

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-(*voice whispers*) What? No, I'm not doing this in iambic pentameter. (*Voice whispers*) Because the intro is separate from the episode, so the in-episode tropes aren't used in-- look, we did a whole 4th wall-breaking thing last year. If you're confused, go back and listen to that! Now where was I? By day, Theodore Rockwell is a go-get-'em reporter for the Chicago Gazette-Times-Herald. But by night, he becomes The Shade. Using his uncanny ability to wear dark clothing, he, assisted by his girl Friday, Wednesday Morning, who is the mysterious female vigilante, the Vamp, defends the downtrodden and fights the forces of evil. But can one man defend the innocent from the scourge of Chicago's underbelly?

SFX: Siren

NARRATOR

Find out in today's pulse-tickling conclusion to Throwing Shade-- Romeo and Joliet! And, you all guessed it, we have a new sponsor! While the allegations against Sweeney's Razors have yet to be substantiated in open court, we here at Throwing Shade feel that "brought to you by serial murder and cannibalism" is a poor marketing strategy. So let us instead welcome the fine people at John, Jacob, Jingleheimer, and Schmidt, attorneys at law. Whenever they go out, ambulance drivers always shout--John, Jacob, Jingleheimer and Schmidt! Last week on Throwing Shade--

WALLY

Sorry.

NARRATOR

And now, on to our story!

Act 3 Scene 1--Pair o' She's--The Shade and the Vamp try to tap some old friends

News did spread across the land

Of Dot and her escapéd band.

And Theo, too blind to see

He was the target of Dorothy,

Did strive, as Shade, to halt her spree

Lord, what fools vigilantes be!
(muttering) I do NOT get paid enough for this.

VAMP

Shade, we've been on almost every rooftop in this city over the last few days, and we're still no closer to finding these fugitives.

SHADE

I don't understand it. All the other escapes were caught within the first few days. How is it these last three haven't surfaced ANYWHERE?

VAMP

They must've gone underground.

SHADE

Really? Would they do that?

VAMP

Why wouldn't they?

SHADE

They're women.

VAMP

And what does THAT have to do with anything?

SHADE

Thanks to the city's lackadaisical attitude towards manhole covers, I've spent a lot of time underground, and I can say with no fear of contradiction that is is...Icky.

VAMP

Icky?

SHADE

Icky.

VAMP

And...?

SHADE

It is well known that women do NOT like icky.

VAMP

That is not what going under--I swear, sometimes I think you do this on purpose.

NARRATOR

You and me both, sister! *(Voice whispers)* What? Oh fine. Yea, verily!

VAMP

I meant they must've got into hiding. Maybe they know people in the city and are being aided.

SHADE

So we should look at Italian mattress stores!

VAMP

Why would we--

SHADE

Because of aiding and a-bedding!

VAMP

When we get back, you are to go stand in the corner and think about what you just did.

SHADE

Fair enough.

VAMP

We need to find known associates of...what are their names

again? **SFX: Sound of rustling**

paper

SHADE

Well, the leader is someone called Dorothy Archer, and the other two are...

SFX: POP

VAMP

Really? You're chewing gum on the job?

SHADE

I bought a gross or two of What A Sap Chewing Gum when they went out of business, and I don't like to let it go to waste.

SFX: SQUISH

SHADE

There sure are a lot of puddles on this roof.

VAMP

How many?

SHADE

Six.

VAMP

What are their names?

SHADE

DO you think people NAME puddles? Uh-uh!

VAMP

No, the women!

SHADE

Oh, Cicero...Lipschitz.

VAMP

Say that again?

SFX: POP, SQUISH

SHADE

Six Uh-uh Cicero, Lipschitz.

NARRATOR

Aye, verily, traverse a distance most lengthy did we, for to discover yon jest's conclusion...

SHADE

Vamp, I think you're on to something. Somebody in town must be helping these three. And I know exactly who that would be.

VAMP

Who?

SHADE

Kitty Tally and Misty LeBlanc!

VAMP

Shade, you can't just assume that every crime in Chicago has their fingerprints on it. They've gone straight!

SHADE

I'm not so sure of that. Come on!

NARRATOR

Swiftly did our heroes fly
To keep this plot afloat.
Visiting two femme fatales
At the Little Man in the Boat.
Okay, gotta admit, that one wasn't so bad...

SFX: Door opening

SFX: Soft music and singing

SFX: Door closes, music fades

SFX: footsteps

MISTY

Welcome to the Little Man in the Boat. What'll it be?

PATRON

This place is amazing!

MISTY

First time?

PATRON

I'll say! I've never been to a place like this before! It's so...so...

MISTY

Clean?

PATRON

YES! Y'know, I'd heard about this place, but everybody told me it was almost impossible to find. But I found it no problem.

MISTY

That's because--

SFX: running footsteps

KITTY

That's because you are a man of rare and impressive skills. I'm Kitty Tally, proprietress, and this is my...business partner, Misty LeBlanc.

PATRON

Wow, a gin joint run by two tomatoes! It's like I died and went to heaven!

MISTY

That could be arranged.

KITTY

Yer a charmer, ye are, sure enough! Every fella what finds his way here the first time gets a free drink!

PATRON

Really?

KITTY

To be sure, to be sure! Fellas like you ring my bell!

SFX: Bell ringing)

KITTY

Misty, get the gentleman some suds!

MISTY

Coming right up.

SFX: beer pouring, then glass sliding down bar

PATRON

Thanks, doll!

SFX: footsteps fade away

KITTY

Misty, how many times do I hafta tell ya? Don't threaten the customers with grievous bodily harm.

MISTY

I'm supposed to let him insult me?

KITTY

What insult? The man has two working eyes in his head.

MISTY

I'm more than just good looks.

KITTY

Of course ye are. But nobody tips intelligence, darlin'. It's just a way to separate the punters from their coin.

MISTY

Says the woman who gives away free booze.

KITTY

Give a man a free drink and he buys three more.

MISTY

And what's all that "rare and impressive skills" malarkey? You know perfectly well the reason this place is easier to find is because we trimmed all that shrubbery that was hiding the sign out front.

KITTY

Bit o' the blarney never hurt anyone, as me dear ol' da used to say.

MISTY

I just--

KITTY

Look, we got a nice legit life here now, with plenty of dosh. You wanna go back to the big house?

MISTY

No.

KITTY

Then trust me. I guarantee, you do things my way and we'll never have to deal with--

SFX: Door open/close

KITTY

The Shade and the vamp!

MISTY

Good, because if I never see this two meddling, self-righteous--

KITTY

Misty--

MISTY

Insufferable, incompetent--

KITTY

Misty!

MISTY

Foolish, RIDICULOUSLY CLOTHED--

KITTY

Who are right behind you!

(Pause)

MISTY

Shade! Vamp! What a pleasant surprise!

VAMP

(Coldly) Misty.

SHADE

(Whispering to VAMP) I thought black went with everything.

VAMP

THAT'S the part that upset you? The clothing?

SHADE

That wouldn't happen if I had a cape.

KITTY

So what brings the two of you to our fine establishment?

MISTY

And why did you use the front door?

SHADE

For some reason the windows were all nailed shut.

MISTY

Hmmm. Wonder how that happened.

VAMP

And for some reason, there's no back door.

KITTY

Of course not--ye can't get to the Little Man in the Boat from the rear, only from the front. Or--

SFX: sound of trap door opening

KITTY

Up from underneath

SHADE

I remember that trap door.

SFX: Trap door slams shut

KITTY

SO how can we help you?

VAMP

You heard about the jailbreak from Joliet Women's Prison?

KITTY

Sure did.

MISTY

Can't say we feel too bad about it.

VAMP

Oh?

MISTY

The warden ran that place like her own personal labor camp, and plenty of the guards were more interested in abuse than rehabilitation. Most of the women in there didn't stand a chance.

KITTY

Luckily, we had each other.

SHADE

We're trying to find the last three escapees, and thought--

MISTY

That just because we made a misstep or two--

VAMP

You almost set off an international incident with Russia by stealing their ambassador's family jewels.

SHADE

Which you were going to use to freeze the World's Fair with a

freeze ray and extort the governments of the world

KITTY

And don't forget using a dodgy journalist to discredit Mayor Crane and start a criminal empire!

MISTY

Kitty!

KITTY

Sorry! But you gotta admit, that's a pretty impressive resumé.

MISTY

Shall we mention that we first met thanks to you and your family kidnapping me?

NARRATOR

From this position quite omniscient,
'Twas truly a recap most efficient.

MISTY

I think it's ridiculous that you come nosing around here just because we once did time.

KITTY

Aye. It's not like all convicts know each other.

VAMP

The ringleader is someone called Dorothy Archer.

(Pause)

KITTY/MISTY

We know her.

SHADE

You do?

MISTY

Absolutely

KITTY

Oh yeah, we're both friends of Dorothy.

SHADE

Has she contacted you?

KITTY

We haven't heard a peep from her since we were released.

MISTY

Which doesn't surprise me.

VAMP

I thought you were friends

MISTY

Dorothy's only real friend is Miss Lonelyhearts.

SHADE/VAMP

What?

KITTY

She was always writing these sob story letters to the paper, begging for love advice.

MISTY

She was incessant.

SHADE

I thought she was in Joliet.

MISTY

How you managed to catch either of us remains a mystery,

VAMP

If she wrote to the Gazette-Times-Herald looking for love advice--

SHADE

Way ahead of you, Vamp. We obviously need to find the one place in Chicago full of lonely frustrated women!

VAMP

That's not--

KITTY

Oh, that would be here.

SHADE

Really?

KITTY

Take a gander around ya.

SHADE

Hmmmm. There does seem to be a disproportionate number of women here.

MISTY

Shrubbery or no shrubbery, women can always find the Little Man in the Boat.

VAMP

Surprising they aren't paying more attention to the few men who found their way here.

KITTY

We're just a warm, welcoming place where women can pass the time with each other without needing to worry about the menfolk.

SHADE

There does seem to be a high level of conviviality amongst the distaff population here.

(PAUSE)

VAMP

Shade, what have I said about using more than one of your Word-A-Day vocabulary terms in a single sentence?

SHADE/VAMP

(Sighs) It evokes a sense of pretentiousness which is distasteful to the hoi polloi.

VAMP

Exactly.

KITTY

Vamp, I have to ask--is he doin' that on purpose?

VAMP

I have no idea. What I was going to suggest is that we could probably find some clues as to her associates in her letters to the paper.

SHADE

Excellent idea, Vamp! I'll check out the letters.

VAMP

And what am I supposed to do?

SHADE

Since this is the place where lovelorn women gather, and since Dorothy knows Kitty and Misty, you should stay here in case she shows up.

VAMP

And why should I be the one who babysits the ex-cons?

KITTY

We prefer the term "formerly incarcerated".

MISTY

Or "newly liberated."

SHADE

You'll blend in.

MISTY

I hate to say it, but the Shade is right.

VAMP

He is?

SHADE

I am? I mean, I am!

KITTY

Oh to be sure, to be sure. The ladies'll go mad for yer...pockets.

VAMP

But I'm wearing a mask.

MISTY

You wouldn't be the first.

SHADE

It's settled. I'm off!

MISTY

Of that, we have no doubt.

SFX: running footsteps

(SHADE grunts as he leaps)

SFX: Glass breaking

SHADE

I'm alright, I'm alright!

KITTY

Nail the windows shut, you said. There's no way he'll get in then, you said.

MISTY

Quiet, you.

SFX: staggering footsteps

LADY

Hey there, doll face. Another round for me and my...bridge club.

MISTY

Coming right up.

LADY

Well hello there. You look kinda familiar. Ain't I seen you somewhere before?

VAMP

I'm the Vamp.

LADY

That's it! Yeah, I can absolutely see it. You got a real Myrna Loy thing happening. Nice outfit.

VAMP

Thanks, it has pockets.

SFX: A stampede of footsteps

CROWD OF WOMEN

Ooooooooooooo, POCKETS!

SFX: STING

NARRATOR

ACT 3 SCENE 2--Elf Fright. He who hunts doth become he who is hunted doth become he who hunts doth become...oh you get the picture.

Dorothy, Dorothy, wherefore art thou, Dorothy? Didn't we already do this? (*voice whispers*) Well, if using the same jokes over and over again makes you a genius, then we got a couple of REAL geniuses writing this show! All we gotta do now is put a gal in a fake beard and trousers and we've covered everything!

Swung by the paper, but did use fake names.

It's her name that makes her an enemy

She'll cast it off and take on Rockwell.

To the records she flew, while Cicero

And Lipschitz did Clemmons play a fool.

What's in a game? He who we call Clemmons

Stood no chance 'gainst female distraction

Quickly then fly we, once more to the action.

SFX: Typewriter, chatter

SFX: Door opens

CLEMMONS

Rockwell! Morning! Get in here!

SFX: Running footsteps, door closes

CICERO

You bellowed, Mr., Clemmons?

CLEMMONS

Listen, Morning. I wanna know why you two haven't gotten me anything about these escaped dames!

LIPSCHITZ

(*Putting on male voice*) I think they prefer the term "ladies".

CLEMMONS

Alright, I wanna know why you two haven't gotten me anything about these escaped lady dames!

CICERO

We're working on it, but those three are really clever!

LIPSCHITZ

Criminal geniuses, no question.

CLEMMONS

Are you tryin' to tell me that--wait a minute!

C/L

What?

CLEMMONS

You two look...different.

CICERO

Different?

LIPSCHITZ

We're not different.

CICERO

Yeah, I'm the same old Theodore Rock--

LIPSCHITZ

(harsh whisper) I'M Theodore Rockwell!

CICERO

She's the same old Theo--

LIPSCHITZ

(Harsher whisper) HE! He's a he!

CICERO

HE'S the same old Theodore Rockwell and I'm...I'm... *(To LIPSCHITZ)* Who am I again?

LIPSCHITZ

You're Wednesday Morning, his girl Friday.

CICERO

I'm mourning a girl Wednesday through Friday.

CLEMMONS

Well, this conversation makes about as much sense as usual, but Rockwell, you've never had a beard before.

NARRATOR

Aaaaaand there we have it!

LIPSCHITZ

I've never needed one before.

CLEMMONS

You didn't have it this morning.

LIPSCHITZ

It's, um...five o'clock shadow.

CLEMMONS

It's only 4:15.

LIPSCHITZ

My watch must be fast.

NARRATOR

While with banter sophomoric
They did Clemmons distract,
Dot crept quietly to Lonelyheart's office
For her mission to enact.
While for Rockwell's address
Our convict eagerly did seek,
She froze when floorboards near
Gave out warning creak.

SFX: Creak

NARRATOR

Told thou.

DOT

I better hide! But where? This office makes the box look like the Ritz! Wait, what's this?

SFX: Jingle bells

DOT

Why would there be a box full of Christmas outfits in here? You know what? I'm not even going to ask.

NARRATOR

A wise woman, or writers most lazy? Dear listeners, the decision is thine.

DOT

What good are these going to be? I mean, there's not even anywhere to hide! Just a lot of shelves! Wait a minute!

SFX: Jingle bells, clothing being pulled on, wood creaking

SFX: Door opening, soft footsteps, door closing

SHADE

Good. Nobody here. Now to find out who Dorothy Archer is and track her down.

SFX: Drawer opening, papers shuffling

SHADE

Hmmmm...that's strange. No Dorothy Archer in the files. Now what? Wait! All the women who write in use aliases! So all I have to do is find Dorothy's alias and then I should be able to find out more about her known associates! But how do I know which of these aliases is hers? *(Snaps fingers)* Of course! She was constantly talking about how many times she wrote the paper, so chances are, whichever alias sent the most letters is the one I'm looking for!

NARRATOR

Y'know, I know it's the fourth season and we should be expecting a certain amount of character evolution by now, but I have to admit, I'm surprised he figured that one out on his own. *(Harsh whisper)* Oh, right. *(Clears throat)* Zounds.

SFX: more paper rustlijng

SHADE

Aha! "Solitarily Confined"! Now, let's see if there are any clues... **SFX: Creaking**

SHADE

What's that? Who's there?

NARRATOR

Quickly 'round the Shade did spin
His suspicions for to sate.
But when he spied what was there,
Loudly did he...what? Oh no, there is no way I'm saying this!
(Whispers) No, I don't care. You're gonna get us kicked off the air!
(More whispers) It doesn't matter what Shakespeare meant by it. All I care about is what the CENSORS mean by it! Why can't I just say "cried out"? *(Whispers)* The rhythm? Please, everybody knows that's the worst method ever. It never works. *(Whispers)* Fine, on your head be it. But I'm gonna say it with class, dignity, and most importantly, formality. *(Clears throat)*
But when he spied what was there,
Loudly did he e-JOHN-ulate!

SHADE

Egad! How did I never notice that elf before? And who put it on that shelf? Hmm...Elf...shelf...nah, it'd never catch on. Gotta say, though, I don't think I've ever seen an elf that big before!

SFX: SMACK, thud

DOT

I'm on a diet!

SFX: STING

NARRATOR

ACT 3 Scene 3--The Berry Wives of Linzer Dot searches for Theo while The Vamp gets into a jam

By the time The Shade, he did awaken,
His head still spun and confidence shaken,
Away did Dot and her friends run pell-mell
Hot on the trail of Theo Rockwell.
To his address she flew, up and over his escarpment,
But then discovered she forgot, which was his apartment.

DOT

Hmmm....2B or not 2B? That is the question.

NARRATOR

Come on folks, you HAD to know that was coming.
While Dorothy Archer was in dilemma stuck
Cicero and Lipschitz did try their luck
Approaching with typical verve and with spunk
Ex-cons Kitty Tally and Misty LeBlunk...you have got to be kidding me...
You know, all the world may be a stage, but we have GOT to get better writers.

SFX: Door opening, bell jingles, door closes

**SFX: SEVERAL WOMEN'S VOICES
CHATTERING in the background**

CICERO

Wow, this place is hopping! I had no idea it would be this popular!

LIPSCHITZ

Very likely due to the well manicured entry way. It so easy to find from the road.

SFX: Footsteps

MAN 1

Hello gorgeous!

LIPSCHITZ

Oh goody, a man.

CICERO

Hey handsome! Which one of us were you talking to?

MAN 1

Either one.

LIPSCHITZ

How chivalrous.

CICERO

I think he's cute.

MAN 1

I can't tell ya how happy I am to see the two of you! You're the answer to my prayers!

CICERO

See, Lipschitz, he's a good egg--he's got faith.

LIPSCHITZ

He's got a snootful.

MAN 1

Whattaya expect? I've spent the whole night buying myself drinks! The whole place is crawling with dames--

LIPSCHITZ

Excuse me?

MAN 1

Sorry, tomatoes.

CICERO

That's better.

MAN 1

But I can't get a single one of 'em to give me the eye because they're all losing their marbles over some broad--

LIPSCHITZ

WHAT?

MAN 1

Sorry, skirt.

CICERO

He really shoulda stopped while he was ahead.

MAN 1

Over there wearing some outfit with pockets!

L/C

POCKETS???

SFX: Running footsteps

MAN 1

Ah nertz.

KITTY

Well, hello there, you two, how can I help--YOU!

CICERO

Hiya Kitty! Surprised to see us?

KITTY

Yes, yes I am. How lovely! When did you get out?

LIPSCHITZ

Cut the blarney, Kitty. Our names have been all over the papers and radio. You know we broke out with Dot.

KITTY

So what are ye doing here, endangerin' my attempt to go straight?

LIPSCHITZ

Lay off, Kitty, You couldn't go straight if you tried.

CICERO

We know you toooooo well.

LIPSCHITZ

Once a....Tally, always a Tally.

KITTY

What do you want?

SFX: Footsteps

MISTY

Kitty, what's going--YOU! What do you two want?

KITTY

I was just asking that.

LIPSCHITZ

Misty LeBlanc. What a surprise.

CICERO

Really? You told me we were going to visit Kitty and Misty.

LIPSCHITZ

Quiet, you.

MISTY

Whatever it is, we can't help you.

LIPSCHITZ

But you don't know what it is yet.

MISTY

Doesn't matter. The last thing we need is to get involved with a bunch of escaped cons.

LIPSCHITZ

Now is that any way to talk about your old friends from inside?

MISTY

Everybody in this city already assumes we have something to do with every crime that happens. The last thing we need is to give them any ACTUAL reason to roust us!

LIPSCHITZ

We're not here to ask you to do anything illegal.

CICERO

Yeah, we just wanna meet the lady with the pockets!

LIPSCHITZ

That is NOT what we want!

CICERO

It isn't?

LIPSCHITZ

Well, I mean, yes, we do want to meet the lady with the pockets, but that's not why we're here!

MISTY

Oh, you want to meet the lady with the pockets, Go right ahead.

KITTY

Misty, no!

L/C

Why not?

MISTY

Yeah, why not?

KITTY

You know the code of the cons--you gotta help out your fellow criminals as long as it ain't gonna get you nicked. You can't go over there--that lady with the pockets is The Vamp, a masked vigilante.

CICERO

Wow, how interestin'!

LIPSCHITZ

And why is there a masked vigilante in your establishment, Kitty?

KITTY

Because the Shade asked her to stay here and keep an eye out in case you showed up.

CICERO

The Shade? Oh we ran into him at the paper. Well, Dot ran into him. More like ran over him.

LIPSCHITZ

If she's on par with The Shade, we have nothing to worry about.

MISTY

You have everything to worry about. The Vamp actually knows what she's doing.

LIPSCHITZ

(Intimidatingly) Well then, I guess it's pretty clear what has to happen.

CICERO

(In exactly the same tone) Yeah, we better hightail it outta here.

LIPSCHITZ

Exact--what? NO! You two better give us the information we want so there's no trouble and your vigilante with the pockets doesn't think you're in cahoots with a couple of escapees.

CICERO

Oh right. That. Yeah, you don't want the Vamp--

VAMP

Did I hear my name?

ALL

AAAHHHH!

VAMP

Kitty, Misty, your clientele is lovely, but I have to admit, I think they've exhausted even MY enthusiasm for pockets. And I don't think I've ever been more manhandled.

CICERO

Wouldn't that be woman handled?

VAMP

And they kept yelling "WOO" for some reason. I'm sorry, I should've introduced myself. I'm the Vamp.

LIPSCHITZ

Yeah, I can see that. Got a real Norma Shearer thing going. Nice outfit.

VAMP

Thanks, it has pockets.

BACKGROUND LADIES

WOO!

VAMP

And you are?

KITTY

Oh, these are a couple of our suppliers!

VAMP

Really? How interesting. Beer? Liquor?

BACKGROUND LADIES

WOO!

CICERO

I'll have what she's havin'.

KITTY

Cookies.

ALL

Cookies?

KITTY

Yeah, cookies. Linzer cookies. We're expandin' our offerin's, and these fine ladies are supplyin' us with confections.

MISTY

Right. These here are the Berry sisters. Mary and Shari.

VAMP

Mary and Shari Berry?

LIPSCHITZ

Well...

CICERO

It's our married name.

LIPSCHITZ

What? I mean, yes!

CICERO

Yeah, you see, we're sisters, and we married brothers. Not ours,

obviously.

VAMP

Obviously.

LIPSCHITZ

Yeah, we married the Berry brothers, who run their own cookie business.

VAMP

The Berry brothers.

MISTY

Yeah! Gary and Larry.

LIPSCHITZ

(sotto voce) I hate you so much.

VAMP

So Gary and Larry Berry married Mary and Shari....

CICERO

Wojciehowicz.

VAMP

Natch. Well, it's been a pleasure to meet you both, but now I think it's time you come with me to the police station.

LIPSCHITZ

No problem, we'll--what?

VAMP

You two aren't cookie vendors, you're Dorothy Archer's accomplices!

CICERO

How did you know--I mean, what are you talking about?

LIPSCHITZ

Shut up, Cicero.

VAMP

It was simple. I overheard your entire conversation.

MISTY

How? You were surrounded by all those chattering women!

VAMP

I work with The Shade. I long ago learned how to tune out meaningless chatter.

KITTY

Good point.

LIPSCHITZ

Well, you ain't taking us back to the big house, sister!

CICERO

Yeah! We're gonna find that Theo Rockwell guy for Dot!

LIPSCHITZ

Would you PLEASE stop telling everybody our plans?

CICERO

Hey, she's in love, and when it comes to love, I gotta shout it from the rooftops!

LIPSCHITZ

We're gonna be shouting it from solitary if you don't zip your lip!

VAMP

Alright you two, let's go.

LIPSCHITZ

If you think I'm letting some do-gooder dame--

CICERO

Hey!

LIPSCHITZ

It's okay if I say it! Take us back to prison, then you've got another think coming!

NARRATOR

The escapéd cons like anger'd cattle
Did leap thereupon into battle

SFX: Sounds of fighting

NARRATOR

But a fighting style that was a combo
Of boxing--

VAMP

Bob and weave, bob and weave!

NARRATOR

Knitting--

VAMP

Knit one, Purl two!

NARRATOR

And the mambo--

SFX: Sound of drums

NARRATOR

Did overcome the villain's trickery
And gave the Vamp her deserved victory.

SFX: Sound of two thuds

BACKGROUND LADIES

WOO!

VAMP

You two call Cannoli and keep an eye on these two.

MISTY

Where are you going?

VAMP

I have to go save Theo!

SFX: Sting

NARRATOR

We'll return to Throwing Shade, Romeo and Joliet after a brief word from our sponsor. Friends, are you clumsy, negligent, or just insistent that you never face the consequences of your actions? If so, then call the law firm of John, Jacob, Jingleheimer and Schmidt! These experienced lawyers will take your case regardless of the facts, and they guarantee that you'll pay only if there's a verdict! So if you've got a problem and don't want to take responsibility, call John Jacob, Jingleheimer and Schmidt! Remember their motto

SCHMIDT

We'll SUE!

NARRATOR

And now, a few words from other important personages
If you love live audio drama performed with musicians and in-person Foley, then you'll love Eclectic Full Contact Theatre's Crashbox Festival of Short Live Audio Plays, appearing Nov 16th-19th at the Edge Off Broadway Theatre in Chicago.

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And now, back to our story.

**ACT 4 SCENE 1--MUCH TO SUE ABOUT
SOMETHING--Dot and Theo face off, and it gets litigious.**

As to Theo's rescue the Vamp swiftly rode

A young man, tired, return'd to his sweet abode.
 As if the turn of the key in his lock had then cued her,
 He was immediately set upon by a distaff intruder!

DOT

My love!

WALLY

AHHHHHHH! Who are you?

DOT

It's me, Dorothy Archer!

WALLY

WWho?

DOT

"Solitarily Confined"?

WALLY

What?

DOT

The woman you expressed undying love for through the Miss
 Lonelyhearts column?

WALLY

I don't write the Miss Lonelyhearts column!

DOT

You're not Theodore Rockwell?

WALLY

No, I'm Wally Winchell! I write the Joke A Day column! Theodore
 Rockwell lives in 2C, not 2B!

DOT

Oh. Sorry.

WALLY

But if you'd like, you could stay for dinner. I don't get many guests.

DOT

You know, just once, I'd like to be able to go somewhere without
 men making passes at me all the time!

**SFX: angry footsteps, door opening, door
 slamming**

WALLY

I need a new job...

NARRATOR

With face full red from her previous error,
Dot made for the place where her
Heart's true love was purported to be,
And stealthily broke into apartment 2C.
There she waited, sure to not be spurned,
Until at last, Theodore Rockwell to his home return'd.

**SFX: Key in lock, door opens, closes, click of a
lightswitch.**

DOT

Hello, Theo.

THEO

AAAAH! Who are you?

DOT

It's me, loverboy, Dorothy Archer.

THEO

Dorothy Archer? The escaped criminal? What are you doing here?

DOT

I'm here because you asked me to come.

THEO

I did? I'm pretty sure I would've remembered that.

DOT

Through your letter in the paper. You told me you liked me and
wanted to kick off a relationship with me. Here I am, so let's kick
things off.

THEO

Look, Miss Archer--

DOT

Dorothy.

THEO

Dorothy--

DOT

Dot.

THEO

Dot--

DOT

(Does a sexy growl in the back of her throat)

THEO

I don't think I can make that sound. Look, I think you may have gotten hold of the wrong end of the stick.

DOT

Whichever end of the stick I hold is the right one.

THEO

Well, that didn't work. Look, let me put it to you--

DOT

Yes, please!

THEO

Now you knock that off!

NARRATOR

Yeah, otherwise, we're all gonna lose our jobs!

THEO

Dot, while I am flattered that you think so highly of me, the fact of the matter is, I wasn't in any way suggesting that you and I should be a couple.

DOT

Y'know it's cute when you play hard to get. Now come here, sweetie!

THEO

Yoink!

SFX: Crunching

DOT

Do you feel that? That's fate!

THEO

Funny, fate feels a lot like my spine snapping.

SFX: Sound of a kiss

DOT

You ever have a kiss like that, loverboy?

THEO

(Speaking with French accent) Mon dieu! Never have I experienced such a thing!

DOT

So how about it? You ready to make an honest woman outta me?

THEO

How am I gonna do that when the prison system failed?

DOT

I mean get hitched!

THEO

Oh well, in that case--what? Married? But we just met!

DOT

But all those nice things you said to me! You told me there was a fella out there for me!

THEO

And I'm sure there is! A very nice fella with a loving heart and underdeveloped sense of ethics!

DOT

You ain't the type of fella to lead a girl on, are ya? Toy with my heart then throw it away like a half-eaten sandwich?

THEO

I believe that's what Wednesday would call a mixed metaphor.

DOT

What's Wednesday got to do with it?

THEO

That's my partner, Wednesday Morning. She's--

DOT

Got her hooks in you, huh? I see, you propose to me, then can't wait ten seconds for me to break out before jumping to some new dame.

THEO

Lady--

DOT

IT'S OKAY IF I SAY IT!

SFX: Gun cocking

DOT

Well, I'll take care of Miss Wednesday Morning later. First, you and me gotta go see the preacher.

THEO

Holding me at gunpoint? Lady, you don't need a preacher, you need a lawyer!

SFX: Door busting open, multiple footsteps

JOHN

Did somebody say LAWYER?

JACOB

Here we are!

JINGLEHEIMER

Ya dere hey!

SCHMIDT

We'll sue!

DOT

Who are you mugs?

JOHN

We are John

JACOB

Jacob

JINGLEHEIMER

Jingleheimer

SCHMIDT

And Schmidt--

ALL

Attorneys at Law!

JOHN

We heard everything!

JACOB

Everything!

JINGLEHEIMER

Even though we were nowhere near the scene when whatever allegedly happened allegedly happened.

SCHMIDT

And we'll sue!

JOHN

I understand this little lady here needs representation.

JACOB

For all the emotional and physical distress she's gone through.

THEO

That SHE'S gone through?

JINGLEHEIMER

Rest assured that we will hold the responsible parties responsible for dese alleged actions responsible.

SCHMIDT

You're gonna get sued!

THEO

Me? What did I do?

JOHN

Dangling the promise of marriage in front of a poor impressionable, innocent woman!

JACOB

And then pulling the rug out from under her--despicable!

THEO

I never promised--

JINGLEHEIMER

You are responsible for every alleged action she allegedly took responsibility for once you were the one responsible for allegedly making her take those actions. Allegedly.

DOT

It's true. I never woulda broken outta stir if he hadn't said he loved me!

THEO

I never said--

DOT

He's just a horrible pig!

SCHMIDT

Sue-ee! Sue--ee!

JOHN

Take my card. We here at John

JACOB

Jacob

JINGLEHEIMER

Jingleheimer

SCHMIDT

And Schmidt

ALL

Attorneys at Law!

JOHN

Will not rest until your case is splashed across the headlines--

JACOB

And garnering us a lot of publicity!

JINGLEHEIMER

And you never pay unless there's a verdict!

SCHMIDT

Then we sue! YOU!

JOHN

So call us!

JACOB

You have an ironclad case.

THEO

She has an ironclad gun! She broke in here and is holding me hostage!

JINGLEHEIMER

Here, take my card. If you get out of this alleged situation, then we'll do what we can to hold responsible alleged people allegedly responsible.

SCHMIDT

We'll sue ANYBODY!

JOHN

So remember that name--John

JACOB

Jacob

JINGLEHEIMER

Jingleheimer

SCHMIDT

And Schmidt

ALL

Attorneys at Law!

SFX: multiple footsteps running, door slams, then crash

THEO

Great! AND they broke my door!

JACOB

Here's our card!

SCHMIDT

We'll sue US!

DOT

That was...unusual.

THEO

Eh, you get used to it.

DOT

Alright, handsome, get movin'. We got a wedding to get to. And I gotta say, you look good in black.

THEO

What are you--?

NARRATOR

Downward look'd Theo, and spied the mistake he had made
Still clothéd was he in the garb of the Shade!

THEO

Um...yes...I find it slimming.

DOT

It suits you. In fact, that outfit looks kinda familiar...

NARRATOR

Afore Dorothy's brain could illumine its lamp
Timely distraction arriv'd in the form of The Vamp!

SFX: Window breaking

VAMP

Hold it right there, Dot!

DOT

The Vamp!

THEO

My window! Wow. Now I know why Rosa's always so angry.

DOT

Forget it, Vamp. You may be good, but even you can't fight a bullet!
Me and loverboy here are getting hitched and there's nothing you or
that Jezebel Wednesday Morning can do about it! Theodore
Rockwell is MINE!

NARRATOR

Theo, while shook, didst soon realize
While the Vamp had the attention of Dorothy's eyes,

He could complete most surreptitious task
And complete his disguise by putting on his mask.

SHADE

Not so fast, Miss Archer. I may have something to say about that!

DOT

The Shade! Where did you come from? And where is my beloved Theo?

SHADE

Theodore Rockwell is safe I (*pronounced with a long e*) secreted him...wait, that can't be right., That sounds...unpleasant. I (*pronounced like secret with an -ed*) secreted him...no that sounds wrong too. You know, when you just see the word on that Word-a-Day calendar, you don't think about how it's going to sound when you say it out loud.

VAMP

Why not just say "hid"?

SHADE

Right! Thank you! I've hidden him away where he'll be safe. You can't force someone to love you, Dorothy.

DOT

Wanna bet? Just watch me!

NARRATOR

Just when you thought, 'twas the ending you hoped for
Yet one more distraction appear'd at th'door!

WALLY

Theo, there was somebody looking for--hey what happened to your door?

NARRATOR

Dot all at once turn'd to give Wally full face,
And that's when the Vamp clobber'd her with a vase!

SFX: ceramic breaking, then a thud

SHADE

Not the vase! My--I mean, Theo's mother gave him that!

VAMP

All the more reason.

WALLY

Wow, this place is a mess. WHO's going to pay for all this?

SFX: multiple running footsteps

JOHN

Here's our card.

SHADE

Vamp, use this vase. Theo never liked it.

SFX: crash

SCHMIDT

We'll....sue....

SFX: THUD

NARRATOR

**Act 4 Scene 2--All's Well That Ends--Verily, up doth things get
wrapp'd**

Hearken, my nobles and swains,

As we resolve our story's mad tension.

Ye may think it's all over with Dorothy and her girls'

apprehension; But we must hie back to the beginning our listening
friends

For what the French call tying up loose ends.

CLEMMONS

Rockwell! Morning! Get in here!

SFX: running footsteps, door opens, closes

THEO

You bellowed, Chief?

CLEMMONS

Rockwell, I'm taking you off the Miss Lonelyhearts column.

THEO

What? Why?

WED

It probably has something to do with the fact that your letter caused
a major prison break and citywide manhunt.

THEO

No it didn't!

CLEMMONS

Great Caesar's Salad! What do you mean it didn't?

THEO

In fairness, it was a citywide woman hunt.

SFX: Typing

WED

You are in so much trouble.

THEO

To be honest, Chief, that's fine with me. I don't think it's a good idea for me to be dispensing love advice.

WED

That's very mature, Theo. Recognizing that romantic advice really isn't the purview of the male of the species--

THEO

I mean, I'm apparently so irresistible that it would be dangerous for me to communicate with that many women. There could be riots!

WED/CLEMMONS

WHAT?

THEO

I see now--with great attractiveness comes great responsibility.

SFX: Typing

WED

How many "o"s in "doofus"?

THEO

But, Chief, if I'm not going to be Miss Lonelyhearts anymore, who is?

CLEMMONS

Morning?

WED

Does it come with a raise?

CLEMMONS

Money ain't everything, y'know!

WED

No, but it sure does buy a lot of it.

CLEMMONS

Well, if this don't beat all! Where am I gonna find someone to take on all that work with no extra cash?

SFX: Door opens, door closes

WALLY

Mr. Clemmons?

CLEMMONS

Whattaya want, Winchell? I'm tryin' to think!

WALLY

Sorry to interrupt, but that Dorothy Archer woman sent another letter to the paper.

CLEMMONS

Well, just put it in the dead letter basket with all the rest of the sob stories, 'cuz we ain't got a Miss Lonelyhearts to answer 'em!

WALLY

But it's not for Miss Lonelyhearts. It's addressed to Theo.

THEO

Me? Why?

WED

Probably because she developed an unhealthy and pathological attraction to you due to some deep-seated issues reaching back into her childhood.

THEO

Really?

WED

Seriously, do you not pay ANY attention to anything that's going on?

SFX: envelope opening, letter unfolding

DOT

Dear Theo, I want to say how sorry I am for breakin' outta prison, tracking you down, and bustin' into your apartment. You're a swell fella and I'll always have a place for you in my heart, but I know we can't be together.

WED

How's that dangerous irresistibility doing?

DOT

'Cu'z I've found a new fella, one that I know is meant for me! I hope it won't be too awkward or nothin', but could you let him know how I feel about him? You two work together, so I figured you could make the introductions and let him know I'm sweet on him.

THEO

Who is she talking about?

CLEMMONS

All I know is that for the first time in 20 years, I am happy to be married!

DOT

His name is Wally Winchell.

ALL

Wally Winchell?

WALLY

Me?

DOT

I've always wanted a fella who can make me laugh, and that Joke A-Day column of his is a riot! So tell him I'll be writin' to him, and I can't wait until we can get hitched in 10-15 years. 8 with good behavior. Anyway, thanks again, and sorry I had to let you down like this. Love, Dot.

WALLY

I knew that Joke-A-Day column was going to ruin my life!

CLEMMONS

Don't worry, Winchell, I'm taking you off the Joke-A-Day column!

WALLY

You are? Oh, thank you Chief! Thank you!

CLEMMONS

Don't call me Chief! I'm taking you off that column because YOU are gonna be our new Miss Lonelyhearts!

WALLY

Thank you so much, that's--wait, what? Miss Lonelyhearts?

CLEMMONS

You obviously have the personality these batty heartsick dames like, so we're gonna take advantage of that!

WED

And you.

CLEMMONS

Now get outta here and pitch some woo!

SFX: Footsteps. Door opens

WALLY

I need a new job.

SFX: Door closes

THEO

Oh well, there goes my career as a Casanova.

WED

That's alright, Theo. I think you're plenty attractive.

CLEMMONS

You do?

THEO

You do? I mean, hey!

WED

I said that out loud, didn't I? Well, you know, in a platonic way.

THEO

What does the dog from Disney have to do with anything?

WED

You know what? I take it back.

CLEMMONS

I'm just glad this whole thing is over, those convicts are back behind bars, and we've got a front page story about how the Shade and the Vamp did it. But Rockwell, there's just one thing I don't understand.

THEO

What's that, Chief?

CLEMMONS

Where's your beard?

SFX: Metronome

NARRATOR

This has been Throwing Shade, brought to you by The Law firm of John, Jacob, Jingleheimer, and Schmidt. Chasing ambulances since the Pony Express!

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!

Written by: Andrew Pond and 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, Julian Serna, and Monica Szaflik

Our Foley Artist was Lori Eyre

Our engineer was: Daniel Houle

And I am your narrator: Noelle Klyce

If we actors have offended

Think but this, and all is mended,

That you have but slumber'd here

While these jokes and puns did appear.

And, as I am an honest Narrator,

We will make it up to you later;

Do not think our cast a phony;

And give special thanks to Tina Salamone.
Until next time, with much elation,
Same Shade Time, same Shade Station...