

Note from the collection of Dustin Jackson, translated by Laila Lim

These were among my master's effects, which he brought with him from Paris after the tragedy at the Opera, and which I bring with me in my retirement in the United States of America. They escaped the grasp of our unknown pursuer, who forgets that my master was also a policeman. They are plans drawn up by Erik who became fascinated by cylinder sound recording. He wanted to install recording horns secretly in the Paris Opera, in the managers' office, in the scene-shifters' area, in the foyer de la danse, but the sound quality was too primitive for his liking. So the ghost abandoned his scheme. My master said he was content, for a time, to contemplate his phonautogram, unique in the world, he said, of the American President Abraham Lincoln. That was, however, before the business with Count Philippe de Chagny that resulted in great tragedy. My master kept these plans because they said they amused him, because he thought Erik would have been appalled at the Gramophone and the bringing of opera into people's homes, rather than having to attend live opera.