

April 2, 1974

SCENARIO FOR LOOK-IN, (Monday, April 1, 1974)

House lights out, chandeliers up. Osie Hawkins' voice announces Chapin, who presents Danny Kaye.

Kaye enters from stage right. Spotlight. Sings "good morning." Has audience answer back, then sing back. Then has them sing good morning starting with top balcony then lower levels joining in. Talks about different kinds of theatres and illustrates; dance, mime, Shakespeare, singing. Says all these elements are part of opera and that Metropolitan has greatest singers and orchestra. Introduces Osie Hawkins. Tells how many people necessary for running a theatre.

Introduces Osie. Asks him to prepare magic. Curtain opens revealing black stage. Asks audience if they would like to make magic. Kaye asks this several times and conducts answers back loud, soft, softer, etc. Tells them when he gives signal to clap hands twice; they do and stage lights come on. Kaye walks to rear wall of stage, yodeling, turns and starts coming downstage with Company following him from wings. Kaye conducts back and forth with Company and audience singing "Happy April Fools' Day". Kaye dismisses the Company, has children try to help him off stool but he can't move. Finally they get him down and help him offstage.

Kaye comes downstage, stage is darkened while piano and stools are moved on...Kaye introduces Rudy and talks about spotlight, which is a singer's best friend. It grows up with him, it can be made any size, fools with spotlight circle on proscenium like a ball, then has spotlight follow him like a puppy. During this time Orchestra goes to pit.

Orchestra tunes up, gives "A", Kaye has them sing "A" like instruments. Kaye gives little funny talk of orchestra then conducts Dance of the Hours. Introduces James Levine, they do double conductor routine with Largo, each taking half the orchestra, changing sides, dancing, etc. While Largo going on, Kaye goes to stage, talks to Petronio, introduces him, does routine of how prompter helps singer; explains his job is to check everyone's buttons, does imitation of singer; being told his fly is down.

Singers enter, Kaye introduces them; explains what bass voice is; singers give short demonstrations:

- 1) Paul Plishka: bass scale
- 2) John Reardon: Baritone scale
- 3) Betsy Norden: colortura, "Caro Nome" cadenza
- 4) Jean Kraft: Mezzo, "FILLE" aria
- 5) Christine Weidinger: Lyric soprano; scale
- 6) David Holloway starts "Se Vuol Balare: - then all sing it
- 7) Reardon & Guarrera "Toreador" - Bull fight routine, all join in
- 8) Dobriansky, Morris, Plishka "Notte e Giorno"

(Alstedt not at this Look-In... ITALIANA dropped.

Singers go off, Kaye says is preparing surprise and Osie will talke about stage equipment until he returns. Osie explains stage elevators, BUTTERFLY set comes up with Kaye in Japanese outfit (AXT II) ford Japanese routine. As set goes down, Kaye has audience immitate whrilling sound to :help get the set down".

Spotlight routine: Hero, villian, &rap door routine. OTELLO ships are set.

Stage effects routine: Cruise ship story, thunder, lighting, rocking boats, ITALIANA mortar, fire effects, boats sinks.

Shows rigginf of snow-bag as everyone sings "Jingle Bells"

Demonstration of spritzer. Shows how you sing with and without spritzer.

BOHEME Act II set appears on wagon. Kaye introduces principals and gives funny plot summary

BOHEME Act II performance.

Curtain calls for Artists, Kaye comes out, sits on prompter's box, gives closing remarks: (Bring your parents, they may enjoy it)

END