

(1) \*\*RE-TAKE SHOOT\*\*



ACT, ITEM #6  
OPENING INTRODUCTION  
(Sylvia Fine Kaye)

(STANDING)

SYLVIA

Good evening. My name is Sylvia Fine - and some -  
times I am. Other times I just throw my hands up -  
and wait to see if <sup>who</sup> ~~if anyone~~ will catch them.

Tonight we're going to investigate the origins of  
musical comedy with sets, costumes and  
orchestrations as close to the original shows as  
possible. We call it the Spark and the Glue. The  
"spark" being what started it and the "glue" what  
made it stick and become our only indigenous art  
form. Anyhow, the song you just almost heard was  
part of the "spark",-the title song from "Leave It  
To Jane" - and if it weren't for Gilbert and  
Sullivan, who did not write it, it never would have  
been written.

*Nozart, insert*

To begin at the beginning, Gilbert and Sullivan  
were the grandparents of musical comedy - not  
vaudeville, burlesque, minstrel shows or  
"the Black Crook", produced in 1866, which has often  
been mistakenly called the first musical comedy.  
Actually it was no more than a shotgun wedding between  
a German melodrama and French Ballet Company  
whose theatre had burned down. And it became a wildly  
successful extravaganza featuring overdone scenery,  
underdone costumes and overweight girls.

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

ACT, ITEM #6  
OPENING INTRODUCTION  
(Cont'd)

*HMS*  
Anyhow it took from 1878 when *HMS Pinafore*

SYLVIA (CONT'D)

But it took from 1878 when Gilbert and Sullivan's "HMS" Pinafore, - I know it's H.M.S. Pinafore, but I like to say "HMS" Pinafore, *A* took America by storm, until 1917 for anyone to figure out their secret - although it was as plain as the nose on Gilbert's face, - which was pretty plain.

(1)

*Q*  
For the first time anywhere lyrics were as *graphics* important as music, - music of style and quality. And lyrics that were witty, literate, lyric and satiric and if you think this is a panegyric it is. *audience shot*

*stand/sit*

*1*  
In grand opera, music is alone in first place, hands down, tonsils up - and everybody dies. The more people that die the grander the opera. Then there is comic opera, - everybody dies, but they die happy. And in those all-day Wagner operas everybody dies, - including the people in the audience who forgot to bring lunch.

*1*  
*RE*

*ACTUALLY 100 YEARS EARLIER*  
In the late 18th century *MOZART*, before he won all those Academy Awards, *LAID THE GROUNDWORK FOR G&S & THEREFORE M.C.* took a quantum leap for musical theatre *BY TRYING* by writing a delightful kind of Upstairs-

(MORE)

SYLVIA (CONT'D)

① Downstairs Drawing Room Opera. ~~I'm talking, of course, about no less than~~ "The Marriage of Figaro", and "Cosi Fan Tutti" which I have been known to call "Tutti's cozy fanny" with no disrespect.

Although the style was adopted by Rossini, and then adapted by Offenbach, too often to suit me, Gilbert and Sullivan were much closer in style and spirit to Mozart.

STET

~~In a Gilbert and Sullivan score, as in Mozart, in addition to a hit song like "Poor Little Buttercup", even the plot songs were catchy.~~

① Let's demonstrate with a little plot song from "The Mikado". ~~So~~ "Here's a Howdy Do" sung by Christine Andreas - Broadway star of "On Your Toes", Clive Revell - star of the Broadway production of "Irma La Douce" and "Oliver", and Peter Noone - and if you don't recognize Peter behind the Japanese make-up, he's Herman of "Herman's Hermits".

(INTO: "HERE'S A HOWDY DO")

ACT , ITEM #8  
INTRO "THEY DIDN'T  
BELIEVE ME"  
(Sylvia Fine Kaye)

(SITTING)

SYLVIA

For the next forty years <sup>STUDIO</sup> there was a world-  
class epidemic of operetta. Music was still  
alone in first place, but tho' the lyrics were  
in English, it was very hard to tell, because  
most of the actors - a term I use loosely, were  
opera stars manque who sang in a language I  
call "Singers' English". So that "I love you"  
became "Ah Lahve Yeu". One of my favorites is  
the great V. Herbert song written in a throat  
specialists office - "Aaah sweet mystery of life  
at last I've found you, aaah". It was not until  
musical comedy came along that the lyrics and music  
became all of a piece. And the music punctuates  
the lyric with invisible commas, periods and  
parentheses. But it's really only when it's  
done wrong that it is noticeable.

(PICK UP HERE) (AFTER GRAPHIC SHEET MUSIC)

I used to hear my mother, when I was a child,  
sing a World War I song called - "Til We Meet  
Again" - try as I might I just could never  
understand the first line.

(PLAY & SING AT PIANO)

SMILE THE WHILE I KISS YOU SAT-A-DOO?

What is a satadoo? It's the day after,

(MORE)

3

ACT , ITEM #8  
INTRO THEY DIDN'T  
BELIEVE ME"  
(Cont'd)

SYLVIA (CONT'D)

Fri-da-doo. Years passed - I was a mother myself when I figured it out. It could only work in 4/4 time. ~~In 3/4 time in which it's written the accent is on the wrong syllable and you hear "Sat-a-Doo. In 2/4 or 4/4, the music would put the accent on the right syllable.~~ Smile the while I kiss you, Sad Adieu. Sad Adieu, adyew being Tin Pan Alley for the French Adieu, which rhymes with Ah Love Yeu and we're back in operetta in 1911.

~~(END PICK UP HERE)~~

But on a Sat-a-doo in 1914, to be exact, we heard the first sound of a new kind of music, that would dominate theatre for the next fifty years. It was interpolated into "The Girl From Utah", and in a world of whirling waltzes, it was a love song that came out of left field, - with a built in fox trot beat - and a lovely, limpid, declarative melody that has proved to be timeless. It was written by the comparatively unknown Jerome Kern. And it will be sung for us by the Broadway star of "Fanny", and "The Girl Who Came to Supper".....Florence Henderson.

(INTO: "THEY DIDN'T BELIEVE ME")

(2) \*\*RE-TAKE SHOOT\*\*

11C

ACT , ITEM #8  
INTRO "THEY DIDN'T  
BELIEVE ME"  
(Cont'd)

(SITTING)

SYLVIA (Cont'd)

It was interpolated into "The Girl From Utah", and in a world of whirling waltzes, it was a love song that came out of left field, - with a built in fox trot beat - and a lovely, limpid, declarative melody that has proved to be timelss. It was written by the comparatively unknown Jerome Kern. And it will be sung for us by the Broadway star of "Fanny", and "The Girl Who Came to Supper"..... Florence Henderson.

(INTO: "THEY DIDN'T BELIEVE ME")

ACT , ITEM#10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Sylvia Fine Kaye)

(STANDING)

SYLVIA

So there we have the first ingredient of what would become musical comedy - the rest would be taken care of by two accidents, a brainwave and a little trial and error.

The first accident - The smallest theatre in New York with only 299 seats was empty. The brainwave - Elizabeth Marbury, a fine literary agent, had an idea. How about a very small musical show with a very small chorus, a very small orchestra and a very small cast. And to write it? A very small man, - with a very big talent, Jerome Kern. A young man who wanted to do something new - ~~AND DO~~ modern musicals about ordinary people with songs fitted naturally into the plot. Goodbye royalty in disguise and castles on the Rhine! Hello boy meets girl on the Staten Island Ferry! And to write the book? Guy Bolton. And to write the lyrics? Anybody! - ~~so~~ the first try, "Nobody Home", was no home run, - The second try, "Very Good Eddie" was ~~very good~~ BETTER

(MORE)

(2) \*\*RE-TAKE SHOOT\*\*

ACT , ITEM#10  
 INTRO "LEAVE IT TO JANE"  
 PART II  
 (Cont'd)

(STANDING) :

SYLVIA (CONT'D)

~~indeed~~ - but there was still one key ingredient  
 missing. However, on opening night history  
 appeared in the person of P.G. Wodehouse /- a  
 one-time would be collaborator of Kern's in  
 England, and later famous as the creator of  
 Jeeves, that paragon of English butlers, who gave  
 unparalleled advice on love, how to fall out  
 of it and money, how to come into it.

OUT

Sweet song

~~At supper after theatre with Bolton and Kern~~  
 he pointed out that there they were, in a tiny  
 theatre with a totally attentive audience. Why  
 then, did they not have lyrics worth listening  
 to? "If you will write them, O.K.", said Kern.  
 "Pip Pip", said Wodehouse, - and on that pregnant  
 note they went into labor and American Musical  
 Comedy was born, - and it was a boy. Oh Boy!  
 to be exact. And that's exactly what the critics  
 said, O-H capital B-O-Y exclamation point!  
 Many years later "Oklahoma" used the same exclamation  
 point and it became a hit too.  
 But OH BOY WAS the first show with the

(MORE)

ACT ITEM#10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Cont'd)

RE READ  
FASTE

(STANDING)

SYLVIA (CONT'D)

hallmark of Musical Comedy. The lyrics were as important as the music. Wodehouse proved that he could ~~not only~~ write ballads as in "~~Til the Clouds Roll By~~", but a comedy song that was actually funny - "When It's Nesting Time in Flatbush", ~~which was~~ a take-off on ~~a~~ ~~then current hit~~ "When It's Apple Blossom Time in Normandy" - ~~a ripe title for satire.~~

Searching

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

15 B1

ACT , ITEM #10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Cont'd)

(CROSS)

(SITTING)

SYLVIA (CONT'D)

I myself, before I'd ever heard of "Nesting  
Time in Flatbush", wrote for a picture called  
"UP IN ARMS",

(PLAYS PIANO)

"When It's Cherry Blossom Time in Orange New  
Jersey We'll Make A Peach of a Pear." [I'm not  
crazy about my singing. Are you?] Anyhow, with  
OH BOY off and running, Wodehouse and Kern  
were going to do even better before the year  
was out.

(INTO: NEWSREEL FOOTAGE)

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

15D

ACT , ITEM#10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Cont'd)

(OUT OF: NEWSREEL FOOTAGE)

lib up

(STANDING)

SYLVIA (CONT'D)

1 And on another day, August 28, LEAVE IT TO JANE, the new Kern-Bolton-Wodehouse show danced its way up town into the Longacre Theatre. Because to everyone's astonishment and joy OH BOY was still packing them in at the Princess, LEAVE IT TO JANE had to be adapted to a larger theatre. That was the second accident, and how we got the first prototype of musical comedy as it was to be; More chorus girls, larger orchestra, more elaborate sets and costumes, but always and forever that new American phenomenon - the triple threat singer, dancer, actor - invented of necessity by Musical comedy because the cast and chorus had been so small that everybody had to be able to do everything. ~~So~~  
LEAVE IT TO JANE was based on THE COLLEGE WIDOW, a hit by a wit named George Ade. And this is the plot. Honest. The football mad students of Atwater College take one look at their pathetic football team and decide

(MORE)

ACT , ITEM#10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Cont'd)

(STANDING)

SYLVIA (CONT'D)

1  
there is no hope, - unless they can steal Billy Bolton, the super-star football player away from Bingham College. Of which his father is president yet. And get him to play under an assumed name for "Dear Old Atwater", which wasn't very old and was no place near water. Why he had to play under an assumed name when he could have played under a football helmet I will never know. And furthermore, how did they plan to pull this crazy thing off? No problem. They would simply leave it to Jane, daughter of the president of Atwater and the Theda Bara of Pottsville Junction. And Jane is the kind of cookie for whom this is a piece of cake. And played tonight by Christine Andreas.

So let's go back to the beginning and turn the whole thing over to ...

(INTO: "LEAVE IT TO JANE" - PART II)

ACT , ITEM#12  
INTRO "CLEOPATTERER"  
(Slyvia Fine Kaye)

(STANDING)

SYLVIA

1 /  
Meanwhile, Flora, the college's half time waitress and full time half wit, is serving ice cream at the college dance, and trying for the 7th year in a row to snag a college man for herself. Which she figures she could do if she were *only* somebody else. Like that irresistibile queen of Egypt, Cleo-Patterer. She is played tonight by one of my favorite performers, featured on Broadway as the reluctant bride in "Company" and loved throughout the world of TV as Vera, the waitress, Beth Howland.

(INTO: "CLEOPATTERER")

ACT , ITEM#14  
INTRO "FASCINATING  
RHYTHM"  
(Sylvia Fine Kaye)

(SITTING)

SYLVIA

The Princess Theatre shows were the spark that lit the beacon for the generation to follow - and what a dazzling array that was. By some historic happen-stance America had bred within that one generation an extraordinary number of all-time-great composers and lyricists, and ~~those songs done actor~~ triple threat performers. Just imagine having George and Ira Gershwin, Dick Rodgers and Larry Hart, Vincent Youmans, Oscar Hammerstein, Cole Porter, Schwartz and Dietz plus Irving Berlin and Jerry Kern all writing at the same time. For such performers as - Fred and Adele Astaire, Gertie Lawrence, Marilyn Miller, Al Jolson, Victor Moore, Bill Gaxton, Jeanette McDonald, Bert Lahr, Eddie Cantor, Fannie Brice, Beatrice Lillie, Libby Holman, Clifton Webb, Ruby Keeler, Ray Bolger, Grace Moore, Ed Wynn, Will Rogers, Bobby Clark, Irene Dunne, and Jimmy Durante. And this was the generation which supplied the glue that made Musical Comedy stick, - with innovations and variations that kept it alive and vital. The first

(MORE)

ACT , ITEM#14  
INTRO "FASCINATING  
RHYTHM"  
(Cont'd)

(SITTING)

SYLVIA (CONT'D)

significant variation came only seven years later, in 1924, with the sound of a lone clarinet pushing against the edge of a blue note, - sliding and soaring from a low F to a high B flat and into a casual spill of notes that would forever spell jazz from New York to the far reaches of the world.

*OKAY  
MUSIC*

①

That, of course, was the opening of The Rhapsody in Blue, written in 3 weeks between rehearsals for a show, by a 25 year old talented genius named George Gershwin

①

If anyone here has never heard of George Gershwin, would you step up please, and I will welcome our first visitor from Mars.

*EDIT  
2ND TAKE*

In 3 weeks Rhapsody made him an overnight sensation - and he enjoyed every minute of it. His exuberance was totally disarming and everyone loved the fact that he was outrageously and contagiously in love with every note he wrote, and he played every one of them everywhere he went. Since he was a

(MORE)

ACT , ITEM #14  
INTRO "FASCINATING  
RHYTHM"  
(Cont'd)

(SITTING)

*IF ANY*  
2 prodigious pianist, this worked out to everyone's delight including his own.

But not for George Kaufman, who said that the only drawback to writing a show with Gershwin was that he played the songs so often before the show opened that when it finally did the audience thought they were seeing a revival.

*BE REW*  
But 1924 was not only the year that Gershwin brought jazz into the concert hall but also the year in which he, in his first big Broadway hit, LADY BE GOOD, found a way to translate jazz into an idiom that would work in the theatre.

2 To show how revolutionary that was and put it into perspective, that year the two most popular songs were "Indian Love Call" and "Spearmint..."

(PLAYS PIANO & SINGS)

((RETAKE VERSE & CHANGE CAM ANGLE))

((CHORUS IS STET))

SYLVIA (CONT'D)

It can't be for my singing. It must be Billy Rose's lyrics.

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

24C

ACT , ITEM# 14  
INTRO "FASCINATING  
RHYTHM"  
(Cont'd)

(SITTING)

SYLVIA (CONT'D)

2 But LADY BE GOOD was remarkable for a number of things. | It was the first starring vehicle for Fred and Adele Astaire, and most important of all, it marked the beginning of Gershwin's full time collaboration with his brother Ira, - one of our all time great lyricists - as wry, shy and self effacing as his brother was flamboyant. | Words were Ira's toys and he loved to play games with them, as for instance, that delightful song he wrote for Astaire and Rogers...

(MORE)

ACT , ITEM # 14  
INTRO "FASCINATING  
RHYTHM"  
(Cont'd)

(SITTING)

(PLAYS PIANO & SINGS)

SYLVIA (CONT')

"I SAY TOMAYTO AND YOU SAY TOMAHTO,  
I SAY POTAYTO AND YOU SAY POTAHTO,  
TOMAYTO, TOMAHTO, POTAYTO, POTAHTO,  
LET'S CALL THE WHOLE THING OFF."

*edit and*

*Song*

The most remarkable performance of it was given by a British lady who sang, "I say tomahto and you say tomahto," she could never figure out what was wrong.

So, the Gershwins became collaborators not because they were brothers, but because their talents were a perfect mesh. They adored each other, they respected each other and they fought each other to a standstill, until they got a song that was absolutely seamless, and sounded as if the music and lyrics had come out one head. Let's take for instance, "Fascinating Rhythm", the song that best embodied that new sound of Gershwin's music - with its nervous rhythms and the cocky strut of the second strain, and the almost hypnotic lyric which is totally inseparable from the music and makes

(MORE)

2

ACT , ITEM #14  
INTRO "FASCINATING  
RHYTHM"  
(Cont'd)

(SITTING)

SYLVIA (CONT'D)

you syncopate the music absolutely right.

(PLAYS PIANO & SINGS)

FASCINATING RHYTHM YOU'VE GOT ME ON THE GO

FASCINATING RHYTHM I'M ALL AQUIVER

DA DAH DA

Would you like to try it?

FASCINATING RHYTHM YOU'VE GOT ME ON THE GO

That's pathetic!

(PICK UP HERE) FASCINATING RHYTHM I'M ALL AQUIVER

That was a little better, but here to demonstrate is

one of our bright young stars who was

featured with Gregory Hines and Hinton

Battle in that Broadway hit, "Sophisticated

Ladies". And wait 'til you see him in the new

movie, "A Chorus Line". and wait 'til you see

him here, now tonight... Mr. Gregg Burge.

(INTO: "FASCINATING RHYTHM")

(1) \*\*RE-TAKE SHOOT\*\*

ACT , ITEM #16  
 INTRO "THOU SWELL"  
 (Cont'd)

(SITTING)

(OUT OF NEWSREEL FOOTAGE)

SYLVIA (CONT'D)

It swept into town like a new broom and marked another step forward in the history of musical comedy. In tracing that history it's fascinating to conjecture what other kinds of career might have been chosen by Rogers & Hart, the Gershwins, and even Cole Porter, if it hadn't been for Kern & Wodehouse, -both of whom they absolutely idolized, and who inspired them to follow in their footsteps in the musical comedy theatre. Where George Gershwin's music had muscles and legs, Dick Rodgers' music had wings. Where Ira's lyrics were warm, optimistic and playful, Larry Hart's were sharp and ironic, wistful and haunting.

Oddly enough, Rodgers and Hart made their first real dent not with a book musical but in a revue called "THE GARRICK GAJETIES", with a song called, "Manhattan".

(PLAYS PIANO &amp; SINGS)

WE'LL HAVE MANHATTAN, THE BRONX  
 AND STATEN ISLAND TOO...

(MORE)

ACT , ITEM#16  
INTRO "THOU SWELL"  
(Cont'd)

*+ I love the ad device*

SYLVIA (CONT'D)

WE'LL GO TO GREENWICH, WHERE MODERN MEN  
ITCH TO BE FREE...

The music was so free and fresh and the lyric so intricate and impudent that it danced its way into everyone's feet and latched itself around every New Yorker's heart. And they sang it to their children who sang it to their children who sang it to their children and I just sang it for you, which should finish it.

*STAND*

*I think (get up)*

If Dick Rodgers' music was like anyone's, it was like Kerns - and it's amazing that it was those two romantic melodists - rather than the intellectuals of the theatre who did the most to advance and enrich Musical Comedy.

And when Rodgers chose an American classic, Mark Twain's Connecticut Yankee, as the basis for a show, it was a conscious attempt to raise the quality and substance of the book. And musical books at that time were so thin their underwear was showing.

(1) \*\*RE-TAKE SHOOT\*\*

31c

ACT , ITEM #16  
INTRO "THOU SWELL"  
(Cont'd)

1 SPAND

SYLVIA (CONT'D)

Presto, chango - it became one of Rodgers and Hart's longest running hits. Faithful to Mark Twain except for an updated prologue.

At a black tie wing ding in Hartford, Connecticut, Faye Morgan is so angry at her fiance for flirting with another girl that she hits him over the head with a champagne bottle. I don't know what year the champagne was, but he wakes up in the 6th century, on the road to Camelot, - where he sees a great looking dame...dressed for Halloween. She also talks funny. He finally manages to communicate with her in a language that is a cross between old English and American slang - Ameriglish - consisting of many gadzooks, zounds, and wouldst--ss.

More than slightly encouraged he forsooths his way into a song. Fortunately for us it's Rodgers at his breezy best and Larry Hart with the very first lyric ever written in Ameriglish. It is called "Thou Swell" and will be sung and danced by the first Broadway

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

31D

ACT , ITEM #16  
INTRO "THOU SWELL"  
(Cont'd)

SYLVIA (CONT'D)

1  
STAND

star of "A Chorus Line", Miss Donna McKechnie  
and the Broadway star of "Bye, Bye Birdie",  
Mr. Dick Van Dyke.

(INTO: "THOU SWELL")

(1) \*\*RE-TAKE SHOOT\*\*

37

ACT , ITEM #18

INTRO "TO KEEP MY LOVE

ALIVE"

(Sylvia Fine Kaye)

(SITTING)

SYLVIA

This isn't in the script, but I think they're  
fabulous together.

(START TAKE HERE)

1  
Meanwhile | Queen Morgan Le Faye, the Kings  
half sister and full time witch, comes to  
court hunting for a man - because she is  
clean out of husbands - seven out of seven  
to be exact. She got rid of every spouse  
when he lost his spice, and <sup>she</sup> wants to eat  
her cake while she still has teeth. For  
the 1943 revival, Rodgers and Hart added a  
new song about all that. It was called  
"To Keep My Love Alive", which she  
certainly did not. Although it was to be  
the last lyric Larry Hart ever wrote, he  
died only three days after opening night,  
of pneumonia brought on by drink, brought  
on by heartbreak, - it still sparkles with  
malice in the palace, - and shall we add vessel  
with the pestle? | And we include it tonight in  
tribute to Larry Hart, probably the most  
versatile of all our great lyricists.

*audience*

2/3  
It will be sung by the star of Noel Cowards

(MORE)

(1) \*\*RE-TAKE SHOOT\*\*

37A

ACT , ITEM #18

INTRO "TO KEEP MY LOVE  
ALIVE"

(Cont'd)

2/3

SYLVIA (CONT'D)

"Sail Away", and of "Company", who has  
come back from a triumphant thirteen year  
stay in London. Really just to sing for  
you tonight, Miss Elaine Stritch.

(INTO: "TO KEEP MY LOVE ALIVE")

(1) \*\*RE-TAKE SHOOT\*\*

ACT , ITEM #20  
INTRO "ECLIPSE SCENE"  
(Sylvia Fine Kaye)

(SITTING)

SYLVIA

She's very special... She really is!

✓

Now when the Yankee gets into King Arthur's

Court he immediately proceeds to antagonize Merlin the great magician, by pulling a fish out of his collar and a flag out of his nose.

He then so needles the king that he orders him burned at the stake at high noon on this 21st day of June 548. 21st day of June, 548?

That sounds familiar, the Yankee says to himself... Let's see... Columbus, 1492...

Battle of Hastings, 1066...548, - I got it, total eclipse of the sun! Gadzooks and holy cat!

That might save his life. Now let us proceed to the burning question. Can a Connecticut

Yankee fool all of King Arthur's Court with his behind foresight? Merlin - Clive Revill,

Morgan - Elaine Stritch, Sandy - Donna

McKechnie, The Yankee - Dick Van Dyke, and

King Arthur - Rock Hudson

(INTO: ECLIPSE SCENE)

(1) \*\*RE-TAKE SHOOT\*\*

15E

rev. 7-28-85 6P

ACT , ITEM#10  
INTRO "LEAVE IT TO JANE"  
PART II  
(Cont'd)

(STANDING)

SYLVIA (CONT'D)

- (1) there is no hope, - unless they can steal Billy Bolton, the super-star football player away from Bingham College. Of which his father is president yet. And get him to play under an assumed name for "Dear Old Atwater", which wasn't very old and was no place near water. Why he had to play under an assumed name when he could have played under a football helmet I will never know. And furthermore, how did they plan to pull this crazy thing off? No problem. They would simply leave it to Jane, daughter of the president of Atwater and the Theda Bara of Pottsville Junction. And Jane is the kind of cookie for whom this is a piece of cake. And played tonight by Christine Andreas.
- \* So let's go back to the beginning, which if you  
\* remember ended before it finished, and just turn  
\* the whole thing over to...

(INTO: "LEAVE IT TO JANE" - PART II)