

# PotOP

1. Noun \_\_\_\_\_
2. Event \_\_\_\_\_
3. Random Word \_\_\_\_\_
4. Verb Int Ing \_\_\_\_\_
5. Verb Int \_\_\_\_\_
6. Verb - Base Form \_\_\_\_\_
7. Verb Int \_\_\_\_\_
8. Alive \_\_\_\_\_
9. Same Alive \_\_\_\_\_
10. Adjective \_\_\_\_\_
11. Article Clothing \_\_\_\_\_
12. Verb Int S \_\_\_\_\_
13. Same Alive \_\_\_\_\_
14. Same Alive \_\_\_\_\_
15. Part Of Body \_\_\_\_\_
16. Verb Int Ing \_\_\_\_\_
17. Noun \_\_\_\_\_
18. Verb - Past Tense \_\_\_\_\_
19. Verb - Present Ends In S \_\_\_\_\_
20. Same Alive \_\_\_\_\_
21. Verb - Base Form \_\_\_\_\_
22. Adjective \_\_\_\_\_
23. Noun \_\_\_\_\_

24. Noun

25. Verb - Base Form

26. Noun

27. Noun Abs

28. Adjective

29. Verb - Past Tense

30. Verb Int Ing

31. Verb - Base Form

32. Same Alive

33. Noun

34. Part Of Body

35. Random Word

36. Noun

37. Same Alive

38. Adverb

39. Same Alive

40. Adjective

41. Noun

42. Animal

43. Same Alive

44. Same Alive

45. Noun Abs

46. Verb Int S

47. Verb Int

48. Verb Int

49. Same Alive

50. First Name Of A Person

51. Noun Abs

52. Same Alive

53. Adverb

54. Adjective

55. Same Alive

56. Noun

# PotOP

The \_\_\_\_\_ Noun \_\_\_\_\_ of the [ \_\_\_\_\_ Event \_\_\_\_\_ ]

The film opens with the debut of the new season at the Paris Opera House, with a production of Gounod's \_\_\_\_\_ Random Word \_\_\_\_\_. Comte Philippe de Chagny and his brother, the Vicomte Raoul de Chagny are in attendance. Raoul attends only in the hope of hearing his sweetheart Christine Daa \_\_\_\_\_ verb int ing \_\_\_\_\_. Christine has made a sudden rise from the chorus to understudy of Mme. Carlotta, the prima donna. Raoul visits her in her dressing room during the performance, and makes his intentions known that he wishes for Christine to \_\_\_\_\_ verb int \_\_\_\_\_ and \_\_\_\_\_ Verb - Base Form \_\_\_\_\_ him. Christine refuses to let their relationship get in the way of her career.

At the height of the most prosperous season in the Opera's history, the management suddenly \_\_\_\_\_. As they leave, they tell the new managers of the Opera \_\_\_\_\_ alive \_\_\_\_\_, a \_\_\_\_\_ same alive \_\_\_\_\_ who asks for opera box #5, among other things. The new managers laugh it off as a joke, but the old management leaves \_\_\_\_\_ Adjective \_\_\_\_\_.

After the performance, the ballet girls are disturbed by the sight of a mysterious man in a \_\_\_\_\_ article clothing \_\_\_\_\_, who \_\_\_\_\_ verb int s \_\_\_\_\_ in the cellars. Arguing whether or not he is the \_\_\_\_\_ same alive \_\_\_\_\_, they decide to ask Joseph Buquet, a stagehand who has actually seen the \_\_\_\_\_ same alive \_\_\_\_\_ \_\_\_\_\_ Part of Body \_\_\_\_\_. Buquet describes a ghastly

sight of a verb int ing skeleton to the girls, who are then startled by a Noun Verb - Past

Tense on the wall. The antics of stagehand Florine Papillon do not amuse Joseph's brother, Simon, who

Verb - Present ends in S him off. Meanwhile, Mme. Carlotta's mother, the prima donna of the Paris Grand

Opera, barges into the managers office enraged. She has received a letter from "The same alive,"

demanding that Christine Verb - Base Form the role of Marguerite the following night, threatening

Adjective consequences if his demands are not met. Christine is in her dressing room at that moment,

speaking to a phantom voice (which the audience sees as a shadow on a wall behind the dressing room.) The

voice warns her that she will take Carlotta's Noun on Wednesday and that she is to think only of her

career and her Noun.

The following day, in a garden near the Opera House, Raoul meets Christine and asks her to Verb - Base

Form his Noun. Christine admits that she has been tutored by a divine voice, the "Spirit of

noun abs," and that it is now impossible to stop her career. Raoul tells her that he thinks someone is

playing a joke on her, and she storms off in anger.

Wednesday evening, Carlotta is Adjective and Christine takes her place in the opera. During the

performance, the managers go to Box 5 to see exactly who has taken it. The keeper of the box does not know

who it is, as she has never seen his face. The two managers enter the box and are startled to see a shadowy figure

Verb - Past Tense. They run out of the box and compose themselves, but when they enter the box again, the person

is gone. In her next performance, Christine reaches her triumph during the finale and receives a standing

verb int ing from the audience. When Raoul visits her in her dressing room, she pretends not to  
Verb - Base Form him, because unbeknownst to those in the room, the phantom voice is present. Raoul  
spends the evening outside her door, and after the others have left, just as he is about to enter, he hears the voice  
within the room. He overhears the voice make his intentions to Christine: "Soon, Christine, this same  
alive will take form and will demand your Noun!" When Christine leaves her room alone, Raoul  
breaks in to find it empty. Meanwhile, Simon finds the Part of Body of his brother hanging by the  
strangler's noose and vows vengeance. Carlotta receives another discordant note from the Phantom. Once again,  
it demands that she take ill and let Christine have her part. The managers also get a note, reiterating that if  
Christine does not sing, they will present " Random Word " in a house with a Noun on it.

The following evening, despite the same alive warnings, a defiant Carlotta appears as Marguerite. At first  
, the performance goes Adverb, but soon the same alive curse takes its effect, backstage, causing  
the great Adjective Noun to fall down onto the audience. Christine runs to her dressing room  
and is entranced by a mysterious voice through a secret door behind the mirror, descending, in a dream-like  
sequence, semi-conscious on Animal by a winding staircase into the lower depths of the Opera. She is  
then taken by gondola over a subterranean lake by the masked same alive into his lair. The  
same alive introduces himself as Erik and declares his noun abs; Christine verb int s, so  
Erik carries her to a suite fabricated for her comfort. The next day, when she awakens, she finds a note from Erik  
telling

her that she is free to come and \_\_\_\_\_ verb int \_\_\_\_\_ as she pleases, but that she must never \_\_\_\_\_ verb int \_\_\_\_\_ behind his mask. In the next room, the \_\_\_\_\_ same alive \_\_\_\_\_ is playing his composition, " \_\_\_\_\_ First Name of a Person \_\_\_\_\_ Juan \_\_\_\_\_ noun abs \_\_\_\_\_. " Christine's curiosity gets the better of her, and she sneaks up behind the \_\_\_\_\_ same alive \_\_\_\_\_ and tears off his mask, revealing his \_\_\_\_\_ Adverb \_\_\_\_\_ \_\_\_\_\_ Adjective \_\_\_\_\_ face. Enraged, the \_\_\_\_\_ same alive \_\_\_\_\_ makes his plans to hold her prisoner known. In an attempt to plead to him, he excuses her to visit her world one last time, with the condition that she never sees her \_\_\_\_\_ Noun \_\_\_\_\_ again.

Released from the underground dungeon, Christine makes a rendezvous at the annual masked-ball, which is graced with the Phantom in the guise of the 'Red-Death' from the Edgar Allan Poe short story of the same name. Raoul finds Christine and they flee to the roof of the Opera House, where she tells him everything that followed the chandelier crash. However, an unseen jealous Phantom perching on the statue of Apollo overhears them. Raoul plans to whisk Christine safely away to London following the next performance. As they leave the roof, the mysterious man with the fez approaches them. Aware that the Phantom is waiting downstairs, he leads Christine and Raoul to another exit.

The following evening, Raoul meets Christine in her dressing room. She has heard the voice of the Phantom, who has revealed that he knows their plans. Raoul has arranged for a carriage and reassures her nothing will go wrong.

During

the performance, the Phantom kidnaps Christine off the stage during a blackout. Raoul rushes to Christine's dressing room, and meets the man in the fez, who reveals himself to be Inspector Ledoux, a secret policeman who has been studying Erik's moves as the Phantom since he escaped as a prisoner from Devil's Island. Ledoux reveals the secret door in Christine's room and the two men enter the catacombs of the Opera House in an attempt to rescue Christine. Instead, they fall into the Phantom's dungeon, a torture room of his design. Philippe has also found his way into the catacombs looking for his brother, and a clanging alarm alerts the Phantom to his presence in a canoe on the lake. Phillippe is drowned by Erik, who returns to find the two men in the torture chamber. Turning a switch, the Phantom subjects the two prisoners to intense heat.

The Phantom gives Christine a choice of two levers: one shaped like a scorpion and the other like a grasshopper. One of them will save Raoul's life, but at the cost of Christine marrying Erik, while the other will blow up the Opera. Christine picks the scorpion, but it is a trick by the Phantom to "save" Raoul and Ledoux from being killed by heat -- by drowning them. Christine begs the Phantom to save Raoul, promising him anything in return, even becoming his wife. At the last second, the Phantom opens a trapdoor in his floor through which Raoul and Ledoux are saved.

A mob, led by Simon, infiltrates the Phantom's lair. As the clanging alarm sounds and the mob approaches, the Phantom attempts to flee with Christine in the carriage meant for Raoul and Christine. While Raoul saves Christine, the Phantom is pursued and killed by a mob, who throw him into the Seine River to finally drown. In a brief

epilogue, Raoul and Christine are shown on their honeymoon in Viroflay.

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