

DANNY KAYE'S
"LOOK-IN" AT THE MET

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Herbert Baker

Sylvia Fine

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SHORT RUNDOWN

	<u>PAGE #</u>
1. OPENING OUTSIDE MET	(1)
2. DANNY OPENING TALK	(1)
3. ENTRANCE OF G.A.M. (GRAND ARMY OF THE MET)	(6)
4. "DEARLY BELOVED"	(8)
5. MET CHORUS SINGS TO KIDS	(9)
6. INTRODUCTION OF ROBERT MERRILL & SINGERS	(11)
7. "GOOD GUY, BAD GUY"	(16)
8. OPERATIC MELANGE	(19)
9. DANNY CONDUCTS THE ORCHESTRA	(21)
10. SPOTLIGHT	(22)
11. PROMPTER	(23)
12. TRAPDOOR	(25)
13. SPECIAL EFFECTS (SHIPS, ETC.)	(27)
14. OPERA NUMBER w/DANNY & BEVERLY SILLS	(32)
15. "BRAVOS"	(32)
16. DANNY LEAD-IN TO "LA TRAVIATA"	(33)
17. "LA TRAVIATA"	(34)
18. DANNY CLOSING	(35)

(FADE UP SHOT OF METROPOLITAN
OPERA HOUSE AT NIGHT.

THE STREET IN FRONT OF THE MET IS
CROWDED WITH OPERA-GOERS -- MOST
OF WHOM ARE DRESSED IN EVENING
CLOTHES; WITH SOME, HERE AND
THERE, IN LESS FORMAL ATTIRE.

CAMERA SWINGS OVER TO FULL SHOT
OF DANNY KAYE, RESPLENDENT IN
TOP HAT AND TAILS -- AND A BIG,
WARM, WELCOMING SMILE)

DANNY

(INDICATING CROWD)

Going to the Opera -- at the
Metropolitan Opera House. An
evening of thrilling voices
singing the inspired music of
the Masters.

During the opera season, this
is the scene every night here
at Lincoln Center in front of
the world-famous Met.

(CAMERA MOVES INSIDE. WE HEAR
ORCHESTRA PLAYING OVERTURE MUSIC)

DANNY (V.O.)

You and I are going to the Opera,
too. Oh, not tonight. Tomorrow.
Because that's where all opera
lovers come from. Tomorrow.

(DISSOLVE TO CLOSEUP OF A KID'S
FACE, FLUSHED WITH EAGER EXCITEMENT.
CAMERA PULLS BACK AND WE SEE HUNDREDS
OF KIDS POURING INTO THE MET IN THE
MORNING)

(SUPERIMPOSE MAIN TITLE AND
BILLBOARD OVER SCENE)

MUSIC: OVERTURE CONTINUES

ANNCR. (V.O.)

Texaco proudly presents "Danny
Kaye's Look-In At The Met"...
with Guest Stars Beverly Sills...
Robert Merrill... the Metropolitan
Opera Orchestra and Chorus...
and several hundred years of the
greatest music this or any side
of Heaven!

(OVERTURE FINISHES TO APPLAUSE)

(INTO: FIRST COMMERCIAL)

(FADE UP INT. METROPOLITAN OPERA HOUSE, JAMMED WITH KIDS.

THE HOUSE LIGHTS ARE UP, THE CURTAIN IS DOWN, AND AS CAMERA PANS FROM ORCHESTRA TO BALCONY, WE ARE LOOKING AT A SEA OF HAPPY, NOISY KID FACES, ALL EAGERLY AWAITING WHAT'S TO COME.

THE HOUSE LIGHTS START TO DIM, AND WE SEE THE CHANDELIERS RECEDING UP INTO THE CEILING)

ANNCR. (V.O.)

Ladies and gentlemen -- of all ages -- welcome to the Metropolitan Opera House. We have the honor and the pleasure to present --
Mr. DANNY KAYE!

(WILD ENTHUSIASTIC APPLAUSE AS DANNY KAYE ENTERS, BEAMS APPRECIATIVELY AT THE RECEPTION)

DANNY

Today we're going to learn about the Opera. And we're going to have a lot of fun doing it. Now since we are in the Metropolitan Opera House, I think you should limber up your voices. So let's start off by saying "Good morning."

AUDIENCE

(IN UNISON)

Good morning!

DANNY

(REACTS AS IF STRICKEN)

Oh, no, no, no. This is an
Opera House. Nobody speaks here.
Everyone SINGS! So, if you
please, you will sing with me --

(SINGS)

GOOD MORRRRRR-NING!

Everybody all together --

AUDIENCE

(SINGS)

GOOD MORRRRRR-NING!

DANNY

(BLISSFULLY)

Isn't that the most beautiful
thing you've ever --

(ABRUPTLY SUMS IT ALL UP)

You now know everything there is
to know about opera. Goodbye.

(TURNS AND STARTS OFF)

(STOPS, TURNS BACK)

Almost.

(COMPLIMENTS THEM)

But you see, you have already
learned the difference between
Opera and every other form of
theater.

(MORE)

DANNY (CONT'D)

Actually, opera combines every other form of theatre. Acting, ballet, orchestra, scenery, costumes, sound effects, sight effects, light effects... Do you have any idea of how many people it takes to put on an opera? Would you like to? Okay, let's do a little magic...

(CONFIDENTIALLY, AS IF THIS WOULD BE A GREAT TRICK)

When I signal, clap twice and see what happens.

(DANNY AND THE KIDS CLAP TWICE)

(THE CURTAIN SLOWLY AND MAJESTICALLY RISES... REVEALING THE BARE STAGE... WHOSE DEPTH CANNOT IMMEDIATELY BE GRASPED FROM OUT FRONT)

DANNY

(TO AUDIENCE)

Don't go 'way...

(HE TURNS AND, WITH HIS BACK TO THE AUDIENCE, BEGINS SLOWLY WALKING AWAY FROM THEM TOWARD THE REAR OF THE STAGE)

(NOTE: POSSIBLY THE TIMPANUM ACCOMPANIES EACH FOOTSTEP... LOUD AT FIRST, THEN GROWING SOFTER AS DANNY PROCEEDS FURTHER AND FURTHER UPSTAGE)

(DANNY WALKS THE EQUIVALENT OF A CITY BLOCK!)

DANNY

(FROM UPSTAGE)

You will now see the number of people it takes to put on an evening's performance of the opera for the pleasure and delight of the audience.

(DANNY BEGINS WALKING DOWNSTAGE. THE LIGHTS BRIGHTEN TO AFFORD US A BETTER VIEW.)

FROM ALL SIDES, IN GROUPS OF VARYING SIZES, THERE APPEAR THE MEMBERS OF THE ORCHESTRA, THE CHORUS, THE BALLET... THE STAGEHANDS, ELECTRICIANS, SET-BUILDERS AND COSTUME-MAKERS... IN SUM, THE CLOSE-TO-FIVE HUNDRED MEN AND WOMEN REQUIRED TO PRESENT AN OPERA AT THE MET... ALL FALLING IN LINE BEHIND DANNY IN HIS MARCH TO DOWNSTAGE CENTER)

(APPLAUSE BUILDS TO AN EXCITED OVATION)

DANNY

(INDICATING THE ARMY BEHIND HIM)

These are the ladies and gentlemen who make it possible for the opera to go on night after night, season after season. The people who build the sets, sew the costumes, man the lights and move the scenery. Plus members of the ballet, the Metropolitan Opera Chorus, and the Metropolitan Orchestra -- conducted today by my enormously gifted young friend, Mr. James Levine.

(DANNY SINGLES OUT MR. LEVINE)

(THE KIDS APPLAUD ENTHUSIASTICALLY)

(DANNY GETS A SUDDEN THOUGHT; TO KIDS)

DANNY

Hey, let's show 'em how we can sing!

(SINGS THE NOTE:)

AHHHHHHHH...

KIDS

AHHHHHHHHHH...

DANNY

We have to have a little more

volume. "Dee-a-phramma ay le mask-a."

Now everybody with me --

KIDS

(JUMPING THE GUN)

AHHHHHH...

(DANNY WHISTLES THEM QUIET)

DANNY

(BAWLS THEM OUT)

The first thing you have to learn

is to watch the conductor! Don't

sing until I give you the beat!

(CRIES IN FRUSTRATION)

(THEN GIVES THEM THE BEAT)

KIDS

AHHHHH...

DANNY

(LOOKS UP)

The balcony...

BALCONY

AHHHH...

DANNY

(TO THE BOXES)

The boxes.

BOXES

AHHHH.

DANNY

(APPROVINGLY)

Beautiful. Now we're going to do
it again, and this time when you
sing the note, I want you to hold
it as long as you can.

(GIVES THE DOWNBEAT IN TURN TO
THE THREE SECTIONS)

ORCHESTRA

AHHHHHHHH...

BALCONY

AHHHHH...

BOXES

AHHHH...

DANNY

Dearly beloved...

(EVERYONE LAUGHS)

(SOMEBODY ON STAGE TUGS AT DANNY'S
SLEEVE AND WHISPERS)

DANNY

(TO KIDS)

Well, whadda ya know.

(MORE)

DANNY (CONT'D)

Now they want to sing for you.

(TO PEOPLE ONSTAGE)

Okay.

(CONDUCTS)

With me.

CHORUS

(TO KIDS)

WE WISH YOU A HAPPY OPERA

WE WISH YOU A HAPPY OPERA

WE WISH YOU A HAPPY OPERA...

AND A DAY OUT OF SCHOOL!

(APPLAUSE)

DANNY

(TO THE ARMY ONSTAGE)

Thank you, thank you all very
much. You may leave now.

(NOBODY MAKES A MOVE)

I said thank you, you may leave
now.

(STILL NOBODY BUDGES)

(A NOTE OF PANIC)

It's okay -- you did a swell job
-- I just wanted to show the kids
out there --

(PLEADS)

Fellas, please, we have to get
on with the show. I know you like
it out here --

(SEVERAL OF THOSE ONSTAGE BEGIN
WAVING TO CAMERA, SMILING, POSING,
ETC.)

DANNY (CONT'D)

Aren't you ever going to leave?

(THEY ALL SHAKE THEIR HEADS)

Isn't there anything I can do to

make you leave?

(AGAIN THEY ALL SHAKE THEIR HEADS)

(DANNY SIGHS)

Very well... stay here then.

(TURNS TO AUDIENCE AND ANNOUNCES
LOUDLY:)

I am now going to sing an aria!

(IMMEDIATELY EVERYONE ONSTAGE MAKES
A BREAK FOR THE WINGS AND FLEES IN
ALL DIRECTIONS)

(DANNY LOOKS AFTER THEM VERY MUCH
OFFENDED -- THEN LOOKS AT THE
AUDIENCE WITH A SLY CHESHIRE CAT
SMILE. HE KNEW HOW TO GET RID OF
THEM)

DANNY

Actually, I am not going to sing --
but I'm going to introduce you to
some of the great artists here who
will.

For this is really what people come
to the opera for -- to listen to
the glorious voices singing grand
opera.

(MORE)

DANNY (CONT'D)

There are many different kinds of
voices -- all the way from the
deepest basso profundo to the
highest coloratura soprano.

First, the basso. Ladies and
gentlemen, may I present the gifted
young artist, Mr. PAUL PLESHKA.

(PAUL PLESHKA ENTERS TO APPLAUSE.
HE IS DRESSED IN STREET CLOTHES,
AS WILL BE ALL THE SINGERS AT THIS
POINT)

PAUL PLESHKA

(IN HIS LOW VOICE)

Good morning, Danny.

DANNY

(IMITATING HIM)

Good morning, Paul.

(TO AUDIENCE, IN HIS DEEPEST VOICE)

We bassos gotta stick together.

(RESUMES IN NORMAL VOICE)

And for the baritone, we are
fortunate to have one of the truly
great stars of the Met and of the
world -- my very good friend, Mr.

ROBERT MERRILL.

(BOB MERRILL ENTERS TO APPLAUSE)

BOB

(SINGS)

Thank you, thank you.

DANNY

(SINGS)

Thank you, thank you.

BOB

(SINGS, TOPPING HIM)

Thank you.

DANNY

(SINGS, TOPPING BOB)

Thank you.

BOB

(SINGS EVEN GRANDER)

Tha-a-a-nk... you!

DANNY

(SINGS VERY GRAND)

Tha - oh, tha - thank you!

DANNY & BOB

(HARMONIZING TOGETHER)

Thank you.

(APPLAUSE)

DANNY

(TO AUDIENCE)

The next voice up the scale is
the tenor. And, boy, do we have
a tenor for you today.

(LOOKS ANXIOUSLY O.S.)

Do we have a tenor for them today?

(EAGERLY)

We do? Him? Oh, great!

(MORE)

DANNY (CONT'D)

(TO AUDIENCE)

One of the finest young tenors ever
to sing at the Met, Mr. D. GUISEPPE.

(MR. GUISEPPE ENTERS TO APPLAUSE)

(DANNY TALKS IN HIS SHUBERT TENOR)

Welcome to our show, Signor Guiseppe.
I am happy you could come.

D. GUISEPPE

(WHO, NATURALLY, SPEAKS AS A TENOR)

I am happy I am here.

DANNY

(STILL TENOR)

I am happy you are happy.

D. GUISEPPE

(SINGS LYRICALLY - HIGHEST NOTES)

Thank you.

DANNY

Oh, no, I give up. You win.

(TO AUDIENCE)

Now we come to the ladies -- with
their beautiful soprano voices.
First we will meet a magnificent
mezzo-soprano. That's the voice
between contralto and lyric. It's
in the middle. Mezzo is Italian
for middle.

(MORE)

DANNY (CONT'D)

(POINTING TOWARD AUDIENCE)

Like between the orchestra and
balcony is the mezzo-noon.

(GIGGLES)

And today we are fortunate in
having with us one of the Met's
great mezzo-noonens. I mean
mezzo-sopranos. Ladies and
gentlemen, Miss SHIRLEY VERRITT!

(SHIRLEY VERRITT ENTERS TO APPLAUSE)

SHIRLEY VERRITT

(SMILES AT DANNY, SINGS)

Ah, Maestro.

DANNY

(BOWS, SINGS)

Ah, Mezzo.

SHIRLEY VERRITT

(SEES MERRILL, DELIGHTED, SINGS)

Ah, Merrill!

BOB MERRILL

(SINGS)

Ah, Mamma!

(STEPS FORWARD, HUGS SHIRLEY WHO
NOW STANDS BETWEEN MERRILL & DANNY)

DANNY

(TO KIDS)

See? She's a Mezzo. Always in
the middle.

(BOB LEADS SHIRLEY TO THE OTHERS)

DANNY (CONT'D)

Now we come to the highest voice
of all -- the lyric soprano. And
we are fortunate indeed to welcome
one of the Met's loveliest lyric
sopranos, Miss EILEEN BLEGAN!

(MISS BLEGAN ENTERS TO APPLAUSE)

It's a great great pleasure to have
you here.

MISS BLEGAN

(SINGING HER HIGHEST NOTES)

Thank - YOU!

PAUL PLESHKA

(IN AWE, AND HIS DEEPEST VOICE)

Wow!

DANNY

(TO AUDIENCE)

So here they are -- the voices
that bring you the stories and
the excitement of opera.
And believe me, opera can be as
exciting as anything you've ever
seen on television.

BOB MERRILL

(SMILES, STEPS FORWARD)

I was on the Ed Sullivan Show 43
times.

(DANNY LOOKS AT BOB, BOB LOOKS AT
DANNY, BOB STEPS BACK TO HIS FORMER
PLACE)

(DANNY RESUMES AS IF BOB HAD NOT
INTERRUPTED:)

DANNY

Because opera is filled with
suspense and terror and murder.
Like "Kojak." And love. Like
"Rhoda." And there's yelling
and screaming and fighting. Just
like "All in the Family." And
each type of voice usually plays
a certain kind of character.
For example, the Bass is nearly
always the villain.

PAUL PLESHKA

(SINGS AD LIB)

I'M THE BAD GUY!

DANNY

And the Tenor is always the hero.

D. GUISEPPE

(SINGS PROUDLY)

I'M THE GOOD GUY!

DANNY

And the Soprano is always in love
with the tenor.

MISS BLEGAN

(INDICATES TENOR, SINGS)

I DIG HIM!

DANNY

Now the Baritone is usually her
father.

BOB

(SINGS DISGUSTEDLY)

WHAT DOES SHE KNOW!

DANNY

Many times the Mezzo is also in
love with the tenor.

SHIRLEY

(INDICATES TENOR, SINGS)

I ALSO DIG HIM...

(INDICATES BLEGAN)

BUT HIGH NOTE GETS HIM!

DANNY

(TO AUDIENCE)

And so they begin plotting and
scheming and get into terrible
fights with each other... The
Mezzo says if I can't have the
Tenor, you can't have him either
-- and the Soprano says just a
minute, he loves me and I love
him -- and the Tenor pipes up:

("TENOR" VOICE)

"That's right. I love her and
you stay out of it."

(MORE)

DANNY (CONT'D)

(DEEPER VOICE)

And the Bass steps in and says:

(DEEPEST VOICE)

"I hate all of you." And he takes
out his sword.

(NORMAL VOICE)

And the Baritone says to his
daughter maybe you should find
another fella. And the soprano
replies you cannot come between
us. And the baritone says don't
sing fresh to your father!
And one thing leads to another
and pretty soon they're fighting
duels and poisoning each other and
committing Hari-Kari -- and out of
all this indescribable carrying-on
comes the most glorious music in
the world!

(FINISHES A LITTLE OUT OF BREATH)

And you're going to hear some of
it right now. Songs from operas
that we've become almost as familiar
with as the songs on the so-called
charts. You've heard of Tops in Pops?
We'll call it -- Tops in Ops!

MUSIC: OPERATIC MELANGE

(DANNY JOINS THE SINGERS, AND SEATED
ON STOOLS THE SIX OF THEM SING A
GROUP OF THE MOST FAMOUS OPERATIC
SELECTIONS)

(APPLAUSE)

(THE SINGERS EXIT ON THE APPLAUSE,
AND DANNY IS ONCE AGAIN ALONE ON
STAGE)

DANNY

(TO AUDIENCE)

Weren't they wonderful?

And how about this orchestra?

(APPLAUSE)

(ON AN IMPULSE, DANNY RUNS DOWN TO
THE ORCHESTRA TO SHAKE HANDS WITH
JIMMY LEVINE AND TO CONGRATULATE
THE MUSICIANS)

DANNY

(TO JIMMY, SOLEMNLY)

James, I could not have conducted
this orchestra better myself.

JIMMY

Oh, sure you could.

DANNY

You really think so?

JIMMY

No.

(PAUSE)

But you can try.

(HANDS DANNY THE BATON. DANNY
LOOKS AT IT, THRILLED)

DANNY

("HUMBLY")

Me? Oh, no, I couldn't. I mean

-- me conduct the Metropolitan

Orchestra?

JIMMY

Well, if you're too chicken...

(REACHES FOR BATON. FAT CHANCE!
DANNY WHIRLS TO THE PODIUM, SHOUTS
COMMANDS TO THE ORCHESTRA, AND IS
OFF AND RUNNING)

MUSIC: DANNY CONDUCTS THE ORCHESTRA

(THE SEQUENCE DEVELOPS INTO A
BATTLE BETWEEN DANNY AND JIMMY
FOR THE BATON... ENDING WITH EACH
CONDUCTING ONE HALF OF THE
ORCHESTRA IN A FURIOUS FINALE)

(APPLAUSE)

(AFTER EMBRACING JIMMY AND APPLAUDING
THE ORCHESTRA, DANNY RUNS BACK UP TO
THE STAGE)

DANNY

Now that we've heard the music of
the opera, it's time for a look at
the magic of the opera. Although
the music is the magic. But the
magic of the music needs the magic
of the magic. Is that clear?

(SMILES)

Let me shed a little light on the
subject. In this case, the
Spotlight.

(INDICATES THE SPOTLIGHT)

The Spotlight tells the audience
where to look.

(MORE)

DANNY (CONT'D)

And without it --

(HIS SPOTLIGHT SUDDENLY GOES OFF,
LEAVING HIM IN DARKNESS)

Where did everybody go?

(HIS SPOTLIGHT COMES BACK ON)

Oh, there you are.

See how important it is?

(STARTS TO WALK, SPOT FOLLOWS)

The Spotlight is a performer's
best friend. It must follow him
everywhere. It's like a little
puppy.

(WALKS, BECKONS SPOTLIGHT)

Here, Spot -- here, Spot.

(SPOTLIGHT SCOOTs OVER TO HIM)

Heel!

(SPOT STOPS OBEDIENTLY)

Good Spot.

(CONTINUES WALKING)

The Spotlight is really very
understanding. It can change
colors to fit your every mood.

If you're angry...

(SPOT TURNS RED)

If you're sad...

(SPOT TURNS BLUE)

If you're happy...

(MORE)

(SPOT TURNS BRIGHT)

DANNY (CONT'D)

Or if a pretty girl comes along.

(SPOT TURNS PINK)

A Spotlight is so understanding.

(STARTS UPSTAGE, TO AUDIENCE)

In addition to lights, an opera
has to have all kinds of special
effects and --

(HE PASSES THE PROMPTER'S BOX,
STOPS, DOES A "TAKE")

(TO AUDIENCE)

There's a man in there. Honest.

(TO HIDDEN PROMPTER)

Sir, would you show them I'm not
lying?

(PROMPTER CAUTIOUSLY POKES HIS
HEAD OUT, SQUINTS AT AUDIENCE)

See? I told you.

(TO THE PROMPTER)

Is this your office?

PROMPTER

In a way.

DANNY

You have a secretary in there?

PROMPTER

(QUICKLY)

No.

DANNY

(LAUGHS, TO AUDIENCE)

Actually this gentleman is the Prompter. Would you like to know what the Prompter does? Well, sometimes the artists have to change costumes in a hurry, and his real job is to tell a singer when his costume is not zipped.

(STARES AT AUDIENCE SIGNIFICANTLY)

If you know what I mean.

That's why he's called the Prompter.

"Prompt" means "right away."

(SUDDENLY YELLS)

Quick -- Button Up!

(TO PROMPTER)

Thank you.

(PROMPTER DISAPPEARS BACK INTO BOX)

(DANNY STARTS AWAY, THEN PAUSES, PERPLEXED)

DANNY

Now let's see... where was I?

What was I talking about?

(PROMPTER POKES HIS HEAD OUT AGAIN)

PROMPTER

You were going to tell them about special effects.

DANNY

(SMILES)

Oh, yes, yes -- thank you very
much.

(PAUSES)

How are my pants?

PROMPTER

S'all right.

DANNY

(AS WENCES)

Close de door.

(PROMPTER DISAPPEARS AGAIN)

(DANNY RESUMES WALKING, TALKING
TO KIDS)

An opera often uses all kinds of
effects -- lighting effects, sound
effects, visual effects.

(COMES TO A STOP)

I'm standing on one right now.

It's a trapdoor. Y'see, sometimes
the Tenor has to hide. From the
Basso -- from the Baritone -- and
sometimes from the audience. So
a trapdoor is very useful. You
can go down a hero and come up a
villain. I'll show you.

(CALLS UP)

Can I have a "hero" light, please.

(HE IS PROMPTLY BATHED IN A
BRIGHT HERO LIGHT)

(AND SLOWLY DANNY SINKS DOWN
OUT OF SIGHT... A PAUSE... AND
THEN SLOWLY DANNY RISES AGAIN,
NOW A "HORRIFYING" SIGHT IN A
GREEN VILLAIN LIGHT)

(APPLAUSE)

(RESUME NORMAL LIGHTING)

(DANNY CONTINUES WALKING)

DANNY (CONT'D)

Now sometimes an opera might
require seeing the entire
Polynesian Navy on stage.
The Met can do that, too.

(STOP TAPE)

(THREE SHIPS APPEAR UPSTAGE)

(APPLAUSE)

DANNY (CONT'D)

It's a small Navy.

(THOUGHTFULLY)

I don't recall the exact opera
this was, but I do remember...
it was a cool moonlit tropical
evening...

(SHIPS BEGIN TO MOVE)

... the stars were out...

(STARS APPEAR)

A handsome native warrior was
paddling his canoe in the lagoon...
He's right behind that ship so you
can't see him. Suddenly, on the
bow of the ship he saw this beautiful
Polynesian maiden with long black
raven hair and she was combing her
hair with a piece of coral... and
her scalp was bleeding. He was
totally stunned by her beauty -- the
most radiantly lovely maiden he had
ever seen. He took one look at her
and his heart stopped. And he died.
When he recovered... he started
paddling over to her.

(MORE)

DANNY (CONT'D)

But, in the meantime, storm clouds
came up!

(STORM CLOUDS APPEAR)

There was lightning!

(LIGHTNING IS SEEN)

It thundered!

(THUNDER IS HEARD)

He was tossed about by the waves,
trying to rescue the beautiful
maiden from the storm. But finally
the storm clears and it is again
the beautiful night. But what have
we here, enemy ships -- and we are
in the midst of a full-fledged naval
battle. They fire on our ships.
Our ship catches fire. And what has
happened to our beautiful maiden
sitting on the ship?... She can no
longer see the handsome warrior.
And her heart sinks.
And so do the ships.

(THE SHIPS SINK)

(APPLAUSE)

(THE CURTAIN FALLS. DANNY STEPS
DOWN IN FRONT OF IT)

DANNY

(WISTFULLY)

I will now make a confession to you.

(MORE)

DANNY (CONT'D)

I've always wanted to be an opera singer.

(BITES LOWER LIP)

Yes... it's true. I've always wanted to stand in the center of the stage with a beautiful coloratura soprano and sing a romantic duet. Just the two of us.

(BEVERLY SILLS ENTERS CARRYING A SHEET OF MUSIC)

BEVERLY

Oh, Danny...?

DANNY

Yes...?

(HE TURNS, SEES BEVERLY SILLS, AND DOES AN EDDIE CANTOR "TAKE")

Beverly Sills! What are YOU doing here?

(THE UTTER ABSURDITY OF THE LINE MAKES THEM BOTH LAUGH, AND AS DANNY RUNS TO EMBRACE HER, THERE IS, OF COURSE, TREMENDOUS APPLAUSE FOR MISS SILLS)

DANNY

(TO KIDS)

I am deeply honored to have right here on this stage one of the greatest coloratura sopranos of all time. And a very dear friend.

(MORE)

(SHE SMILES, KISSES DANNY ON THE CHEEK, WHICH CAUSES HIM TO REACT VERY "BASHFULLY")

DANNY (CONT'D)

And now that you're here, Beverly,
why don't you explain to us exactly
what "coloratura" means?

BEVERLY

(TURNS TO AUDIENCE, SMILES)

"Coloratura" means never having to
say you're sorry.

DANNY

Right on!

BEVERLY

(NODS)

That's right. "Coloratura" is
actually a style of singing -- the
dictionary calls it a series of
rapid runs and trills -- where you
sort of run the notes right on.

DANNY

Could you demonstrate?

(BEVERLY DEMONSTRATES BRIEFLY)

DANNY

You can't put that in a dictionary.

(ADMIRINGLY)

My, my... a little home town girl,
born right here in New York, and
you've appeared before Presidents,
Royalty, the elite of the world.

(MORE)

DANNY (CONT'D)

I guess it just proves that a
coloratura travels in the highest
circles.

(SMILES PROUDLY AT HIS LITTLE JOKE)

(BEVERLY WINCES AT IT, FANS
HERSELF WITH THE SONG SHEET)

DANNY

(INDICATES SONG SHEET)

Whatcha got there?

BEVERLY

Well... I couldn't help overhear
what you were saying about wanting
to sing a duet.

DANNY

(SUDDENLY EAGER)

Yes...?

BEVERLY

And I happened to find this aria
in an old trunk...

DANNY

(EAGERLY)

Yes, yes...?

BEVERLY

And it just happens to have a
marvelous part for the Tenor...

DANNY

(EAGERLY)

Yes, yes, yes...?

BEVERLY

And I was wondering -- would you
care to sing it with me?

DANNY

Absolutely not!

(THEN:)

Would I!

(GRABS MUSIC SHEET)

It's my life's dream come true!

MUSIC: "THE OPERA NUMBER"

(APPLAUSE)

(AFTER BEVERLY SILLS EXITS AND
THE APPLAUSE SUBSIDES:)

DANNY

There's one more thing about
opera I forgot to mention.

When you like something, you
don't just applaud. You're
supposed to yell "Bravo!"

Let's hear you try it.

AUDIENCE

(YELLING)

Bravo! Bravo!

(DANNY MOTIONS FOR LESS -- THEN MORE --
PRACTICALLY CONDUCTING THE OVATION.
FINALLY WHISTLES TO CUT IT SHORT)

DANNY

(GROWING SERIOUS)

And now the time has come to put it all together. Now that you have learned something about the music, the voices, the lighting, the different effects, we're going to show you a scene from an opera exactly as it is performed on this stage at the Met during the season.

(STARTING TO SET THE SCENE FOR THEM)

So just imagine this is evening, and you are at a performance of Verdi's renowned opera, "La Traviata."

(SMILES)

You young gentlemen are dressed in elegant tuxedos, and you young ladies are wearing beautiful evening gowns.

(PAUSES)

When the curtain rises you will find yourselves in a lavishly furnished salon in Paris, in the midst of a gay and brilliant party being given by one of Paris's most famous beauties, Violetta Valery.

Everyone is having a marvelous time -- including you.

(MORE)

DANNY (CONT'D)

As the party continues, Violetta is introduced to a handsome gentleman named Alfredo who, although he has never met Violetta before, is deeply in love with her. This often happens in opera.

Alfredo is asked to sing and he bursts into a joyful song called "Libiamo." As he sings the praises of wine, wit, and beauty, Violetta and then all the guests gaily join in.

(A NOTE OF EXCITEMENT)

And now the house lights dim -- the music starts -- the curtain slowly rises -- and you see and hear --

(DISSOLVE TO "LA TRAVIATA," OPENING SCENE, IN FULL COSTUME AND WITH FULL PERFORMANCE)

MUSIC: VERDI'S "LA TRAVIATA"

(APPLAUSE)

(DISSOLVE BACK TO DANNY IN "ONE")

DANNY

And so on this festive note, I bid
you all a very fond and affectionate
good afternoon. You've been a
delight to chat with -- and I hope
you had a good time, too.

I hope also that we have shown you
some portion of what opera can be...
The kind of magic that has gone on
for hundreds and hundreds of years...
The kind that will continue on, in
spite of everything that changes in
our society, for it is the magic
that makes theater -- all kinds of
theater -- one of the great havens
in the world to come to.

(SMILES)

Be careful when you leave here.
Don't run, don't crowd. It's all
right to bring down the house when
you're on the stage, but not when
you're running out the door.
We look to see you back here again
and again in the years to come.
As a matter of fact, why wait?

(MORE)

DANNY (CONT'D)

Why not take your parents by the hand some evening and bring them to the opera. You never can tell -- they might like it. And now will you join me in applauding the wonderful people who made this afternoon possible.

(KIDS START APPLAUDING)

All our great guest stars -- Jimmy Levine and the Metropolitan Opera Orchestra -- the Metropolitan Chorus -- the stagehands, technicians, the staff of the Metropolitan Opera House. Texaco -- and, of course -- Giuseppe Verdi -- Giacomo Puccini -- Georges Bizet -- Charles Gounod --

(APPLAUSE BUILDS AND CONTINUES)

(CREDITS BEGIN TO ROLL -- WITH DANNY STILL NAMING ALL THE GREAT COMPOSERS OF OPERA)

(FADE OUT)

SHOW CREDITS

Executive Producer
SYLVIA FINE KAYE

Produced by
BERNARD ROTHMAN
JACK WOHL
and
HERB BONIS

Directed by
ROBERT SCHEERER

Associate Producer
HARRY ZIPPER

Written by
HERBERT BAKER

SYLVIA FINE KAYE

Costumes designed by

Production Manager

Production Coordinator

Assistant to the Producer

Production Assistant

Stage Manager

Lighting Director

Technical Director

Associate Director

Audio

Make-up

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DANNY TALK & INTRO GRAND ARMY OF THE MET.INTRO GRAND ARMY OF THE MET.

DANNY:

Now, with all of this, with all
 that you will be seeing today, with
 all the scenery that goes on, all the
 special effects, all the musicians,
 all the people who create the costumes,
 put on the makeup, everybody involved...
 do you have any notion of how many
 people it takes to put on an opera?
 Nine people?...Yes, that's almost
 right...nine people. Would you
 like for me to show you some magic?

(AUDIENCE RESPONDS)

DANNY:

I don't hear you...

AUDIENCE:

YES.....

DANNY:

Okay, I will show you some magic...
 Now, when I say one, two, I want
 you to go...pop, pop...Not yet,
 not yet...not yet! Now, this will
 begin it, okay...with me...one, two...
 clap, clap. (APPLAUSE)

DANNY:

Do you know that is a block and
 a half long? So, don't go away

INTRO GRAND ARMY OF THE MET.

DANNY: (CONT.)

I will be with you in a little
while...

(DANNY YODLES)

DANNY:

One block and a half long...isn't
that remarkable. Huh?

(APPLAUSE)

DANNY:

Alright, now...here we go. We
will show you all the way down
what it takes to put an opera
together.

(DANNY WHISTLES A SIGNAL)

DANNY:

There we go....

Hey, hey, hey....

(DANNY WHISTLES)

(APPLAUSE)

DANNY:

Isn't that marvelous...

(DANNY SINGS)

GOOD MORRR -- NING!

DANNY:

Ladies and gentlemen, you are
infinitely more talented. Did you
see what I just did? Now, would
you like me to explain something

INTRO GRAND ARMY OF THE MET.

DANNY: (CONT.)

to you that these young, incredible
voices do?

(DANNY SINGS)

GOOD MORNING!

AUDIENCE:

GOOD MORR - NING!

DANNY:

Well? Give me a little stool
here, O.Z..... Ladies and
gentlemen, the Executive Stage
Manager of the Metropolitan
Opera, O.Z. HAWKINS.
Then, of course, we have...

(MUSIC: "WE WISH YOU A MERRY CHRISTMAS")

DANNY & MET. (A CAPELLA)

WE WISH YOU A HAPPY OPERA
WE WISH YOU A HAPPY OPERA
WE WISH YOU A HAPPY OPERA
AND A DAY OUT OF SCHOOL!

(ENTHUSIASTIC APPLAUSE)

DANNY:

Bravo...Bravo!....Young friends,
these are the people I told you
about before who are responsible
for putting on the shows here at the
Metropolitan...people who make the
costumes, design the scenery, sew

INTRO GRAND ARMY OF THE MET.

DANNY: (CONT.)

the clothes, make up the people
and move the scenery and work the
lights and the whole Metropolitan
Ballet Company, the whole Metropolitan
Chorus and the whole Metropolitan
Orchestra...all under the brilliant
direction of my young, very gifted
friend, Mr. James Levine.

(APPLAUSE)

DANNY:

Now, ladies and gentlemen, you are
very kind and I want to thank you
very much for having done your job
so superbly. Now, if you will excuse
me, I have something to do with the
children, so if you will all leave
quietly, we will go on with the
thing.....Now, in the basic...

(LAUGH)

DANNY:

Thank you very much. It was very
kind of you to come out and we
do hope you had a pleasant morning,
but I, I won't need you anymore now,
so I just...I just want to work with
the children and thank you very much...
so, if you will....

(LAUGH)

INTRO GRAND ARMY OF THE MET.

DANNY: (CONT.)

Now, in the fall of...will you
please leave? I have something
to do with the children. Thank
you very much...

(LAUGH)

DANNY:

Ladies and gentlemen, I will now
sing an aria...

(THEY ALL EXIT)

(APPLAUSE)

DANNY:

You are probably aware that there
are many kinds of voices in opera...
In the male range, for instance, there
is the base voice, which is low...
and the baritone, which is kind of
in the middle and the tenor, who
sings on top. And in the soprano...
in the lady department...we have the
sopranos. We have lyric sopranos,
mezzo sopranos, coloratura sopranos,
and now, I would like for you to meet
some extraordinary people. Ladies
and gentlemen... MR. JAMES MORRIS...
Jimmy... (APPLAUSE)

INTRO METROPOLITAN OPERA STARS

DANNY: (SINGING)

GOOD MORNING, JAMES.

~~JAMES~~ JAMES: (SINGING)

GOOD MORNING, DANNY.

DANNY:

That is a base which you heard that
"Good Morning, Danny"...very, very
good. Well, not quite that low.
A young man who has been a star of
the Metropolitan for many, many
years...a remarkable baritone...

MR. ROBERT MERRILL.

(APPLAUSE)

DANNY:

Roberto!

(DANNY SINGS)

GOOD MORNING.

(ROBERT SINGS)

GOOD MORNING.

(DANNY SINGS)

GOOD MORNING.

(ROBERT SINGS)

GOOD MORNING.

DANNY:

Bravo!.....Now, a fellow who
sings in the realm of the astronauts...

ENRICO DIGUISEPPE.

(APPLAUSE)

INTRO METROPOLITAN OPERA STARS(ENRICO SINGS)

GOOD MORNING.

DANNY:

There we are...

(APPLAUSE)

DANNY:

A lovely mezzo...MISS ROSALIND

ELIAS...Ros,

(APPLAUSE)

(DANNY SINGS)

GOOD MORNING.

(ROSALIND SINGS)

GOOD MORRRRRRRRR -- NING!

DANNY:

Yea! She's a lady base. Now,

now we have the ones that travel

around with the tenor up in the

rarified air...a lovely coloratura...

JUDITH BLEGEN....wa, to, to, to...

Judy...

(APPLAUSE)

JUDY:

AH, AH, AH, AH, AH...

(APPLAUSE)

DANNY:

Now, as you know, opera has a

beginning, a middle and some times

an end ...

(LAUGH)

and to start our demonstration

of different kinds of voices, you will

INTO "OPERATIC DEMONSTRATION"

DANNY: (CONT.)

hear excerpts of arias that I
think you will recognize. You are
familiar with "The Tops in Pops"?
Huh? Well, we are going to have
"Tops in Ops"...

(LAUGH)

DANNY:

To begin our prologue, Mr. Prologo
himself, ROBERT MERRILL....

(APPLAUSE)