

Welcome, loyal listeners, to another episode of Eclectic Full Contact Theatre's satirical saunter down the silly streets of yesteryear, Throwing Shade! If you enjoy the adventures of the Shade and the Vamp, head over to tinyurl.com/EFCTThrowingShade where for as little as \$5/month, you can get exclusive access to bloopers, rehearsals, and special bonus episodes. Now sit back, relax, and enjoy, Throwing Shade!

SFX: Metronome

NARRATOR

There is a darkness in the minds of Men, a darkness in their hearts. A darkness in a room with no lights! And who knows that darkness? The Shade knows! By day, Theodore Rockwell is a go-get-'em reporter for the Chicago Gazette-Times-Herald, but by night he becomes, The Shade!
It's not like you don;'t know all this. It's season 4, for goodness sake. Let's just jump to the siren

SFX: SIREN

NARRATOR

Find out in the thrilling conclusion to Throwing Shade-- UNFINISHED SENTENCES. And, in a move that comes as a surprise to no-one, we have a new sponsor. It seems that while most whiskey results in the drinker being unable to see straight, Wood Tick Whiskey had a tendency to result in the drinker being unable to see....period. The government took this matter seriously, stepped in, and shut the company down once enough wealthy people complained about not being able to shout--"Hey, why don't you look where you're going?" To poor people who bumped into them. And so, we here at Throwing Shade welcome the...people...at Mad Murray's Metronomes, the finest tempo-keeping machines in the country. Wow. That sounds almost...benign. Fingers crossed everybody.

Also brought to you by Eclectic Full Contact Theatre, bringing you 1930's-style radio satire since I had dreams. Previously on Throwing Shade...

SFX: Falling down stairs

NARRATOR

And now, on to our story!

Act 3 Scene 1--The Bank, Dick.

Our heroes witness Chicago Syndrome

When we last left our intrepid crimefighters, they were on the scene of a bank robbery involving Kitty Tally and Misty LeBlanc.

TELLER

Help! Help! We're being robbed!

NARRATOR

See?

KITTY

Everybody just calm down! .

MISTY

I'm not entirely sure how this--

CITIZEN #1

Please don't hurt us!

KITTY

Everybody just keep quiet! Nobody's gonna get hurt!

NARRATOR

It was then that the Shade made his...unique entrance.

SFX: Long fall down the stairs, crash, hubcap.

CITIZEN #1

It's the Shade!

CITIZEN #2

We're...really no better off.

SFX: Sound landing from a jump

VAMP

Shade, you okay?

CITIZEN #1

It's The Vamp!

CITIZEN #2

Oh, yeah, I see it. She's got a whole Dorothy Lamour thing going on. Nice outfit.

VAMP

Thanks, it has pockets.

KITTY

The Shade and the Vamp!

MISTY

Now our goose is cooked!

VAMP

Alright you two, give yourselves up.

KITTY

Never!

MISTY

You got nothin' on us! .

VAMP

Ph really? Back in town less than a day and already robbing a bank?
I'm disappointed in you two.

KITTY

Well, when you put it that way--

MISTY

We feel absolutely awful about it all.

VAMP

Really?

KITTY

Of course not!

MISTY

Wow. SOmebody's got a pretty big opinion of herself.

VAMP

Listen ladies--

KITTY

No, you listen, Vamp. You're making a mistake.

MISTY

Yeah, we're innocent bystanders!

VAMP

Alright, I tried to give you chance.

NARRATOR

As The Vamp squared off to battle the villainous vixens, a strange,
otherworldly sound filled the air.

SFX: Groaning

TELLER

Help! Help! We're being haunted!

NARRATOR

The Shade came to--

SHADE

Any calls while I was out? Oooh! The doorbell! I'll get it!

NARRATOR

The Shade leapt to his feet, but the effects of his earlier adventures
hadn't yet fully worn off, and--

SHADE

WhoopS!

SFX: Bodies thudding and hitting the floor

NARRATOR

--he stumbled directly into the Vamo.

KITTY

Quick, Misty, amscray!

MISTY

Right behind you!

SFX: Running footsteps.

TELLER

Help! Help! They're coming right for us!

SFX: Jump

CITIZEN #1

They leapt over the counter!

SFX: door open/close

CITIZEN #2

They ran into the bank manager's office!

NARRATOR

You ever feel like people are after your job?

SHADE

Vamp? What are you doing on the floor? Oh! Is it a floor show?

VAMP

Shade, pull yourself together!

SFX: Cartoon head shaking noise

SHADE

Thanks, Vamp, I needed that. Where are Misty and Kitty?

VAMP

They ran into the bank manager's office.

SHADE

That's a weird place to escape to.

VAMP

There may be a back exit out of there, or a window! Come on!

CUTHBERT

(In W.C. Fields voice) No need, my little magpie. That office has no egress whatsoever.

SHADE

I should certainly hope not! The last thing we need is those two taking a bunch of innocent birds hostage!

CUTHBERT

Charming. I see your associate is a bit demeritorious in the medulla oblongata.

SHADE

She was the one with the snakes for hair, right?

VAMP

Shade! I'm sorry, sir, you are...?

CUTHBERT

Cuthbert P. Bandersnatch, Bank Detective, at your service, my little blackbird. And may I say it is a pleasure to meet a lady whose competence is matched by her pulchritude.

SHADE

Did he just insult you? It's sounded like he insulted you.

VAMP

Good to meet you, Mr. Bandersnatch. I'm the Vamp, and this is the Shade.

CUTHBERT

Ah yes, the dyspeptic duo. A pleasure, my dear, a pleasure. How may I be of service?

VAMP

Kitty and Misty were speaking to you when they arrived. What did they say?

CUTHBERT

Unfortunately, my little jackdaw, my fount of information is but a trickle. They asked me where they could find the bank manager, as they had important business with him. The Irish lass--

SHADE

Kitty.

CUTHBERT

What a magnificent moniker she has.

SHADE

I thought only Austrian generals wore those.

VAMP

SHADE! You were saying, Mr. Bandernatch?

CUTHBERT

Thank you, my little cormorant. Kitty mentioned that she was here to get what was hers. Then the alarm went off.

SHADE

You didn't trip the alarm?

CUTHBERT

Sir, your grasp of the obvious is astounding! Truly, your intellectual pilot light has blown out!

SHADE

Did he just insult me? It sounds like he insulted me.

VAMP

So if you didn't trip the alarm, who did? (*To TELLER*) Was it you?

TELLER

No, I was in the middle of explaining why when people don't have enough money we charge them more of the money they don't have in order to still be allowed to keep money they haven't got with us--

CITIZEN #1

And I still say that doesn't make any sense!

TELLER

--when I heard the alarm. I looked up and everyone was on the floor, so I, and all the tellers, put our hands up.

SHADE

Why did everyone get on the floor? Did Kitty and Misty tell you to do that?

CITIZEN #1

Nobody told us to do anything. But we heard the alarm--

CITIZEN #2

And we saw that gentleman on the floor, so we just followed suit.

VAMP

And why did you get on the floor, Mr. Bandersnatch?

CUTHBERT

All part of my military training, you see. I served in the Great War, and anytime any alarm sounded, I hit the ground and scurried to the back of the formation.

SHADE

Sounds pretty cowardly to me.

CUTHBERT

Cowardly? Cowardly? Sir, I take great umbrage at your insinuation. Why I don't have a cowardly bone in my body! I was taking up my position, guarding the rear in case the enemy tried to outflank us! Think of the danger! While the rest of the troops were facing the front, there I was, alone, facing who knew how many of the enemy lying in wait to attack from behind!

VAMP

And how many enemy troops did you face?

CUTHBERT

None, but that, my little grackle, is because they were cowards, obviously too afraid to face my wrath.

SHADE/VAMP

Obviously.

NARRATOR

It's amazing this fellow can keep his feet on the ground, considering the amount of hot air he's got.

VAMP

So if you all didn't trip the alarm, who did?

CHASE

I did!

SHADE

Ahhh!

VAMP

AHHHH!

CUTHBERT

Heavens to Murgatroid!

CHASE

Richard Chase, bank manager.

CUTHBERT

He's the bank dick.

SHADE

I thought you were the bank dick.

CUTHBERT

For me, it's a job. For him, it's a calling.

NARRATOR

Ooooooh, just call him sequoia for all that shade!

(MORE)

NARRATOR (CONT'D)

(offstage whispers) What? I'm sorry, I didn't think this show had a problem with anachronisms. *(More whispering)* No, I'm not saying we've got spiders...I just think it's nice to acknowledge when this show lives up to its name, that's all. Now where was I? Oh right--the Vamp was confused.

VAMP

I'm confused.

NARRATOR

Like clockwork, really.

VAMP

So why did you trip the alarm?

CHASE

Simple! I saw those two convicts in my bank and knew decisive action had to be taken!

SHADE

Did you hear them planning to rob the bank?

CHASE

I certainly did!

VAMP

Mr. Bandersnatch--

CUTHBERT

Please, call me Cuthbert.

VAMP

Cuthbert, didn't you say all they did was ask to see the name manager?

CUTHBERT

That is correct, my little passerine.

CHASE

And what other reason could those two ne'er-do-wells have to see me except to demand that I open the vault for them?

VAMP

Well, you can't argue with that logic.

SHADE

We can't? I'm pretty sure I could. I'm very good at arguing against logic.

NARRATOR

Sometimes he says things that are so true without even realizing it.

VAMP

Based on what we overheard at their boarding house, it's pretty clear Misty and Kitty were planning something.

CUTHBERT

And they did seem a bit on edge. Suspicious, you might say, if you were the type of person to say such things. And I am.

CHASE

See? That proves it!

SHADE

Does it?

VAMP

Would you excuse us for a minute? Shade? A word?

SHADE

Yoink!

VAMP

What are you doing? We've got them dead to rights!

SHADE

Don't you think that manager is just a bit overeager?

VAMP

Shade, I know that usually we try to give people the benefit of the doubt, and that very often there's more going on in a given situation than meets the eye, but we're talking about Kitty and Misty! A leopard can't change its spots!

SHADE

Well, of course not, they're attached. And I think I read somewhere that they're used for camouflage, so it really wouldn't make--

VAMP

Shade! Focus!

SHADE

Sorry. It just seems like we're assuming they're guilty of something based on nothing but their reputation.

VAMP

I know it may seem that way, Shade, but you're forgetting one very important fact.

SHADE

Oh? What?

VAMP

CLEVELAND!

SHADE

What are we eating for? Let's get those bank robbers!

NARRATOR

Meanwhile, on the other side of the bank manager's office door...

MISTY

We're trapped!

NARRATOR

There are times I marvel at the power I wield. The power to crush POV transitions, to see the characters driven before me, and hear the lamentations of the writers. Look upon me, and tremble! (*Offstage whispers*) What? Oh, sorry. Got a little carried away. I've been reading a lot of Robert Howard lately. Aaaaanyway, Kitty and Misty were trapped.

MISTY

We're trapped!

NARRATOR

Tremble, I say!

KITTY

What are you talking about?

MISTY

There's no egress!

KITTY

Thank goodness. I hate birds.

NARRATOR

Really? That's gonna be the episode's running gag?

MISTY

No, I mean there's no way out. No back door, no windows, no nothing!

KITTY

Well I'll be--what kinda office don't have windows?

MISTY

(*In broad Irish brogue*) Let's go to the bank, you said. I've got something to make the bankers play ball, you said.

KITTY

I don't sound like that!

NARRATOR

To be honest, she kinda does.

MISTY

I didn't want to do this! I told you it was risky!

KITTY

You're right. We shoulda gone with your plan. Oh wait--you didn't have one!

MISTY

At least then we wouldn't be trapped in a tiny room with the Shade and the Vamp outside, and the police on their way.

KITTY

The police? This is Chicago! There's no way they pay attention to bank robberies anymore.

SFX: Siren

NARRATOR

Nothing like well-timed Foley. Good job!

LORI

I try.

MISTY

Okay, Miss Mastermind, NOW what do we do?

KITTY

I've got it! I have a plan!

MISTY

Is it a cunning--

NARRATOR

Nope! No more of that! We're already own thin ice with the censors because of that bank dick joke! The last thing we need is more of these two's tongue in..cheek remarks.

SFX: Groans

NARRATOR

I'll show myself out.

SFX: STING

NARRATOR

Act 3 Scene 2--WIFE-STYLES OF THE BROKE AND FORGETFUL.

Clemmons struggles with marital duties

While we leave Misty and Kitty to their plotting, across town, Editor-In-Chief Clarence Clemmons and Wally Winchell were in the middle of a highly sensitive journalistic exercise.

SFX: Rustling bushes

WALLY

Um, Chief--

CLEMMONS

Lower your voice!

WALLY

(Deeper) Um, Chief?

CLEMMONS

I meant be quiet! And don't call me Chief!

WALLY

Sorry Mr. Clemmons. It's just that you told me we were going on a highly sensitive journalistic exercise.

CLEMMONS

Yeah?

WALLY

So why are we hiding in the bushes outside your house, watching your wife with a pair of binoculars?

CLEMMONS

It's all part of the delicate dance that is wedded bliss, Winchell.

WALLY

I didn't know you danced, Mr. Clemmons. What do you like best, the foxtrot? The Lindy Hop?

CLEMMONS

Winchell! I'm not talking about actual dancing! I mean the give and take, thrust and parry of trying to make sure that you avoid making your missus mad without actually having to spend any time listening to her. *(Pause)* And it's the Charleston.

WALLY

So what is it you should've spent time listening to?

CLEMMONS

Tonight is some kind of important date, which is why when we're done here, we're going to go make a reservation at the Walnut Room for dinner and I'm going to buy something bright and sparkly.

WALLY

So if you already know that, why--

CLEMMONS

Because when I give Mrs. Clemmons the bright and sparkly gift after dinner, if I don't follow it up with saying "Happy-whatever the-occasion-is", she's going to know that I forgot the date and then hoo boy!

WALLY

Hoo-boy? What's hoo-boy?

CLEMMONS

Hoo boy means I'm going to have to buy something way more bright and sparkly than I can afford and put up with her mother staying with us.

WALLY

Well, how bad--

CLEMMONS

And her mother lacks the calm temperament and dulcet tones of my wife.

WALLY

Oh.

CLEMMONS

Yeah. Oh. So what we're doing is waiting until she goes off shopping, then sneak into the house to find some evidence of what this occasion is so that I not only know what to say to her after dinner, but also--

WALLY

Also?

CLEMMONS

Just how bright and sparkly this gift has to be.

WALLY

I had no idea marriage was so complicated.

CLEMMONS

It's a minefield, son.

WALLY

I know this may seem like a dumb question--

CLEMMONS

Very likely.

WALLY

But couldn't you just ask her?

CLEMMONS

And admit defeat? Never! Eeek! Get down! She's coming!

NARRATOR

Did he just say "eek"?

WALLY

Did you just say "eek"?

CLEMMONS

Get down!

SFX: Bushes rustling.

NARRATOR

As Wally Winchell and Editor-In-Chief Clarence Clemmons huddled in a hedge, Mrs. Clemmons emerged from her home and walked down the block, in the direction of several slightly-higher-than average-cost shops and boutiques. Once she was safely out of sight, they emerged from the shrubbery.

SFX: Rustling bushes

WALLY

That's amazing, Mr. Clemmons! How did you know she would go shopping at this exact time?

CLEMMONS

Because she goes out shopping at this time every day, Winchell. Why else do you think a childless couple live in a three bedroom house with detached garage?

WALLY

Wise budgeting?

CLEMMONS

Because I need that much room for all her stuff, Winchell! Every square inch of that house is crammed with things she just had to have because they were cute, shiny, or on sale! You know where my stuff is, Winchell?

WALLY

Where?

CLEMMONS

I have no idea! I was hoping you'd seen it! Still, I can't complain.

WALLY

You can't?

CLEMMONS

No, 'cuz then I get yelled at. You know how annoying it is to have someone yell at you for no good reason?

WALLY

I can only imagine, Mr. Clemmons.

CLEMMONS

Anyway, come on, I checked around. There's a two for one sale at the hat shop, so she's gonna be out for at least three hours.

NARRATOR

The two men crossed the street and snuck in through the back door. SFX: Door opening

NARRATOR

Suddenly, out of nowhere, a high-pitched voice screeched--

POLLY

(Squawk) Clarence! You're late!

WALLY

AHHHH! I thought you said she was gone!

CLEMMONS

Keep your hair on, Winchell, that's just Polly.

POLLY

(Squawk) And where have you been all night?

WALLY

Polly?

NARRATOR

Asked Wally. *(Giggles)* Sorry, that one was just for me.

CLEMMONS

Yeah, she's my wife's parrot.

WALLY

I didn't know you had a pet, Mr. Clemmons.

CLEMMONS

I don't. I have an annoying, screechy creature who won't give me a minute's peace. And she has a pet. Now can the small talk and search this place!

SFX: Rummaging sounds--drawers opening and closing, thuds, papers rustling

WALLY

What exactly am I looking for?

CLEMMONS

Anything that'll tell us what tonight's occasion is. And make sure you search everywhere. My wife is incredibly sneaky when it comes to hiding things.

SFX: more rummaging--all the above and also sounds of silverware.

WALLY

Could it possibly be this day on the calendar that's circled in red and says "Birthday"?

SFX: Rummaging stops

CLEMMONS

Hidden in plain sight! She's diabolical!

WALLY

Really? That seems kind of normal for someone to--

CLEMMONS

DIABOLICAL!

POLLY

(Squawk) Knucklehead!

CLEMMONS

Nobody asked you!

POLLY

(Squawk) My mother was right!

CLEMMONS

That's it, you asked for it!

SFX: Stomping footsteps

POLLY

(Squawk) Oooh big man, what're you gonna do?

SFX: Metronome

POLLY

(Squawk) You're all talk! You'll never amount to--*(Snoring)*

WALLY

That's amazing! What did you do?

CLEMMONS

It's the metronome. Knocks her right out. Best money I ever spent.

WALLY

You have a metronome? DO you or MRs. Clemmons play piano?

CLEMMONS

What? Of course not! Neither of us go in for that artsy fartsy stuff. I bought it because my wife was nagging me to buy her a diamond watch to keep time. SO I got her this instead.

WALLY

Where'd you get it?

CLEMMONS

Mad Murray's Metronomes. The finest selection of discount metronomes in the city. His prices can't BE beat, but they can certainly KEEP one!

NARRATOR

You know, suddenly I'm longing for an egress joke.

WALLY

It certainly sounds regular! But aren't all metronomes the same?

CLEMMONS

You'd think that, wouldn't you?

WALLY

I do, actually. That's why I asked.

CLEMMONS

That might be the case at other metronome dealers, but at Mad Murray's Metronomes, you can buy metronomes in any color, size, or pitch!

WALLY

Pitch?

CLEMMONS

That's right! Want a deep, bass click? Mad Murray's got it! Want a high-pitched click sure to annoy the neighbors who just won't stop coming over to borrow sugar? Mad Murray's got it! From the hard of hearing all the way to dogs, no matter who you want to annoy, Mad Murray has the metronome for you!

WALLY

That's amazing! I'll have to give Mad Murray's Metronomes a visit!

CLEMMONS

You do that! Come on, Winchell. Now that we know it's her birthday, I know exactly how bright and shiny her gift has to be! Oh, wait...

SFX: Metronome stops

CLEMMONS

Run!

WALLY

Why do we have to--

POLLY

(Squawk) And another thing--

SFX: Running footsteps, slamming door.

SFX: Sting

NARRATOR

**Act 3 Scene 3--Egrets, I've had a few
Things take a strange turn at the bank**

While Wally Winchell and Editor-In-Chief Clearance Clemmons headed out to fulfill Operation Bright and Shiny, back at the bank, The Shade was employing some high-level crimefighting techniques to gain entry to the bank manager'S office.

SFX: Gentle knocking

SHADE

Misty? Kitty? You in there?

VAMP

And you wonder why we're not invited to crimefighter

conventions. SFX: Knocking

SHADE

Come on you two, the jig is up.

KITTY

Nothin' doing! You'll never take us alive!

MISTY

Kitty!

KITTY

Oh, right, sorry. Got carried away. Man, it's true what they say. You really do become your parents. I mean, we didn't do nothin' wrong! We just wanted to jaw with the bank manager!

CHASE

See? I told you they were violent! They wanted to break my jaw!

SHADE

"Jaw" is slang for gab

CHASE

Aha! Gab! Grab a Bag--of MONEY!

KITTY

What are ye, daft? No, Gab means to flap gums!

CHASE

They just admitted it! They wanted to flash guns at me!

MISTY

Not flash guns, Flap GUMS! You know, chew the fat!

CHASE

I am not! Besides, it's a sign of affluence!

SHADE

That's true. Most of the fat people I know have terrible problems with affluence. Usually right after meals. They say it's a compliment, but I don't think a compliment should smell that bad.

NARRATOR

After four seasons, you'd think I wouldn't be surprised anymore. And yet....

VAMP

Shade, stop helping. Mr. Chase, all of those phrases are slang for TALKING. They wanted to talk to you.

CHASE

Yes! To demand that I hand over all the money in my vault!

SHADE

Why are you so sure that's what they wanted?

CHASE

Do you know how many times this bank has been robbed? At least once a week!

VAMP

Really? Why so often?

CUTHBERT

Because we're the First National Bank, my little euphages. Every bank robber starts here before they move on to any other bank.

CHASE

Exactly! Plus, there's no other reason those two miscreants would be in a bank except to rob it!

SFX: Knocking

SHADE

Come on you two, why not just open up and we can talk about this?

Let all these innocent people go on with their day?

MISTY

Oh no, you don't. You can't fool us. All you want to do is put us behind bars.

VAMP

She's not wrong.

SHADE

Misty, Kitty, the longer this goes on, the more likely you are to become just another fishy division statistic.

(Long pause)

SFX: Crickets

NARRATOR

Nope. I tried, but I've got no clue what he's talking about.

VAMP

Shade, what are you talking about?

SHADE

Rishy division--the tendency of criminals to immediately commit another crime and return to prison shortly after their release.

(Pause)

VAMP

You mean recidivism.

ALL

Ohhhhhhh

SHADE

That's what I said.

CUTHBERT

What we have here is a perfect example of a molar proposition.

(Pause)

VAMP

Why do I feel like you should have an Italian accent? What is a molar proposition?

CUTHBERT

When one uses a word or phrase that sounds like another word but has a different meaning from that word.

VAMP

Malapropism!

CHASE

I'm Episcopalian, myself.

CUTHBERT

If you would, please stand aside and allow me to talk with these two young ladies. I have quite a way with women of the female persuasion.

SFX: Knocking

CUTHBERT

Now listen, my little penitentiary pigeons, it would be most fortuitous for all involved if you could perambulate yourselves out of that office forthwith!

CHASE

Listen, you two, I need those women out of that office NOW!

VAMP

That's what we all want, Mr. Chase, but you have to be patient.

SHADE

Besides, what's the rush? They can't go anywhere. You told us that room has no egrets.

NARRATOR

Just in case any of you were still confused about that earlier running gag. We here at Throwing Shade are all about educating the audience.

CHASE

Yes, well, that may not have been entirely true. You see, while there's no way out of the building from that room, due to all of the robberies we've had, there is a secret tunnel I had put in so I could get out of my office in the case of an emergency and get to the vault.

SHADE/VAMP

What? Why?

CHASE

So that not only could people not corner me in my office, but so I could make sure the vault was secure.

VAMP

Well, even if they find that tunnel and make it to the vault, there's no way for them to get out of the bank without coming back through either the office or the bank, right?

CHASE

Well, after our thousandth robbery, I did have an escape hatch put into the vault so in case of a robbery, we could move the money out of the bank and leave an empty vault for the robbers.

SHADE

I have to say, when even I know it's a bad idea, it's a bad idea.

CHASE

So you can understand why it's very important that the two women in that office do NOT find the entrance to the tunnel that is hidden under the floorboards beneath the decorative throw rug in front of my desk!

VAMP

Don't worry, Mr. Chase. I can assure you that we will not allow that secret to get out.

SHADE

Cuthbert! Make sure you don't let Misty and Kitty know about the secret tunnel to the vault hidden beneath the floorboards under the decorative throw rug in front of the desk!

VAMP

Shade!

SHADE

Oh, right! I forgot! And definitely make sure you don't let them find out about the escape hatch in the vault that would allow them to not only escape but also take all the money with them!

CHASE

What did you just do?

SHADE

Made sure Cuthbert kept the secret.

VAMP

Shade, did you not think that maybe by yelling that to Cuthbert, Misty and Kitty might have heard all that through the door?

KITTY

Oh don't worry, we definitely didn't hear anything about the secret tunnel through the door.

MISTY

Or the escape hatch. Didn't hear a thing.

SHADE

See? Nothing to worry about.

SFX: SMACK

VAMP

They're lying, Shade!

SHADE

Well, that's not very sporting.

CHASE

What do we do now?

SHADE

Don't worry, Mr. Chase, I have just the thing to get into that office!

CHASE

Oh? What? A more insistent knock?

SHADE

Well, I mean, yes, but I think we're past that now. No, I'll simply open the door using my handy Shade-picks!

CHASE

What?

SHADE

They are tools with which I can pick the lock on the door!

CHASE

So lock picks.

SHADE

No, Shade-picks.

CHASE

What are--

VAMP

Let me guess, Shade. They're lock picks, but they're black.

SHADE

Exactly! Shade-picks!

CUTHBERT

I believe that fellow's flask is only half-full. And that isn't the half he's using.

VAMP

Look, Shade, if your...*(sigh)* Shade-picks will get that door open, then have at it, but hurry!

SHADE

Not to worry! I have them right....

SFX: Hands patting pockets

SHADE

Hmmmm...I thought I put them in that pocket. No, not that one...It's so hard to remember, since they're black, everything I wear is black. You know, maybe I should have something like a belt I could keep all my really useful gadgets in. I could call it a....really useful belt!

VAMP

Shade! Focus!

SHADE

Oh, right! Here they are!

SFX: Zipper

NARRATOR

Wait a minute...

SHADE

Now to open the case!

SFX: The sound of lock picks in a lock.

NARRATOR

Hold on...

SHADE

And now to put them in the lock!

SFX: Sound of a door busting open

NARRATOR

Hold it, hold it! Foley, what is going on? That doesn't sound right at all!

SFX: Sound of flipping pages.

LORI

Sorry. Looks like I missed one earlier.

NARRATOR

Thank goodness. Let's go back, shall we?

VAMP

Shade! Focus!

SHADE

Oh, right! Here they are!

SFX: Something being pulled out of a pocket.

SHADE

Now to open the case!

SFX: Zipper

SHADE

And now to put them in the lock!

SFX: The sound of lock picks in a lock.

NARRATOR

I feel so much better now. Focus, Foley!

LORI

Hey, I've been asking for something more than handwritten scripts for four years now! These writers obviously wanted to be doctors!

NARRATOR

Excuses, excuses! Anyway, before The Shade could utilize his amazing Shade-picks, the front door of the bank burst open!

SFX: Moo

NARRATOR

Seriously?

LORI

Sorry!

SFX: Door bursting open

CANNOLI

Okay, nobody move! Aha! The Shade and da Vamp! Finally, I caught you inna da act!

NARRATOR

Well, the end of one, actually...

SFX: STING

NARRATOR

We'll return to Throwing Shade--Unfinished Sentences in just a few moments. But first, a word from our sponsor. Friends, do you find yourself rushing or dragging at various times during the day? Do you need a striking sound to open your radio program? When you work your repetitive, mind-numbing, soul-sucking assembly line job that you can't afford to quit because there's a Depression going on, do you sometimes have a hard time keeping a steady rhythm, hurting your productivity and making the image of the breadline loom large in your subconscious? Then you need a metronome! And when you're in the market for a metronome, there's no better place to go than Mad Murray's Metronomes! Mad Murray will not be beat

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And now, back to our story!

NARRATOR

Act 4 Scene 1--Gratuitous Chase Scene

This scene works on two levels

Inside the First National Bank,. The arrival of Police Chief Cannoli and his officers caused a bit of a stir.

SFX: Sound of something being stirred.

NARRATOR

Not THAT kind of stir.

SFX: gasps and mumblings

NARRATOR

Man, you'd think we took a couple years off or something....

CHASE

Oh great, now we've got the police involved!

VAMP

SHouldn't you be happy about that?

CHASE

You've met Chief Cannoli, right?

SHADE

Fair point.

CANNOLI

Alright! Nobody move! I gotta you all astounded!

PONCH

Uh, I think you mean surrounded, Chief.

JOHN

And there's only three of us, so we don't technically have them surrounded.

CANNOLI

Whattayou talking about? I know we don't have them surrounded. They is surprised to see us, so I have them astounded!

VAMP

Surprisingly, that makes sense.

CANNOLI

Okay, Shade and The Vamp. Put-a you hands up and come along quietly!

SHADE

Us? What did we do?

CANNOLI

DOn't-a play dumb with me!

CHASE

I don't think he's playing.

CANNOLI

You know very well you trying to robba dis bank!

VAMP

What? Come on Chief, you can't really believe that!

PONCH

Oh, he can.

JOHN

And does.

CANNOLI

Dat's-a right! I caught you breaking and entering!

CHASE

Don't be ridiculous! The Shade didn't break anything!

SHADE

That's right! Although, I did twist my ankle pretty badly falling down the stairs.

VAMP

In fact, Chief, the only person who broke into anything is you. You busted the front door down.

CANNOLI

WHAT?

PONCH

You know, Chief, technically, the Vamp is right.

JOHN

It's true. We didn't even check to see if it was locked.

PONCH

It would've been weird if it had been, don't you think, John?

JOHN

That's true, Ponch. Banks don't usually lock their doors when they're open.

PONCH

Mostly because it's hard to lock an open door. Most locked doors are closed.

JOHN

Well, those doors were closed. So maybe they were locked.

PONCH

But we never checked, so we can never know.

JOHN

It's Schrödinger's Bank.

CHASE

It is not! It's mine!

CANNOLI

Dis is horrible. I'mma gonna have to arrest myself!

CUTHBERT

I think the only thing he ever arrested was his own development.

SHADE

Should we--?

VAMP

Nope. Let 'em go. Just get back to opening that door.

NARRATOR

Before the Shade could get back to using his...*(sigh)* Shade-picks... SFX:

UNLOCKING, DOOR OPENING.

NARRATOR

Misty and Kitty opened the door to the manager's office and stepped out.

SHADE/VAMP

Kitty! Misty!

CHASE

Finally! Officers, arrest those two! They robbed the bank!

KITTY

What're you talking about? We didn't rob the bank!

MISTY

We didn't even attempt to rob the bank.

KITTY

We didn't even use the escape route in the bank manager's office.

VAMP

Why not?

KITTY

Misty wouldn't let me.

MISTY

I pointed out to Kitty that if we took off through the escape tunnel, everyone would assume we were guilty.

KITTY

Like they don't already.

MISTY

But if we didn't, then at least we had a chance of being believed.

CHASE

Don't listen to them! They obviously went down there, stole all the money, then came back up here to perpetrate this falsehood!

SHADE

If you didn't come here to rob the bank, then why did you come?

CANNOLI

'Scusi, but I am the Chief of-a police and I will interrogate dis-a here suspect. So if you didn't come to robba da bank, why did you come?

PONCH

You know, you don't see professionalism like that much these days.

JOHN

Probably for the best.

MISTY

Exactly what we said--to talk to the bank manager.

CHASE

See? They admit it! Arrest them!

VAMP

Talk to him about what?

SHADE

Yeah, we overheard you say you had something that would make him play ball.

KITTY

You were snooping around outside the room we share?

BOTH

To split expenses!

SHADE

We're masked vigilantes. Snooping is kinda in the job description.

KITTY

I have the deed to the Little Man in the Boat here, and was coming to talk about getting the building back from the bank, so we could run it and have a legit business.

CHASE

That's ridiculous. It went into arrears while you were in prison. There's no way you could buy that building back,

KITTY

Exactly. That's why I brought this--

NARRATOR

Kitty unzipped her bag--

SFX: Zipper

NARRATOR

Reached in--

SFX: Several people gasp

NARRATOR

And pulled out--a stack of papers.

SFX: Several people give relieved exhales

KITTY

A detailed business proposal for how the Little Man in the Boat could be run and how successful it would be, if you'd just give us a loan.

CANNOLI

Wait a minute. I thought they were both gonna run it. Why she want to do it alone?

PONCH

Come on, Chief, maybe you need to sit down and rest.

JOHN

You need me to run out and get you a donut?

CUTHBERT

After seeing this display, I feel fortunate I was deemed unfit to become a policeman.

CHASE

This is all poppycock! They're lying! And I'll prove it! I'll go down that tunnel to the vault, and I know when I get there, it'll be empty because they took all the money!

SFX: Running footsteps, slamming door.

VAMP

You better go with him, Shade, just to make sure.

SHADE

Righty-ho!

SFX: Footsteps, sound of door rattling.

SHADE

Uh, Vamp, the door is locked again.

VAMP

What?

SFX: Footsteps, door rattling.

SHADE

Why would Chase lock the door behind him?

VAMP

(Snaps fingers) Shade! Are you thinking what I'm thinking?

SHADE

I sure am,. Vamp. And I agree with you one hundred percent. The Shade-a-rang would be way cooler if there was some way for me to shoot it out of a gun instead of throw it myself. Maybe with a little winch inside so I didn't even have to climb!

VAMP

What? No, not at all!

CUTHBERT

I hate to disagree with you, my little tanager--

CANNOLI

Whattayou talking about? The Vamp is no tanager, she's an adult!

PONCH

Don't help, Chief.

JOHN

I think I got a donut in a pocket somewhere...

CUTHBERT

But what the Shade describes is undeniably awe-inspiring.

VAMP

Fine, yes, that does sound like an improvement on the...*(sigh)*
Shade-a-rang, but I meant that Richard Chase seemed awfully sure there'd be no money in the vault, AND he made sure there was no way for us to follow him.

SHADE

You're right, Vamp, and he was working really hard to get us to believe Misty and Kitty were here to rob the bank.

VAMP

And he jumped the gun on ringing the alarm. I think he was planning on robbing the bank himself!

SHADE

And that's why he's gone to do right now!

CUTHBERT

The fiend! The scoundrel! The rascalion!

KITTY

What'd I tell ya, Misty? You can't trust bankers.

MISTY

If he succeeds, there's nobody who'll believe we didn't do it!

KITTY

Quick, Shade, Vamp! Do something!

VAMP

Shade, can you use the Shade-picks?

SHADE

It'll take too long! Wait! I know! The Vampocket!

VAMP

How is my purse--

SHADE

Vampocket!

VAMP

Vampocket going to help?

SHADE

Just imagine that door is my head after I say something you disagree with.

SFX: Sound of door breaking open

KITTY

No wonder we could never beat him. He gets hit like that on a regular basis, what can we do to him?

VAMP

Shade, you follow Chase down the tunnel. Cuthbert, show me where that escape hatch opens out to.

CUTHBERT

Your wish is my command, my little cowbird.

VAMP

Watch it, buster.

SFX: Footsteps running off.

SHADE

Alright everyone, you wait here. I'll be back soon with that criminal in custody!

NARRATOR

The Shade rushed into the bank manager's office. Unfortunately, Richard Chase had left the door to the escape tunnel open. The Shade, in his hurry, didn't notice, and tripped over it.

SFX: a whoop

NARRATOR

And fell in.

SFX: Thud.

NARRATOR

But instead of falling flat and losing consciousness, The Shade discovered the tunnel was built on a gradient, which meant the force of his fall started him rolling, gathering speed...

SHADE

(Sounding like he's rolling) I'm alright...I'm alright!

NARRATOR

Meanwhile, Cuthbert P Bandersnatch and The Vamp, arrived at the escape hatch, just in time to see Richard Chase loading sacks of

money into a waiting van.

VAMP

It's all over, Chase, we know what you're up to!

CHASE

What? No, you've got it all wrong! I found this van here loaded with money! I was putting it back into the vault.

CUTHBERT

Please, the prevarications you are foisting upon us are most unseemly for a gentleman of your stature. It's an insult to our Medulla oblongata.

CHASE

She was the one with snakes for hair, right?

VAMP

Just give it up, Chase!

CHASE

Never! I deserve this money! Working here for years, watching all this money go in and out, and me never getting a single piece of it! No matter how much money the bank made, I never got a piece the pie!

CUTHBERT

I was unaware there was pie.

VAMP

It's a metaphor, Cuthbert.

CHASE

SO when those two ex-convicts walked into the bank, I knew I had my chance. They get blamed, and I get rich!

VAMP

And now you'll get ten to twenty.

CHASE

Are you kidding? Once I take care of you two, I can still pin this whole thing on those two. Who are they going to believe?

VAMP

I really didn't want to have to resort to violence, but you asked for it!

NARRATOR

The Vamp prepared to launch into her special fighting style which was a blend of Greco-Roman wrestling--

VAMP

Quid faciam agnus, frater?

NARRATOR

Baseball--

VAMP

Hey batter batter, swing batter!

NARRATOR

And square dancing--

VAMP

Swing your partner with a dose-do, hit him in the jaw, to jail he goes!

NARRATOR

When a sound came from behind Richard Chase. A sound that grew louder and louder.

SFX: Something rolling

CHASE

What is--

NARRATOR

An instant later, The Shade came rolling out of the escape hatch and knocked Richard Chase right off his feet!

SFX: Thud, whoop, slide whistle up, slide whistle down, thud.

VAMP

Good work Shade!

CUTHBERT

Never have I seen such a display of raw centrifugal force . It was positively Newtonian!

SHADE

I'm alright...I'm al--

SFXL Thud

NARRATOR

A short time later, after The Vamp had restrained Richard Chase and the Shade had regained consciousness, the criminal bank manager was turned over to the police.

CANNOLI

Alright, Ponch, John, take him away! (*Whispers*) And make sure to pick up some donuts on the way.

PONCH

You got it, Chief.

JOHN

You don't have to tell me twice.

CANNOLI

I didn't.

JOHN

Good. Because you don't have to.

CANNOLI

I shouldn't have to tell you twice.

JOHN

Right. I'm saying you don't.

CANNOLI

I wouldn't even think of it, so why you tell me I no gotta tell you twice when I wasn't gonna tell you twice anyway?

CHASE

Could somebody please just take me to jail?

CANNOLI

Right! Take him away!

JOHN

I told you you didn't have to tell me twice!

PONCH

Apparently the Chief isn't the only one suffering from donut withdrawal. Come on!

SFX: Exiting footsteps

NARRATOR

The newly exonerated Misty and Kitty were met by a bevy of reporters.

REP #1

Misty! Kitty! What will you do now that your bank robbery attempt was foiled?

KITTY

We didn't try to rob the bank. We just wanted to get a loan.

REP #2

If that's what you wanted, why did you go to a public building full of people?

REP #3

Were you looking for a little doggie?

REP #4

She said alone, not along!

CUTHBERT

Quiet down, you jabbering jackdaws! These fine ladies are going to receive a loan to reopen Kitty's drinking establishment, The Little Man in the Boat.

MISTY

We are?

KITTY

Just like that?

VAMP

How can you guarantee that, Cuthbert?

CUTHBERT

Since Richard Chase is no longer in his position, that position goes to the next in line, which is me.

SHADE

I didn't realize bankers had a line of succession.

CUTHBERT

Oh yes. It's all quite aristocratic. My position will be filled by the head teller.

TELLER

Help! Help! I'm being promoted! Sorry. Got carried away.

REP #1

So what you're saying is that Misty and Kitty are just going to be normal regular, everyday citizens?

VAMP

Well, technically, they'll be ex-convicts who pulled themselves up by their bootstraps and became productive members of society.

REP #2

What good is THAT?

REP #3

There's nothing newsworthy in THAT!

REP #4

Quick! Maybe we can catch up to the bank manager!

SFX: Crowd of footsteps.

CUTHBERT

Well, come along my formerly felonious finches, and let's discuss terms in my office.

KITTY

Thanks, Shade, Vamp. It's good to know at least somebody believed us.

VAMP

Well--

SHADE

You know us, Kitty. We try to give everyone the benefit of the doubt. Even when it's tough.

MISTY

Well, you two have a standing invite to the Little Man in the Boat. *(Pause)* Especially you, Vamp.

SFX: Footsteps leaving.

VAMP

I can't believe I'm going to say this, but you were right, Shade. They weren't up to no good.

SHADE

I'm sure you would've seen it if you hadn't been so worried about Cleveland.

VAMP

You're right. And since that was all YOUR fault, then THIS was all your fault.

SHADE

I'm not sure that's--

CANNOLI

'Scusi, but now dat the reporters are all gone, can I say something?

VAMP

Uh, sure, Chief Cannoli.

CANNOLI

(Significantly less accent) I want to apologize for accusing you two of robbing the bank. I know the two of you are on the side of law and order, but when there's people around, sometimes things have to be what they look like, even though things aren't exactly what they seem, if you understand what I say.

VAMP

I think so. Thanks, Chief.

CANNOLI

No problem. And thank you two as well.

SHADE

Chief, did you ever think--

CANNOLI

(back to normal) Not-a me! I don't never have to worry about that, because I stay outta boats! Okay, I gotta go!

SFX: Running footsteps

SHADE

You know something, Vamp, the Chief just made me realize something.

VAMP

That maybe the system we're working within requires people to dumb themselves down in order to be accepted by those unwilling to relinquish any power or control to those not like themselves?

SHADE

Actually, I was thinking I needed a Shade-boat.

VAMP

Where's my Vampocket?

SFX: STING

NARRATOR

**Act 4 Scene 2--Not so Happy Returns
Conclusions get Concluded.**

Later that day, at the offices of The Chicago Gazette-Times-Herald, Theo and Wednesday turned in their story to Editor-In-Chief Clarence Clemmons, who was begrudgingly impressed.

CLEMMONS

I'm begrudgingly impressed.

THEO

Gee, thanks, Chief!

WED

Yeah, thanks.

CLEMMONS

I was really hoping that those two ex-con dames would've ended up being guilty, but a crooked banker is pretty good too.

WED

So does that mean we get to keep our jobs, Mr. Clemmons?

CLEMMONS

Yeah, you two are still on staff here.

THEO

See, Wednesday? I told you everything would work out!

WED

I do have to say I appreciate the fact you recognize our value to the paper, Mr. Clemmons.

CLEMMONS

Oh, I do, Morning. You two are the only people I could find to work for what we pay you!

WED

I swear, I'm starting to rethink Cleveland.

THEO

Come on, Wednesday, you know what they say--every silver lining has a cloud.

SFX: Door bursting open

WALLY

Mr. Clemmons!

CLEMMONS

What is it Winchell? I'm busy handing out backhand compliments!

WALLY

I'm sorry, Mr. Clemmons, but--

MRS. CLEMMONS

Clarence!

WALLY

Your wife is here.

CLEMMONS

That's alright, Winchell, show her in. I'm completely protected by a combination of overpriced food and shiny stones.

WALLY

Um, sir, about that--

MRS. CLEMMONS

CLARENCE!

CLEMMONS

In here, my sweet! The rest of you, amscray!

SFX: Running footsteps

MRS. CLEMMONS

Clarence, what is this I hear about you taking me to the Walnut room?

SFX: Slamming door

WED

What was that all about?

WALLY

Mrs. Clemmons was sure Mr. Clemmons had forgotten an important occasion tonight.

THEO

Had he?

WALLY

Of course,. But Mr. Clemmons and I snuck into his house while Mrs. Clemmons was out to find out what it was so Mr. Clemmons could throw the right celebration and get the right gift. Did you know they had a parrot?

THEO

I did not expect that to be what you said next, I gotta admit.

WALLY

Well, they do. Anyway, we found tonight's date circled and it said birthday, so Mr. Clemmons got reservations at the Walnut Room and bought Mrs. Clemmons a shiny and sparkly ring. The problem is, when she showed up just now, I accidentally let the dinner reservation slip.

WED

Well, I can see how he might be upset that you spoiled that surprise, but I'm sure she'll still be happy about it.

WALLY

No, you see, when she heard about the reservation, she got confused and angry and made me tell her WHY Mr. Clemmons was taking her to the Walnut Room.

THEO

Wait, did SHE forget it was her birthday too?

NARRATOR

Seems he's still not over that concussion.

WALLY

NO! See, it turns out it wasn't Mrs. Clemmons' birthday, it was--

ALL

The parrot's birthday.

SFX: Door flying open

CLEMMONS

WINCHELL!

WALLY

What do I do?

WED

I hear Cleveland's nice.

SFX: Metronome

NARRATOR

This has been Throwing Shade, brought to you by Mad Murray's Metronomes!

Throwing Shade has also been brought to you by Eclectic Full Contact Theatre. Remember to like, follow and subscribe to our podcast! Or leave a review!

Created by Andrew Pond and Sarah Siegel

Written by: Andrew Pond with Zach Osterman

Directed by: Andrew Pond

Starring the voice talents of:Chloe Adamo, Jessica Lauren Fisher, Daniel Houle, Noelle Klyce, Zach Osterman, Andrew Pond, Rachael Proulx, and Monica Szaflik

Our Foley Artist was Lori Eyre

Our engineer was: Daniel Houle

And I am your narrator: Noelle Klyce

Special thanks to Tina Salamone!

Tune in next week--Same Shade Time, Same Shade Station!