

CAMERON MACKINTOSH'S
SPECTACULAR NEW PRODUCTION
OF
ANDREW LLOYD WEBBER'S
**THE
PHANTOM OF THE OPERA**



STAGENOTES®

A digital tool kit for integrating theater arts into standards-based curriculum, featuring:

- Historical Background
- Production Notes
- Artists' Insights
- Suggested Lessons
- Student Activities
- Links to Rich Media
- Resource Directory



Julia Udine &
Cooper Grodin.

Matthew Murphy

IN ASSOCIATION WITH THE REALLY USEFUL GROUP

CAMERON MACKINTOSH's
NEW PRODUCTION
OF
ANDREW LLOYD WEBBER'S
**THE
PHANTOM
OF THE OPERA**

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Book by RICHARD STILGOE & ANDREW LLOYD WEBBER

Based on the novel "Le Fantôme de l'Opéra" by GASTON LEROUX

Orchestrations by DAVID CULLEN & ANDREW LLOYD WEBBER

Musical Supervisor JOHN RIGBY

Video & Projection Design by NINA DUNN for Knifedge

Sound Design by MICK POTTER

Lighting by PAULE CONSTABLE

Costume Design by MARIA BJÖRNSON

Set Design by PAUL BROWN

Choreography by SCOTT AMBLER

Directed by LAURENCE CONNOR

For THE PHANTOM OF THE OPERA National Tour

Costume Coordinator
for the late MARIA BJÖRNSON
CHRISTINE ROWLAND

Casting by
TARA RUBIN CASTING
MERRI SUGARMAN, CSA

Associate Choreographer
NINA GOLDMAN

US Musical Supervisor
JIM LOWE

Musical Director
RICHARD CARSEY

Associate Director
SETH SKLAR-HEYN

Production overseen by MATTHEW BOURNE & CAMERON MACKINTOSH
A CAMERON MACKINTOSH and NETWORKS Presentation

Original Production still running at the Majestic Theater, New York City and Her Majesty's Theatre, London, UK

Musical Staging and Choreography by GILLIAN LYNNE

Directed by HAROLD PRINCE

The Phantom of the Opera is a registered trademark of the Really Useful Group Ltd.

TABLE OF CONTENTS

<i>Le Fantome de l'Opera</i>	2-3	Production Collage	9-10
by Gaston Leroux		Music Study & Set Activities	11-12
The Paris Opera House	4	Staging <i>The Phantom of the Opera</i> . .	13-14
A New Chandelier	5-6	Activities	
<i>The Phantom of the Opera</i> Authors	7	Production Aspects & Activities . . .	15-16
Synopsis and Musical Numbers	8	Resource Center	17

The PHANTOM of the OPERA

THE SPECTACULAR NEW PRODUCTION

GASTON LEROUX THE MAN BEHIND THE MASK

Gaston Leroux, author of *The Phantom of the Opera*, was a big bold, audacious man who loved good living, heavy drinking and dressing colorfully to hide a large, round belly. He tried to portray himself as bigger than life, and many of his novels and stories echoed his own adventures.



Gaston Leroux

Finally publishing a group of sonnets (typical of the pleasure-loving Leroux, written in honor of a leading actress of the day!) in the newspaper *L'Echo de Paris*. He received only a few pennies for this work, but the die was cast. He could no longer deny that writing was in his blood!

THE ETERNAL REPORTER

Leroux's father died the same year he earned his law degree, leaving him a million francs, which Leroux promptly spent in a happy half year of indulgence. Nearly penniless, he applied for and received a job at *L'Echo de Paris* as a court reporter, for which he was able to use his knowledge of the law.

A BORN WRITER

Born in 1868, Leroux was a highly intelligent child and early on began to develop a great passion for literature and the theater. At a young age he was writing short stories and plays, and throughout college he was, in his words, "tormented by the demon of literature."

Still, like many boys of upper-class families, Leroux was forced to study law. He passed the bar in 1889 and was miserable. During his studies, he kept writing stories and poems,

"This I presented to the Director of Prisons, and he allowed me free access. I had no trouble finding the man I wanted to see, and he was only too delighted to tell me what had really occurred. I got my paper to publish a full report, which completely exonerated the prisoner – and as a result the Prefect of Police was disgraced, and the Prison Director was sent packing!"

The story catapulted Leroux to stardom: He became one of France's leading journalists, a reporter who could combine detailed facts with a sense of adventure and urgency. Soon he was working for the international daily *Le Matin*.

Leroux took full advantage of the new technology of telephone and telegraph that was revolutionizing journalism. He crisscrossed the world, cabling his stories from Africa, Egypt, Morocco, and Russia. He moved easily from backroom intrigues to small wars, from border skirmishes to full-blown revolutions. He gained a reputation for staying ahead of disaster and for escaping the bullet, the spear, or the arrow just in time to cable the story to Paris. He became a master of masks and disguises, traveling in Morocco as an Arab to witness the troubles, in Fez and in Moscow as a Russian to behold the first glimmers of the Revolution. He was known as "The Eternal Reporter."

Literary historian Stanley Kunitz wrote, "He tramped up and down the world, his daring spirit carrying him into faraway corners and into and out of a dozen scrapes."

MASKS, MYSTERIES, AND THE YELLOW ROOM

In 1907, wealthy and secure, he decided to give up his world traveling and return to his first love: literature. He would use his skills as a reporter and his sense of adventure and the unknown to become a novelist.



Cover of the first French edition of *Le Fantôme de l'Opéra*



In 1892, his audacity drove him to the next step in his career. He was convinced that an accused man was innocent and was being kept in solitary because of official mistakes and incompetence. He explained in a 1925 interview how he learned the truth:

"I managed to get hold of a sheet of official paper and wrote on it that I was M. Arnaud, an anthropologist charged with visiting local prisons.

His first four novels were fairly standard adventure stories, received with appreciation by a public who already knew and loved Leroux. But his fifth novel, *The Mystery of the Yellow Room* (1907), was not only a major success, it was also a groundbreaking novel of the mystery genre, the first of the “locked room” mysteries, where an impossible murder is committed in a sealed room.

A great admirer of Edgar Allen Poe and Sir Arthur Conan Doyle, the creator of Sherlock Holmes, Leroux later said, “I knew that I must do better than Poe and Conan Doyle, so I decided to have a murder committed in a room that was hermetically sealed, as closed as a safe, in fact.” In his 1942 treatise on the mystery genre, *Murder for Pleasure*, Howard Haycraft noted, “*The Mystery of the Yellow Room* is generally recognized, on strength of its central puzzle, as one of the classic examples of the genre.”

The hero of *The Mystery of the Yellow Room* is a young star reporter named Joseph Rouletabille, mocked and shunned for his fierce independence and his unusually large head. In Rouletabille, we can hear a whisper of the despair and detachment that would eventually coalesce in his greatest creation, Erik, the malformed Phantom of the Opera, as well as, perhaps, a glimpse of Leroux himself. Like the Phantom, Rouletabille’s ugly appearance is a mask that hides a brilliant, lonely mind.

Leroux’s career as a novelist flourished. He wrote six more Rouletabille novels and sixty other novels of adventure, romance, and horror.

AT LAST, THE PHANTOM

In 1911, during one of his frequent visits to the Paris Opera House, Leroux began to hear rumors of a ghost that haunted the old building. Several unexplainable deaths had been attributed to this spectre, and backstage gossip only fueled the story. The Opera House had already had its share of mysterious accidents: On May 20, 1896, a counterweight of the seven ton chandelier

had fallen into the audience, killing a concierge named Madame Chomette. His reporter’s instincts aroused, Leroux studied the Opera House, exploring it from the slimy underground caverns to the dizzying pinnacles of its rooftops.

Leroux saw in the Opera House a mirror of the Belle Époque society that passed through its halls: beautiful, stately, and refined on the outside, but just below the surface, a dark undercurrent of secrecy and horror. In a feverish three months, often bounding out of bed in the middle of the night to scribble down an image from his nightmares, he completed what would be his most memorable work. *The Phantom of the Opera* was born.



Lon Chaney in *The Phantom of the Opera* (1925)

Although *The Phantom of the Opera* was not a popular success as a novel, its eerie horror and romance has attracted many artists to adapt it to other forms. Over the years, many films of the story were produced. The most famous version was the first, in 1925, due mainly to the powerful performance of a young actor named Lon Chaney as the tortured Phantom.

Chaney had gained the nickname “The Man of a Thousand Faces” from his detailed and often horrible disguises, from Quasimodo in *The Hunchback of Notre Dame* to Fagin in one of the first film treatments of *Oliver Twist*. The Phantom proved to be his greatest triumph. British film critic Milton

Shulman wrote in 1975: “My most horrific moment in the cinema came when I first saw Lon Chaney spinning around from his playing the organ at the Paris Opera to display his fanged, corroded, skull-like visage to Mary Philbin, who, as Christine, had dared unmask him. That tingling, hair-on-end experience has lived with me for over fifty years.”

It was the success of the 1925 film, and Chaney’s performance, that brought attention back to the original story and allowed Leroux a last moment of popularity before his death in 1927. It seemed for years that the Chaney version would remain throughout history as the definitive Phantom – that is, until 1985, when the creation of the musical version began.

THE PARIS OPERA HOUSE

WHERE THE PHANTOM WAS BORN

In 1858, the Emperor Napoleon III of France gave an order that a new building dedicated to the art of opera would be built in Paris. The new Opera House would be the envy of the world. It would be not only a building for performances of opera, but a center for upper-class society, a place where the rich and well-to-do could congregate and preen.

Charles Garnier, a relatively unknown young man, was chosen among 700 architects competing to create the new theater. Taking on the project with youthful audacity, Garnier proposed to create a monumental building that would be a true temple to the Renaissance, built using modern construction techniques.

Construction of the new building began immediately. The 3-acre space in which the Opera House would stand, called the Place de l'Opera, was cleared with seven great thoroughfares radiating from it like the spokes of a giant wheel. During construction, a deep bed of water was discovered in what were to be the cavernous basements. This water had to be drained, at great expense, by eight huge steam pumps working nonstop for eight months! Finally, a strong foundation was laid, and the water was allowed to seep back, creating an eerie underground lake that exists to this day.

The great basements of the Opera House were needed for the raising and lowering of giant sets, some of which could reach 50 feet high and weigh as much as 11,000 tons!

The Opera House would eventually have 17 floors, 80 dressing rooms, and a total of 2,500 doors. Along with the lake, water from which was often used to power the hydraulic engines needed to move the scenery, there was a permanent stable with enough room to accommodate 6 coaches and 50 horses!



Matthew Murphy

The Corps de Ballet in "Hannibal" - Choreography by Scott Ambler.

Construction of the Opera House was interrupted in 1870 by the outbreak of the Franco-Prussian War, which saw the defeat of the French Army and the end of Napoleon III's reign. As the Prussian Army surrounded Paris through a bitter 19-week winter, the working classes rose up and declared a new government: the Paris Commune. The Opera House performed the role of storehouse, arsenal, and, later, military prison. When the Communards were eventually broken by government troops, ghastly legends of bodies left in the catacombs of the Opera House became a grisly legacy of the Commune.

It was not until 1875 that the Opera House finally opened. France's Third Republic had been declared and the people of Paris were eager to put bloody times behind them. An era of culture, excess, and the arts called La Belle Époque had begun.

It was this time of refinement and pleasure, and the dark emotions that often lay just underneath, that proved an inspiration to a young and adventurous reporter named Gaston Leroux.



MODEL OF THE PARIS OPERA HOUSE
(MUSÉE D'ORSAY OFFICIAL WEBSITE)



Collection of "X," from the American Theatre Architecture Archive. Theatre Historical Society of America

A NEW CHANDELIER

BY CAMERON MACKINTOSH

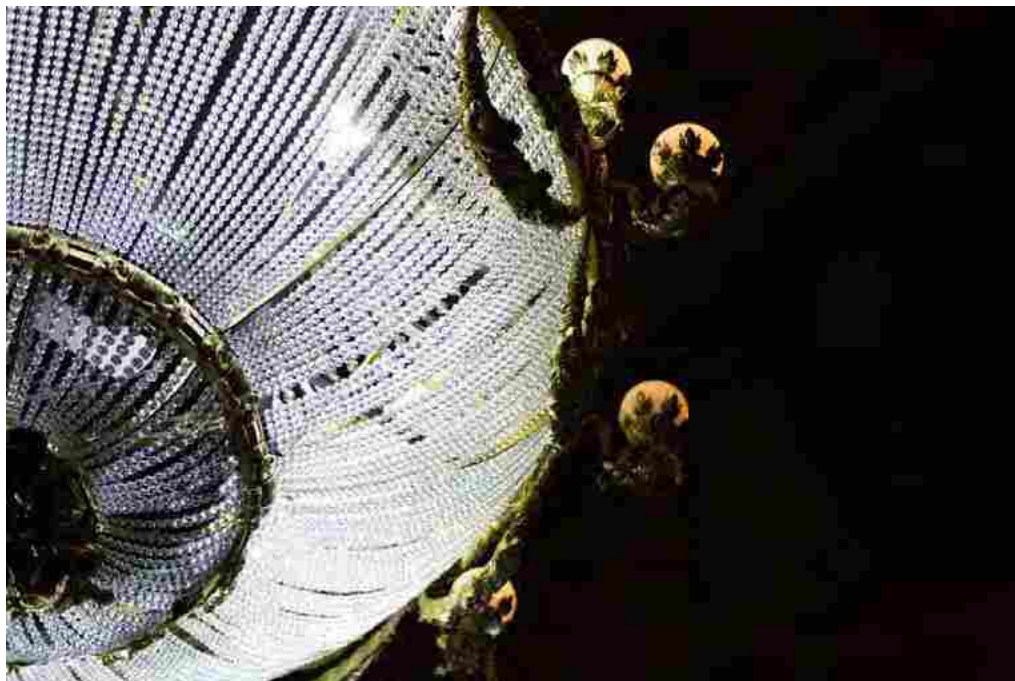
It's almost 30 years since my first acquaintance with the Phantom. One cold February morning in 1984 while I was soaking myself in a long hot bath, Andrew Lloyd Webber telephoned me for a gossip. He dropped into the conversation the idea of making a musical out of *The Phantom of the Opera*. Even in my prune-like condition, I recognised Andrew had come up with another great idea.

We screened copies of the 1925 Lon Chaney silent movie and the later wartime version with Claude Rains as the Phantom. Though very enjoyable, neither one made us shout "Eureka!" So we managed to find a copy of the novel by Gaston Leroux, which was out of print, and decided that we preferred that original storyline. Early in the summer of 1984, we went on an outing to the Theatre Royal, Stratford East, with our other halves, Sarah Brightman and Michael Le Poer Trench, to see Ken Hill's highly entertaining stage version. We even thought for a short time about joining forces with him, but eventually resolved to press on and do our own version based on the novel.

To my surprise, Andrew's initial idea for the score was to use famous classical works and write only the incidental music himself. Thanks to the encouragement of the first director we met with to discuss the project, Jim Sharman (original director of *Jesus Christ Superstar* and *The Rocky Horror Show*) – in Kyoto, Japan of all places – Andrew later decided to write an entirely original score that was undoubtedly also inspired by his wife Sarah's extraordinary vocal range. However, a superlative score was not Andrew's only major contribution to the success of *Phantom*; his instinct to make the emotional centre of the story a love triangle between the Phantom, Christine and Raoul is the crucial difference between our musical, the original novel, and other versions of the story.

EXHILARATING MAYHEM

For many years Andrew has regularly staged a music festival at his home in Sydmonton. In the summer of 1985 we presented



a staged first draft of the first act of *Phantom*. Richard Stilgoe, Andrew's lyrical collaborator on *Starlight Express*, agreed to write the lyrics and Maria Björnson, our designer, miraculously created a design for it in a 100-seater church on Andrew's front lawn. She even managed the dropping of the chandelier! Greatly encouraged by *Phantom's* initial reception, we decided to pursue the project in earnest. Apart from Sarah playing Christine, most of this first cast was drawn from the upcoming new musical, *Les Misérables*, which was just about to go into rehearsal.

While we prepared the Sydmonton try-out, Andrew happened to bump into Hal Prince, the distinguished director of many outstanding Broadway musical productions, at the Tony Awards® in New York and he told Hal what he was working on. Hal responded enthusiastically, saying that he had also been looking for a romantic musical subject himself.

Despite the success of the Sydmonton staging, over the next few months it became apparent that the project was going to require another collaborator who would be more of a lyrical dramatist, extending Richard and Andrew's original book. Andrew and I met with Alan Jay Lerner, an old friend and master book and lyric writer, to invite him to join our team, which he was seriously considering. But over the space of several meetings, in which some major constructive decisions were taken, we noticed that Alan was not well. His condition worsened and the day he was due to start work on the lyrics he rang to say that he must

bow out as he needed treatment for his illness. Sadly, he was suffering with cancer and he never recovered.

Our professional problem now was to find a replacement for an irreplaceable talent. Our discussions led us to Charles Hart, a talented young lyricist I had observed at the Vivian Ellis Musical Writers Competition. Though he had not won the competition, all the judges had commended him highly as a lyricist. Without telling him who had composed the music, we sent him a melody – “Think of Me” – to set and the result convinced Andrew that, if he wasn’t able to work with one of the world’s greatest lyricists, he’d like to work with one of the youngest and most promising.

PHENOMENAL SUCCESS

The original production went into rehearsal in London on 18 August 1986. Director Hal Prince and choreographer Gillian Lynne assembled a wonderful cast and after several weeks of exhilarating mayhem *Phantom* opened at Her Majesty’s Theatre on 9 October and immediately proceeded to become one of London’s greatest ever musical hits.

DURING ITS ALMOST 30 YEARS, PHANTOM HAS BECOME THE MOST PHENOMENAL SUCCESS OF ALL TIME, BREAKING BOX OFFICE RECORDS WORLDWIDE IN COUNTLESS SELL-OUT PRODUCTIONS.

Eighteen months later our trio of original stars – Michael Crawford, Sarah Brightman and Steve Barton – opened to rapturous applause on Broadway where the show is still running triumphantly at the Majestic Theatre making it the longest-running musical in Broadway’s history.

During its almost 30 years, *Phantom* has become the most phenomenal success of all time, breaking box office records worldwide in countless sell-out productions. Since 1986, only the original version has been presented around the world (with the exception of Poland and Hungary which were non-replica productions) and its brilliant design by Maria Björnson has become synonymous with Andrew’s sensational score. Just before Maria died at a tragically early age she and I had started discussing a different set design, one that would do more to contrast the Phantom’s darker backstage world with that of the traditional opera world onstage. It would also need to allow the show to move quickly to play in theatres unable to accommodate the lengthy set up period needed for the original production.

Andrew agreed with my proposal, that it was time to give *Phantom* a fresh look, so in 2008 I approached theatre and opera designer Paul Brown to see if he was interested in taking over the baton from Maria to bring his own style and vision to our notion. It turned out that Maria had a special place in Paul’s life as at the beginning of his career he had been a young assistant to her at the Royal Opera House. The result of Paul’s long-developed ideas for this project – which took a hiatus while Andrew produced *Love Never Dies* – is a new version of *Phantom* that uses a more visceral dramatic approach to create a visual feast, giving audiences the chance to see their favourite musical all over again through new eyes.

Putting together the rest of the new creative team for this *Phantom*, following in the footsteps of Hal Prince and Gillian Lynne, was a daunting but invigorating task. Joining Paul Brown, my choice of director was always going to be Laurence Connor who I first met when he became the Associate Director on the London production of *Phantom*. Since then he has directed acclaimed versions of *Miss Saigon* and *Oliver!*, and co-directed the hugely successful new production of *Les Misérables*. He also

recently staged the triumphant 25th Anniversary production of *Phantom* at the Royal Albert Hall. As Choreographer, we both wanted to work with Matthew Bourne’s talented protégé, Scott Ambler, who I had first worked with on *My Fair Lady* a few years ago. To light the show we are lucky

enough to have one of the world’s greatest lighting designers, Paule Constable, and to create the sound the incomparable Mick Potter. Maria still remains at the heart of the new *Phantom* with her glorious costumes, some of which are designs found in her archive that she created for the original and were never used.

This new version of *Phantom* premiered in the UK in 2012 and was immediately embraced by both audiences and critics alike, breaking records throughout its sellout British tour. It has proved a worthy complement to the soaring achievement of Hal Prince and Gillian Lynne’s brilliant original, and at the same time showing afresh how masterful and durable the music and libretto of Andrew Lloyd Webber and Charles Hart’s legendary creation is. For the American production we have been able to build on our British success and fine-tune some of the staging, including making the famous chandelier even more spectacular. We all believe that you will fall in love with the music of the night all over again, as the Phantom is reborn for the 21st Century.

CREATING THE MUSICAL

THE FACE BEHIND THE MASK

ANDREW LLOYD WEBBER

COMPOSER



Andrew Lloyd Webber is the composer of *The Likes of Us*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *By Jeeves*, *Evita*, *Variations* and *Tell Me on a Sunday* later combined as *Song & Dance*, *Cats*, *Starlight Express*, *The Phantom of the Opera*, *Aspects of Love*, *Sunset Boulevard*, *Whistle Down the Wind*, *The Beautiful Game* (now called *The Boys in the Photograph*), *The Woman in White*, and *Love Never Dies*. He composed

the film scores of *Gumshoe* and *The Odessa File*, and a setting of the Latin Requiem mass. As well as many of his own shows his producer credits include *Daisy Pulls It Off*, *Lend Me a Tenor*, *Shirley Valentine*, *La Bête*, the ground-breaking Bollywood musical *A. R. Rahman's Bombay Dreams*, his smash hit productions of *The Sound of Music* and *The Wizard of Oz* at the London Palladium, and the films of *The Phantom of the Opera* and the acclaimed Australian production of *Love Never Dies*. He pioneered television casting for musical theater with the Emmy Award-winning BBC series *How Do You Solve a Problem Like Maria?* His awards include seven Tonys, three Grammys including Best Contemporary Classical Composition for *Requiem*, seven Oliviers, a Golden Globe, an Oscar, two International Emmys, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, and the Kennedy Center Honor. He currently owns six London theatres, including the Theatre Royal, Drury Lane, and the London Palladium. He was knighted in 1992 and was created an honorary life peer in 1997.

CAMERON MACKINTOSH

PRODUCER



For over 45 years Cameron Mackintosh has been producing more musicals than anyone else in history, including the three longest-running musicals of all time, *Les Misérables*, *The Phantom of the Opera* and *Cats*, which are still running extraordinarily successfully across the world. *Les Misérables* at the Queen's Theatre in London continues to sell out in its 29th year. His new production of *Miss Saigon* in London has recently opened at the Prince Edward Theatre in London where advance

ticket sales are already breaking box office records. *Mary Poppins*, co-produced with Disney, continues to disperse her magic globally with numerous productions. His new productions of *Les Misérables*, *Oliver!* and *The Phantom of the Opera* are all now opening around the world as if they were new shows. Other international successes include *Little Shop of Horrors*, *Side by Side by Sondheim*, *Follies*, *Martin Guerre*, and *The Witches of Eastwick* and his revivals of *My Fair Lady*, *Oklahoma!* and *Carousel*. Cameron's hugely successful film version of *Les Misérables*, produced in conjunction with Working Title and Universal, brought this great musical to a whole audience and won Oscars, Gold Globes and BAFTAs. Cameron owns seven theatres in London's West End: Prince

of Wales, Gielgud, Queen's, Wyndham's Noel Coward, Novello and Prince Edward, all of which have undergone spectacular refurbishment. Cameron is also the co-owner of Music Theatre International, the World's largest owner of secondary rights of the greatest musicals. In 1995 his Company received the Queen's Award for Export Achievement, and he was knighted in the 1996 New Year's Honours for his services to the British Theatre and he has recently been the first British producer elected to the Theatre Hall of Fame on Broadway.

CHARLES HART

LYRICS

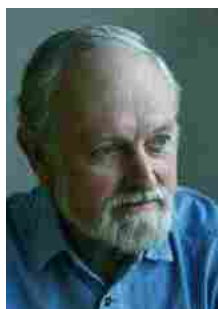


Charles Hart was born in London and educated in Maidenhead and Cambridge. He has written words for musicals (*The Phantom of the Opera*, *Aspects of Love*, *The Kissing-Dance*, *The Dreaming*), opera (*The Vampyr*, BBC TV), and miscellaneous songs, as well as both words and music for television (*Watching*, *Split Ends*, *Granada TV*) and radio (Love Songs, BBC Radio). His *Two Studies for String Quartet* were performed by the Sacconi Quartet in February 2005 at London's Purcell Room. Charles Hart's

photographs have appeared on posters and in playbills, as well as in publications ranging from *Attitude* to the *Daily Telegraph*, and in 2003 he was one of three photographers to feature in an exhibition organised by UNICEF to celebrate the UN Convention on the Rights of the Child. He lives and works in London.

RICHARD STILGOE

BOOK & ADDITIONAL LYRICS



Richard Stilgoe has spent 50 years as a performer and writer in all forms of the performing arts. On television he appeared on *Nationwide*, *That's Life*, and several series of his own. On stage he toured for many years with his one-man show and subsequently his two-man show with Peter Skellern. He wrote lyrics for *Cats*, *Starlight Express*, and *The Phantom of the Opera* and music and lyrics for *Bodywork*, *Brilliant the Dinosaur*, and a new work *Orpheus – the*

Mythical. His broadcasting work has earned him the New York Radio Festival Gold Award, three Monaco Festival Prizes, and the Prix Italia. Richard sits on various boards involved in music education and is Chairman of Youth Music. In 1997 he founded the Orpheus Centre in Surrey, where young disabled people prepare for independent living through a series of performing arts courses. He was High Sheriff of Surrey in 1998, during which year he was awarded the OBE.

ACT 1 & ACT 2 SYNOPSIS

PROLOGUE

It is 1911 and the contents of the Paris Opera House are being auctioned off. Present are the auctioneer, porters, and bidders. Raoul, now 70 years old, buys a poster and music box. As the auctioneer displays the Opera House chandelier, he explains that it is connected with the legend of the Phantom of the Opera. With a flash of light, the audience is flung back in time, when the Paris Opera was at its height.

ACT 1

We are thrust into the middle of a rehearsal for the opera *Hannibal*. Monsieur LeFèvre, the retiring manager of the Opera, is showing the new managers, Monsieurs Firmin and André, the great stage. As the prima donna, Carlotta, is singing, a sandbag falls to the floor, nearly killing her. The cry is raised, "It's The Phantom of the Opera!" Upset, Carlotta refuses to sing. Meg Giry, daughter of the ballet mistress, Madame Giry, suggests that her friend, Christine Daaé, take Carlotta's place. Christine has been taking lessons from a mysterious new teacher.

At Christine's triumph in the opera is Raoul, a nobleman and patron of the Opera. Raoul recognizes Christine as a childhood friend. He comes backstage after the performance to escort her to dinner, but Christine tells him she cannot go, because her teacher, "The Angel of Music," is very strict. When Raoul leaves Christine's room, the Phantom appears. Christine is lured into the bowels of the Opera House, where the Phantom will continue her lessons.

The Phantom leads her to his underground lair, where he asks her to sing the music he has composed. Overwhelmed, Christine faints, only to be awakened several hours later by the Phantom's music on the organ. Unobserved, he takes off his mask and continues to work. Christine creeps up behind him and turns him to see his face. Horrified, the Phantom takes Christine back to the surface. The Phantom has sent notes to both the Managers of the Opera, as well as Raoul, Madame Giry, and Carlotta, which give instructions that Christine will have the lead in the new opera, *Il Muto*. The Managers refuse to give in to the Phantom's demands.

Il Muto proceeds as planned, with Carlotta in the lead and Christine in a secondary role. As promised, disaster strikes—the stagehand Joseph Buquet is killed and Carlotta's voice is compromised. In the confusion, Raoul and Christine escape to the roof of the Opera House. There, with all of Paris around them, they pledge their love to one another. They cannot see the Phantom overhearing their vows of love. Enraged at Christine's betrayal, the Phantom causes the final disaster of the night: the mighty chandelier comes crashing down.

ACT 2

The second act opens at a grand masquerade ball, held in the Ballroom of the Paris Opera. No one has heard from the Phantom

in 12 months. Christine and Raoul are engaged but are keeping it a secret; Christine keeps her engagement ring on a chain around her neck. Suddenly, the Phantom appears, and delivers to the Managers a score from his opera, *Don Juan Triumphant*.

At first, the Managers refuse to perform the strange, disturbing opera. Then, with the help of Raoul, they devise a plan to trap the Phantom, using Christine as bait. Plans for *Don Juan Triumphant*, and the trap, are made. Christine visits the grave of her father. There at the grave stands the Phantom, beckoning her to join him. Raoul appears and takes her away.

At last, the opening night of *Don Juan Triumphant* arrives. The theater is surrounded by guards and police eager to catch the Phantom. As the opera comes to its end, the Phantom takes the place of Piangi, the lead singer. He confronts Christine on stage during the performance, and escapes with her once more to his labyrinth below the Opera House. In a last confrontation, the Phantom gives Christine a choice: Stay with him forever, or he will kill Raoul. Her decision brings to an end the story of *The Phantom of the Opera*.

SYNOPSIS OF SCENES AND PRINCIPAL MUSICAL NUMBERS

PROLOGUE

The stage of the Paris Opera House, 1911 Auctioneer, Raoul & Company

OVERTURE

ACT ONE - Paris, late 19th century

SCENE 1 The Dress Rehearsal of *Hannibal* Carlotta, Christine & Raoul

Think of Me Carlotta, Christine & Raoul

SCENE 2 After the Gala

Angel of Music Christine & Meg

SCENE 3 Corps de Ballet Dressing Room

Little Lotte/The Mirror (Angel of Music) Raoul, Christine & The Phantom

SCENE 4 The Labyrinth Underground

The Phantom of the Opera The Phantom & Christine

SCENE 5 The Phantom's Lair

The Music of the Night The Phantom

SCENE 6 Beyond the Lake, the Next Morning

I Remember/Stranger Than You Dreamt It Christine & The Phantom

SCENE 7 Backstage

Magical Lasso Buquet, Meg, Madame Giry & Ballet Girls

SCENE 8 The Manager's Office

Notes/Prima Donna Firmin, André, Raoul, Carlotta, Piangi, Madame Giry, Meg & The Phantom

SCENE 9 A Performance of *Il Muto*

Poor Fool, He Makes Me Laugh Carlotta & Company

SCENE 10 The Roof of the Opera House

Why Have You Brought Me Here?/ Raoul, I've Been There Raoul & Christine

All I Ask of You Raoul & Christine

All I Ask of You (Reprise) The Phantom

ENTR'ACTE

ACT TWO - Twelve months later

SCENE 1 The Grand Ballroom at the Opera House, New Year's Eve

Masquerade/Why So Silent? Full Company

SCENE 2 Backstage Raoul and Madame Giry

SCENE 3 The Manager's Office

Notes/Twisted Every Way André, Firmin, Carlotta, Piangi, Raoul, Christine, Madame Giry & The Phantom

SCENE 4 A Rehearsal for *Don Juan Triumphant*

..... Christine, Piangi, Reyer, Carlotta, Madame Giry & Company

SCENE 5 A Graveyard in Perros

Wishing You Were Somehow Here Again Christine

Wandering Child/Bravo, Bravo The Phantom, Christine & Raoul

SCENE 6 Before the Premiere Raoul, André, Firmin, Firemen and The Phantom

SCENE 7 *Don Juan Triumphant* Carlotta, Piangi, Passarino and Company

The Point of No Return The Phantom & Christine

SCENE 8 The Labyrinth Underground

Down Once More/Track Down This Murderer Full Company

SCENE 9 The Phantom's Lair Christine, The Phantom, Raoul & Company

PRODUCTION SCRAP BOOK



Matthew Murphy

Julia Udine as Christine Daaé and
Cooper Grodin as The Phantom.



Matthew Murphy

Cooper Grodin as The Phantom and Julia Udine as Christine Daaé.



The Company performs "Masquerade."

Alastair Muir



Matthew Murphy

Jacquelynne Fontaine as Carlotta Giudicelli.



Matthew Murphy

Cooper Grodin as The Phantom and Julia Udine as Christine Daaé.



Matthew Murphy

Linda Balgord as Madame Gir.



Matthew Murphy

Julia Udine as Christine Daaé and Ben Jacoby as Raoul.

MUSIC STUDY & ACTIVITIES

ARTIST INSIGHT INTO THE MUSIC OF *THE PHANTOM OF THE OPERA*: THE PHANTOM MOTIF

“We never hear the motif quietly. It’s always fortissimo; it’s always a bold statement. It opens with a minor chord, moves to a major chord, and leaves a feeling of unsettlement and ambiguity. How will it all resolve? Then back to minor, suggesting the drama of the story—arresting, threatening, terrifying. The complex music reflects the complex Phantom, and the alternating use of the major and minor chords suggests two sides to the same character.”

—John Rigby, Musical Supervisor, *The Spectacular New Production of The Phantom of the Opera*

SUGGESTED LESSON

Plot, character, setting, costumes, and music, music, and more music! Musical theater offers ways to propel plot and character



forward in a most compelling fashion. In *The Phantom of the Opera*, the sinister, yet strangely charismatic, title character is carefully drawn not only in dialogue, costume, sets, and lyrics, but chord by chord in the music. The opening notes of the overture are as haunting as the Phantom himself, setting the stage for all that is to come and raising the question: The Phantom—hero or villain?

It is suggested that musical theater as a genre be discussed with the class in preparation for classroom activities that focus on the Phantom as a Byronic hero and Christine as the innocent caught in his seductive web of terror and tenderness. An “at home” creative activity allows for individual student response to the Phantom theme and the ability to create their own music in an online format suitable for all grade levels.

ESSENTIAL QUESTIONS

- How can music and lyrics enhance characterization in a musical production? (Middle and High)
- How do the decisions we make impact our lives and the lives of others? (Middle)
- Define *hero*. (High)

OBJECTIVES

Students will:

- Understand musical theater as a genre (Middle and High)
- Create an original artistic work in response to the Phantom theme (Middle and High)
- Realize that decisions have consequences (Middle)
- Expand their understanding of “hero” by examining the characteristics of the Byronic hero (High)

PRIMARY LEARNING STANDARDS ADDRESSED

(ELA Common Core: Reading Literature)

CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-Literacy.RL.9-10.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

MIDDLE SCHOOL:

THE FORK IN THE ROAD

After studying Robert Frost's "The Road Not Taken" with students (optional), discuss decision-making as a major conflict in literary and dramatic works. Then:

- Distribute or explain the short synopsis of the plot of *The Phantom of the Opera* found in the guide, emphasizing the



Cooper Grodin and Julia Udine.

HIGH SCHOOL:

THE PHANTOM— HERO OR VILLAIN?

Distribute or explain the short synopsis of the plot of the *The Phantom of the Opera* found in the guide, emphasizing the actions and characterization of the Phantom.

- Using the [Monkey Music Box](#), select and play musical highlights from the show if the full cast recording is not available. Discuss how the music and lyrics add to characterization. You may wish to replay the Overture clip. What feelings does it evoke? How does it foreshadow what is to come?
- Introduce or review the [characteristics of a Byronic hero](#). Have students name and discuss some contemporary or literary persons/characters they consider as Byronic heroes. ReadWriteThink offers some [examples](#).
- Show the [tour production trailer](#), asking students to pay particular attention to the Phantom and the characteristics of a Byronic hero he demonstrates in the trailer. Discuss.
- Have students create their own Byronic hero. It can be a cartoon action figure, a character in a literary work, even a rock star! Then ask them to create a context for the hero by offering a background setting and simple plot line that includes a conflict. Students may work in groups or individually, but some share-out time should be included in planning. Presentations may be in the form of a slide show, a skit, or an expository essay.

conflict Christine faces as she struggles with her feelings toward the Phantom and Raoul.

- Show the [tour production trailer](#) to demonstrate how Christine interacts with the Phantom and Raoul. After viewing, ask students to discuss her choices, taking particular notice to her anguish as highlighted in the video.
- Using the [Monkey Music Box](#), select and play musical highlights from the show if the full cast recording is not available. Discuss how the music and lyrics add to characterization.
- Depending on your classroom time and needs, have students discuss "If I were Christine, I would . . . because . . ." write an essay about it, or, working in three groups, ask the first group to create and enact a scene between Christine and Raoul, the second between Christine and the Phantom, and the third a soliloquy spoken by Christine with her thoughts and decision as they would project it.



Jacquelynne Fontaine.

AT HOME:

MAKING MUSIC OF THE NIGHT

Listen again to the Overture clip of *The Phantom of the Opera* on the [Monkey Music Box](#). This is the Phantom theme and is used often when the Phantom appears, or is about to appear on stage. Notice how, in just a few chords, a whole dramatic sense of ominous expectation is created, and yet there is something gloriously triumphant about it too.

Now it's your turn. Visit [Sound Junction](#) to learn more about the art of music-making and create your own composition that could be used as a character's theme. You'll need to create your character in your mind first, and then select appropriate instruments, tempo, and rhythm to represent him or her. There's lots of help for you at the site, so explore it well and have fun!

STAGING *THE PHANTOM OF THE OPERA*

INSIGHT INTO THE STAGING OF *THE PHANTOM OF THE OPERA*

In addition to character and plot development, live theatre requires the creation of scenery, lights, costumes, props, and other technical elements. While there are many opinions about what makes some musicals, like *The Phantom of the Opera*, so enduring and others unable to draw audiences to them, it is clear that when character, plot, music and staging are well thought out, coordinated and interesting, there is a better chance of success. In the case of *The Phantom of the Opera*, the mysterious title character, a love triangle, haunting music and elaborately stunning costumes and sets, along with a chandelier that crashes into the audience all contribute to such a memorable experience that theatre-goers return over and over again and with each visit find something new to excite the imagination.



endearing and enduring nature of *The Phantom of the Opera*. An “At Home” activity allows students to explore the question of whether or not the Phantom actually existed and come to their own conclusions about whether he was a real person or a figment of Leroux’s imagination.



SUGGESTED LESSON

It is suggested that the lesson begin with a discussion of students’ favorite books, films, or plays and what elements make them favorites, in preparation for classroom activities that focus on the

ESSENTIAL QUESTION

What elements of a dramatic work, particularly a musical play, make it enduring?

OBJECTIVES

Students will:

- Recognize the potential of literary sources and/or historical events as inspiration for musicals.
- Recognize aspects of the identification between themes and forms of musicals and the cultural climate of a time period.
- Understand musical theater as a genre
- Create an original work incorporating elements that will have enduring appeal.
- Make a decision based on research about a debatable issue (At Home)

PRIMARY LEARNING STANDARDS ADDRESSED

(ELA Common Core)

9-12.RL.11.b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.

11-12.W.11.c. Develop innovative perspectives on texts, including historical, cultural, sociological, and psychological contexts.

9-12.SL.1.c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

11-12.W.11.d. Create poetry, stories, plays, and other literary forms (e.g. videos, artwork)

CC.7.SL.1.a Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas (At Home Activity)

CC.6-8.R.H.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

INTRODUCTION

Andrew Lloyd Webber's *The Phantom of the Opera* is a worldwide entertainment phenomenon. It has grossed over \$5.6 billion worldwide, with over 65,000 performances that have been seen by 130 million people in 30 countries and 152

cities in 13 languages. Just exactly what goes into the staging of a show this complex and how, after all these years, is it kept fresh so audiences want to return over and over again? This segment offers some insights to help answer these questions.

MIDDLE SCHOOL:

ENDEARING AND ENDURING ELEMENTS

PRE-ACTIVITY

- Distribute, explain, or revisit the short synopsis of the plot of the *The Phantom of the Opera* found in the guide, emphasizing the staging and characterization aspects.
- Discuss the various elements that contribute to making a drama endearing and enduring: characters, plot, sets, costumes, lighting, special effects, theme, etc.

ACTIVITY

As a class, conceptualize a one-act drama. Assign groups to develop one different element each of your new play. Have groups share out their work in an appropriate format for their element (model, sketch, essay, slide show, short skit or simply in discussion if time does not permit presentations). After pulling the elements together, lead a discussion on its potential for durability. How does its potential lasting interest compare and contrast to that of *The Phantom of the Opera* musical?



HIGH SCHOOL:

ADAPTING A NOVEL INTO A MUSICAL

PRE-ACTIVITY

Distribute or explain the background of the Paris Opera House found in the guide.

ACTIVITY

Staying true to historical details both in staging and costuming while keeping them visually and emotionally interesting is one of the challenges faced by a show's creative team. After examining [photos of the *The Phantom of the Opera* U.S. tour production](#), compare and contrast the production details with the actual Paris Opera House. You may wish to do additional research for more information on the historical background of the period and the Opera House. Then, review [the list of sets](#) used in *The Phantom of the Opera*. How do these sets reflect the features of the Paris Opera House? What makes them interesting to an audience? How do the costumes reflect the historical period? After understanding what goes into these creative elements, make your own adaptation of a novel into a musical, staying true to historical detail using the [lesson](#) provided by the Kennedy Center's Arts Edge.

AT HOME:

THE PHANTOM: FACT OR FICTION?

The question of whether or not the Phantom actually existed is much debated. This question is just one of the many factors that keeps audiences interested in the story of *The Phantom of the Opera*. The author of the novel upon which the play is based, Gaston Leroux, was convinced that he was real. In his prologue, he writes:

The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants, or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

But not everyone is convinced. Research this question on the Internet. You decide: real or imaginary? Be prepared to share the reasons for your decision with your classmates.

PRODUCTION ASPECTS

INTRODUCTION

Scheduling, setting up, and breaking down stage sets; transporting scenery and props; and making adjustments for the unique features of multitudinous theaters are some of the issues that any show faces when going on tour. On the production end of *The Phantom of the Opera* North American Tour, that translates to packing, unpacking, placing on stage and then repacking some 306 tons of scenery, lighting, and sound equipment. As to scheduling, the most travel that can be done is 650 miles between cities at 45 miles per hour. That consideration, along with theater availability and suitability, must also be taken into account.

PRODUCTION TEAM INSIGHT INTO THE PHANTOM OF THE OPERA: NORTH AMERICAN TOUR

“As Head of Production, my job is to move the show from theater to theater over many months of the tour. Usually, that means packing the trucks, unpacking, and repacking them usually 2 times a month. My crew and I need to make sure that we know in advance, the most efficient way to load and unload 20 tractor-trailers. The clock is ticking; we have 33 hours of work time from empty theater to curtain up. Then, after the run in each city, we have only 12 hours to load up and drive to the next city!”

— Jason Juenker, Senior Production Manager,
The Spectacular New Production of *The Phantom of the Opera*

SUGGESTED LESSON

It is suggested that, prior to introducing these lessons, students be familiar with Google maps, mapquest.com, or similar Internet resources in preparation for classroom activities which focus on mapping a route and the mathematics underlying cartography. An “At Home” activity, which is also highly suitable for the classroom, introduces algorithms for the age-old “packing problem” and allows for student practice.

ESSENTIAL QUESTIONS

- What is the role of mathematics in cartography?
- What strategies can be used in mapping a route?
- How are algorithms helpful in solving a packing problem?



OBJECTIVES

Students will:

- Apply mathematics to real world situations (Middle and High)
- Map a route (Middle)
- Create a map to scale (High)

PRIMARY LEARNING STANDARDS ADDRESSED

(Mathematics Common Core: Geometry and Modeling)

CCSS.Math.Content.7.G.A.1 Solve problems involving scale drawings of geometric figures, including computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

CCSS.Math.Content.HSN-QA.1 Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

CCSS.Math.Content.HSG-MG.A.3 Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

CCSS.Math.Content.HSG-MG.A.3 Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).★

PRIMARY LEARNING STANDARDS ADDRESSED

(National Geography Standards)

- How to use maps and other geographic representations, geospatial technologies, and spatial thinking to understand and communicate information.
- The use of geographic representations to ask and answer geographic questions.

MIDDLE SCHOOL:

MAPPING A ROUTE

BACKGROUND

There are several factors that go into booking a tour of a Broadway show. Available dates, theater size, technology, and crew availability are just some of the variables that need to be considered. As a result, the route a tour takes may not always be the most cost- and time-effective one.

MATERIALS

- Partial List of *The Phantom of the Opera* North American Tour

- MapQuest <http://mapquest.com> and/or Google Maps <https://maps.google.com/>
- Mapping a Route (Worksheet One)
- Rerouting Worksheet (Worksheet Two)

ACTIVITY

1. Calculate the total mileage and travel time from city to city of the *The Phantom of the Opera* North American tour.
2. Reroute the tour to be more geographically and time-efficient. Calculate your route's mileage and travel time.
3. Compare and contrast your results with the actual tour schedule.

HIGH SCHOOL:

THE MATHEMATICS OF CARTOGRAPHY

BACKGROUND

While we generally think of maps being most relevant for social studies and geography classes, the truth is that the most important training a cartographer needs to have is in mathematics. Math helps cartographers with map scale, coordinate systems, and map projection. A map scale is a **ratio** that compares the distance on a map to the actual distance between points on the map. In mapping, a **coordinate system** uses one or more numbers, or coordinates, to uniquely determine the position of a point. Sounds like geometry to me! And finally, a **map projection** is a function or transformation that relates coordinates of points on a curved surface to coordinates of points on a plane. For our activity, we will focus on map scale and ratios.

ACTIVITY

Congratulations! You are the Grand Prize winner of a trip to Boston to see *The Phantom of the Opera at the Boston Opera House*! But wait: There's more. In addition to theater tickets, you will have an all-expense paid week to explore Boston's many interesting sites. To

get ready for your trip, become a cartographer and **draw a map to scale** of the greater Boston area. Include in your map:

1. Logan International Airport
2. The Boston Opera House
3. Five other points of interest you wish to explore. Visit the [Boston Chamber of Commerce](#) for ideas. And if you like scary stuff, check out [Ghosts and Graveyards](#), Boston's Frightseeing Tour!

After mapping your destinations, establish an itinerary for yourself, noting distance to each attraction and travel time to get there.

Some things you need to know:

1. You will leave your hometown airport on Saturday, July 5, and return the following Saturday at noon.
 2. You will be staying at a hotel that is within walking distance of the Opera House, so you can use that address as your starting point for excursions.
 3. You will see the show on Sunday, July 6, at 1 P.M.
- Have fun!

AT HOME:

MAKING A MOVE

BACKGROUND

There are different ways of fitting objects of different sizes into fixed-size containers efficiently, using as few containers as possible

- **Lower bound:** Add up the total amount of objects and divide by the size of the containers, rounding up to the next integer. This is the smallest number of containers that are needed, but more may be needed based on the sizes of the objects and containers.
- **First fit algorithm:** Take the objects in the order they are listed, and put each in the first bin we come to that has room. This is very easy to do, but does not give a very efficient result.
- **First fit decreasing algorithm:** Put the objects in decreasing order of size, and then use the first fit algorithm
- **Full bin algorithm:** Find combinations that produce full bins, and use the first fit algorithm on the remaining objects. This

is the most time-consuming method, but usually gives a very good result.

[Click here](#) for an example of each of these algorithms.

ACTIVITY

Sort the following 12 containers into bins sized 100.

25 36 72 45 34 20 11 8 17 50 66 14

1. Determine the lower bound
2. Pack the bin using the first fit algorithm
3. Pack the bin using the first fit decreasing algorithm
4. Pack the bin using the full fit algorithm
5. Discuss your results for each algorithm.

Hint: Your lower bound number will be very close to a full integer, which means that your packing will have to be very precise. You may want to cross off numbers as you use them so as not to repeat a number. Make sure you have 12 different ones in each of your result sets. Have fun!

STAGENOTES® RESOURCE CENTER

The PHANTOM of the OPERA THE SPECTACULAR NEW PRODUCTION

RESOURCES FOR PURCHASE

VOCAL SELECTIONS

halleonard.com

BOOKS

Leroux, Gaston. *The Phantom of the Opera*. New York: Harper Perennial Library, 1987. Print.

Lloyd Webber, Andrew. *Andrew Lloyd Webber's the Phantom of the Opera Companion*. Pavilion Books, 2005. Print.

Morley, Sheridan. *Hey, Mr. Producer!: The Musical World of Cameron Mackintosh*. Back Stage Books, 1998. Print.

Perry, George. *The Complete Phantom of the Opera*. New York: Henry Holt & Company, 1988. Print.

Snelson, John. *Andrew Lloyd Webber*. New Haven: Yale University Press, 2004. Print.

Walsh, Michael. *Andrew Lloyd Webber: His Life and Works*. London: Viking, 1989. Print.

DVDS

Andrew Lloyd Webber's "Love Never Dies." Dir. Brett Sullivan. Universal Studios, 2012. DVD.

Behind the Mask: The Story of "The Phantom of the Opera". Dir. Jamie Crichton. Really Useful Films. 2005. DVD.

The Phantom of the Opera (1924 Silent Film Classic). Dir. Lon Chaney. Alpha Video, 2002. DVD.

"The Phantom of the Opera". Dir. Joel Schumacher. Perf. Gerard Butler and Emmy Rossum. Warner Home Video, 2005. DVD.

The Phantom of the Opera at the Royal Albert Hall. Perf. Ramin Karimloo and Sierra Boggess. Universal Studios, 2012. DVD.

RECORDINGS

The Phantom of the Opera (Original London Cast). February 2001. CD.

The Phantom of the Opera (2004 Movie Soundtrack). November 2004. CD.

Highlights From The Phantom Of the Opera: The Original London Cast Recording (1986 London Cast). October 1990. CD

The Phantom of the Opera at the Royal Albert Hall: In Celebration of 25 Years. February 2012. CD.

(All titles are available for purchase on amazon.com)

PERFORMANCE LICENSES

Available through R&H Theatricals at: rnh.com

TICKETS:

On Tour: thephantomoftheopera.com/ustour/tickets-and-schedule

On Broadway: telecharge.com

FREE RESOURCES

OFFICIAL WEBSITES

Tour: thephantomoftheopera.com/ustour

[Twitter.com/PhantomOnTour](https://twitter.com/PhantomOnTour)

[Facebook.com/PhantomOnTour](https://facebook.com/PhantomOnTour)

YouTube: youtube.com/user/thephantomoftheopera

Composer: andrewlloydwebber.com, reallyuseful.com

Producer: cameronmackintosh.com

Production Company: networksontour.com

Paris Opera House: operadeparis.fr

Musée d'Orsay: musee-orsay.fr/en

ACKNOWLEDGMENTS

StageNotes® is published by Leonine Edutainment LLC.
All Rights Reserved.

The authorized study guide for The Spectacular New Production of *The Phantom of the Opera* North American Tour was produced by

Publisher	Susan E. Lee
Project Manager	Kerry Dineen
Curriculum Designer	Karen Mack
Feature Writer	Allen Mogol
Original Researcher/Writer	Peter Royston
Graphic Designer	Kathleen Giarrano
Technology Architect	Elbie Yaworsky
Featured Content	Philip Dean
	Dean Communications
Proofreader	Marla Garfield

CREDITS FOR THE SPECTACULAR NEW PRODUCTION OF THE PHANTOM OF THE OPERA NORTH AMERICAN TOUR

Director	Laurence Connor
Musical Supervisor	John Rigby
Senior Production Manager	Jason Juenker
	NETworks Presentations
Tour Booking, Engagement	Broadway Booking Office NYC
Management, Press & Marketing	Steve Schnepf, Kent McIngvale & Jenny Bates
Production Photos	Alastair Muir, Matthew Murphy

SPECIAL THANKS

Lincoln Park Performing Arts Center