to blow up our Opera House. Also, we now know that he built torture chambers in Persia. All this is horrible, but when we hear that his own mother gave him no affection or love, we can, in some way, forgive Erik for his crimes, or at least we can understand. We also heard that he let Christine leave and marry another man. Well, dear readers, if you have ever truly loved, you know that this is indeed payment, in part, for a horrible past. In any case, Erik's destiny has already been decided: he will die soon.

## PAGE 125 - EXERCISE 3

- a. 13   b. 7   c. 3   d. 12   e. 6   f. 9  
g. 5   h. 10   i. 4   j. 1   k. 2   l. 8   m. 11



## KEY TO THE EXIT TEST

### PAGE 128 - EXERCISE 1

*Phantom of the Opera (1925):*

**The same**

- a. Erik gives Christine singing lessons.
- b. Erik makes the chandelier fall.
- c. Erik takes Christine to his underground home.

**Different**

- a. Erik says he will let Christine go if she leaves Raoul.
- b. A crowd of angry people led by the brother of Erik's victims chases Erik.
- c. The crowd beats Erik to death.

*The Phantom of the Opera (1988):*

**The same**

- a. Erik is bad because he has a deformed face.

b. At first Christine thinks that Erik is the Angel of Music.

c. Erik makes Carlotta sound like a frog.

**Different**

a. Erik comes to Christine in her dreams.

b. Erik drops Joseph Buquet's body on the stage.

c. The group of angry people finally reach Erik but all they find is his mask.

### PAGE 130 - EXERCISE 2

1. b 2. a 3. c 4. d 5. c 6. a  
7. d 8. a 9. c 10. b 11. a 12. d  
13. a





# Notes





# The Phantom of the Opera

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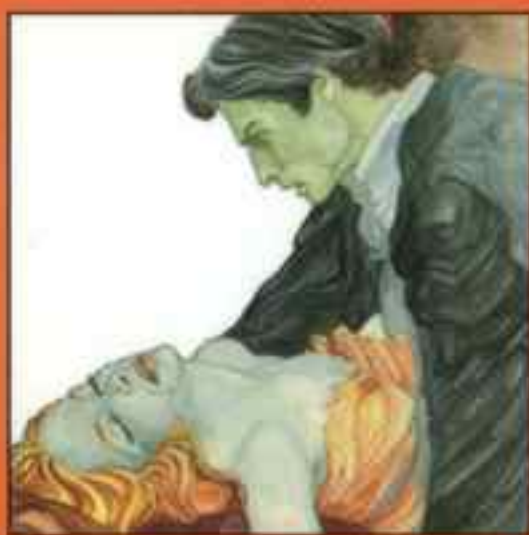
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