

# CHOOSE YOUR HEIST

by Dean O'Carroll

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**SYNOPSIS:** The Cosmopolitan Museum of Art has borrowed a famous painting from a European collection but a group of thieves plan to steal it. Will the crooks succeed? Will the museum's security team catch them in time? And just what's going to happen with this old supply of explosives and bathtub gin squirreled away in the catacombs beneath the museum? It's up to you. Every twist and turn in this video-conference comedy gets voted on by the audience, from whether to beef up security to which tunnel the crooks should follow. Will this play end in triumph, tragedy, or... Twinkies? This broad, crazy, anything-can-happen spoof can be performed in person or via Zoom.

**DURATION:** 30+ minutes.

**TIME:** Present.

**SETTING:** Every interaction takes place via video-chat. The backgrounds vary from offices to vans to galleries to the catacombs beneath the museum.

## CAST OF CHARACTERS

(9 either)

CHOICEMASTER (m/f) .....	A highly dramatic storyteller. (27 lines)
ALPHONSE/FLORENCE L'OEIL (m/f) .....	A pretentious French art expert. (21 lines)
BARB/BOB SEQUIOUS (m/f).....	The fawning curator of the museum. (48 lines)
MAGPIE (m/f) .....	The gruff leader of the thieves. (59 lines)
MOONPIE (m/f) .....	The oily middleperson of the thieves. (48 lines)
COWPIE (m/f) .....	The dim low-status thief. (31 lines)
SULLIVAN (m/f) .....	Rough-hewn but educated head of Sullivan Security. (66 lines)
LT. ELTY (m/f) .....	Stone-faced police Lieutenant with unusual hobbies. (37 lines)

DURFLEY (m/f)..... Sullivan's slow-witted in-law  
and employee. (32 lines)

### TECHNICAL NEEDS

There are three ways to perform this play:

Live Video Conference – To stage the play this way you will need to use the polling feature on Zoom or another video conferencing application to let the audience vote on every choice. To keep things energetic, it would be best to play music and/or add animations or ad-libs from the Choicemaster/mistress while the voting is taking place.

Recorded – To stage the play this way, the audience would need to watch a scene and then be able to click a link to choose which scene to go to next. You would need to host the same video on multiple pages, depending on how the audience reached that scene and where they would go from there.

Live – The stage directions are written for onscreen performance, but they could be easily adapted for live productions. If performed live, the audience can vote through applause, all directed ad-lib by the Choicemaster/mistress.

**AUTHOR'S NOTE**

2020 was a nightmare but this particular play came from a much more pleasant dream that I had that year. For the first time in my life as a writer, I got the idea for a play from something that came to me in my sleep one night. Of course now I can't remember if the dream gave me the idea for a heist comedy, or for a choose-your-path kind of story, but, either way, after I had it, I started working on *Choose Your Heist*. While my kids were navigating online school as we social-distanced our way through the COVID spring, I was breaking my brain coming up with increasingly preposterous twists and turns for this play.

Every playwright in the world was trying to write new work for Zoom and we were all learning as we went. There was a lot we could do with the medium and we all agreed it was better than nothing, but it couldn't help but lack that key element of live theatre – the presence of the audience. Without the sense that there's a crowd in front of you, hanging on your every word, it's just not the same. But I grew up watching and performing in children's theatre, so I'm used to a lot of audience interaction, a lot of asking the kids in the crowd "Do you think I should try the slipper on?" or "Which way did that white rabbit go?" or "Do you think his name really is Rumpelstiltskin?" and getting the right answer to move the plot along... most of the time. So the idea of giving the audience a say in which direction the play goes next seemed like a passable substitute for having them in the room.

I realize it's not easy to keep the momentum of the play going when you're stopping every three minutes to let the audience vote. So to keep things moving and to keep the audience excitedly clicking, please make big, loud, clear character choices and please do whatever you can to make the voting and choosing a lively, quick, and engaging experience. And, if you're performing this live, in person, somewhere in the future, with a crowd shouting out choices, free of fear that they might be spreading contagion... gosh that sounds nice.

Dean O'Carroll  
March, 2021

**PREMIERE PRODUCTION**

*Choose Your Heist* was first performed by the Blake School in Hopkins, MN on November 20-22, 2020. Directed by Taous Khazem with the following cast and crew:

CHOICEMASTER.....John Erlandson  
BARB SEQUIOUS.....Audrey Ronan  
FLORENCE L'OEIL.....Amanda Ward  
MAGPIE.....Riley Carroll  
MOONPIE.....Declan O'Connell  
COWPIE.....Aarathi Dhavileswarapu  
SULLIVAN.....Truman Morsman  
LT. ELTY.....Taggert Smith  
DURFLEY.....Oskar Alexander

DIRECTOR: Taous Khazem

TECHNICAL DIRECTOR: Chris Johnson

COSTUME DESIGN: Lori Opsal

SOUND DIRECTOR: Peter Morrow

LEAD STAGE MANAGER: Nora Cornell

STAGE MANAGER: Anushka Srivastava

ASSISTANT STAGE MANAGERS: William Anderson, Sarah Costa, Josh Smith

FOLEY ARTISTS: Clara Alexander, Kevin Bizily, Emma Brown, Anika Rodriguez

PROP CREW HEAD: Amaka Nwokocha

PROP CREW: Haya Fine, Audrey Friedell, Grace Gullickson, Sophie Herron, Anabella Rozin

COSTUME CREW: Ava Carroll, Elora Leverentz, Nya Manneh, Maggie Nicol

GRAPHIC DESIGNERS: Aarathi Dhevileswarapu, Alexa Hatcher, Amanda Lee Molina, Abby Ziehl

DIALECT COACH: Keely Wolter

PUBLICITY: Anika Hahn

*NOTE: Reading and performing this play will require some flipping or scrolling back and forth as the choices lead you to jump around the script.*

## INTRODUCTION

**AT START:** *The CHOICEMASTER appears onscreen.*

**CHOICEMASTER:** Greetings! I am the Choicemaster! I will be your guide on this journey! You are about to see a play like no other! For you are the masters of this plot!

As the story plays out, from time to time, you will be given a choice. A poll question will appear on screen, allowing you to make the characters' decisions for them. Whichever choice the majority chooses will direct the story, be it for good or ill.

Let us begin!

*Continue to Scene 1.*

## SCENE 1

*SEQUIOUS appears in a window. L'OEIL appears.*

**L'OEIL:** Bonjour.

**SEQUIOUS:** Yes, yes bonjour. Excuse-ay-mwa... jay nay parl pa Fran-say...

**L'OEIL:** It is all right. I speak English. It is one of the many accommodations we must make when dealing with Americans.

**SEQUIOUS:** Of course. Well, we are thrilled to have this truly remarkable piece of art coming to our museum. I mean... "The Bandit" by Maggofiano! It's simply one of the masterpieces of the Renaissance.

**L'OEIL:** Yes. I know. I am a Renaissance art expert.

**SEQUIOUS:** Of course you are! Of course you are! Well, I want to assure you we will take excellent care of this painting as long as it is on exhibition.

**L'OEIL:** We are very concerned about security. What assurances can you offer me that your Twinkie-eating American stupidity will not result in the loss of this priceless piece?

**SEQUIOUS:** I assure you we have taken every security precaution.

**L'OEIL:** And what is the history of security at your museum?

*SEQUIOUS and L'OEIL freeze. CHOICEMASTER'S window appears.*

**CHOICEMASTER:** Ah! It is time for your first choice! How will Bob/Barb Sequious respond to this question?

*Poll 1 appears.*

### POLL 1

A) "We have never had a burglary in the history of this museum."

B) "Well, there was that one time..."

**CHOICEMASTER:** Choose!

*If the audience picks A, proceed to Scene 1A.*

*If the audience picks B, proceed to Scene 1B.*

### SCENE 1A

**SEQUIOUS:** I assure you! We have never had a burglary in the history of this museum.

**L'OEIL:** Never?

**SEQUIOUS:** Never!

**L'OEIL:** But what about the Rembrandt Heist of 1993?

**SEQUIOUS:** Oh... yes... well, that did...

**L'OEIL:** Did you think I would not do my research? I will not tolerate lies and dissemblance!

**SEQUIOUS:** Oh, it was such a—

**L'OEIL:** This exhibition is canceled!

**SEQUIOUS:** No! You can't!

**L'OEIL:** I say adieu! That is right! Not au revoir, but adieu! Enjoy your Twinkies!

*L'OEIL'S window closes.*

**SEQUIOUS:** Noooooooooo!

*SEQUIOUS freezes mid-scream. CHOICEMASTER appears.*

**CHOICEMASTER:** Well, it seems that wasn't the best choice. Let's see how this would have gone if you had chosen to be honest.

*Continue to Scene 1B.*

## SCENE 1B

**SEQUIOUS:** Well, there was an... incident in 1993.

**L'OEIL:** Oui, oui. I am familiar with the Rembrandt heist.

**SEQUIOUS:** But we learned a great deal from that experience, and we have much better security now.

**L'OEIL:** I appreciate your honesty. Very well. We will loan you the Maggofiano.

**SEQUIOUS:** Oh! Merci! Merci!

**L'OEIL:** Please do not attempt to speak French. You are hurting my ears as much as a Twinkie would hurt my *sens du goût*.

*L'OEIL and SEQUIOUS vanish. CHOICEMASTER appears.*

**CHOICEMASTER:** So. You get the idea. Let us proceed.

*Continue to Scene 2.*

## SCENE 2

*MAGPIE in one window. MOONPIE in another.*

**MAGPIE:** This is the Magpie. The badger burrows at dawn.

**MOONPIE:** This is Moonpie. The vole veers at dusk.

**MAGPIE:** Excellent. This line is secure, we may speak freely now.

**MOONPIE:** So, what's this caper?

**MAGPIE:** This is the big one. We're going to steal "The Bandit" from the Cosmopolitan Museum of Art.

**MOONPIE:** Ooh! Stealing "The Bandit!" That's ironic. Wait... am I using that word right?

**MAGPIE:** Yeah, I think that's good. But the point is, this is going to be a tough job. Nobody's stolen so much as a t-shirt from the gift shop in almost thirty years.

**MOONPIE:** So how do we pull this off? The old "Match 'n' Snatch?" The "I Louvre Lucy?" The "Girlfriend in the MOMA?"

**MAGPIE:** No. No. I think this job calls for "The Velvet Underground."

**MOONPIE:** But there's no way into the CMA from underground!

**MAGPIE:** Ah! Because you're looking at the official blueprints that don't show the secret catacombs.

**MOONPIE:** Secret catacombs! I love secret catacombs!

**MAGPIE:** You love them enough to be the one who goes into them to break in and steal the painting?

**MOONPIE:** I... didn't say that.

**MAGPIE:** What are you, afraid?

**MOONPIE:** How come you get to be the one safe in the van with the high-tech equipment and I have to be the one who does the hard work?

**MAGPIE:** Because I am the Magpie and you're just the Moonpie.

**MOONPIE:** When I agreed to that I thought Moon sounded better than Mag.

**MAGPIE:** Hey, I could stay at HQ, and put you in the van if you can find someone else willing to go inside for you. You know what I'm talking about?—I'm Magpie, you're Moonpie, so we need...

**MOONPIE:** A Cowpie. You really think we could find a Cowpie just that Cowpie-ish to take this risk?

**MAGPIE:** I don't know. Could we?

*MAGPIE and MOONPIE freeze. CHOICEMASTER appears.*

**CHOICEMASTER:** Ah! Time for our second question! What will they do?

*Poll 2 appears.*

## POLL 2

**What should they do?**

- A) Find a Cowpie.**
- B) Go it alone.**

**CHOICEMASTER:** Make your choices known!

*CHOICEMASTER vanishes.*

*If the audience chooses A, go to Scene 2A.*

*If the audience chooses B, go to Scene 2B.*

## SCENE 2A

**MOONPIE:** I can find us a Cowpie. In fact, I think I know just what pen to look in.

**MAGPIE:** Wait, you mean prison?

**MOONPIE:** No, not that kind of pen. Like a cow pen. Get it?

**MAGPIE:** Pigs are kept in pens. Cows are kept in corrals.

**MOONPIE:** Oh. Right. Too bad. That would have been a pretty good line to end this conversation with.

*MOONPIE and MAGPIE mumble and look awkward. Both vanish. Proceed to Scene 3.*

**SCENE 2B**

**MOONPIE:** Nah! You know what? We don't need to find a Cowpie. I can do this.

**MAGPIE:** Yeah! Why add another person to split the profits with?

**MOONPIE:** Exactly! What could possibly go wrong?

*MOONPIE and MAGPIE freeze. CHOICEMASTER appears.*

**CHOICEMASTER:** Ooh. Ominous. Well, you made your choice. But there's someone who might like to ask you some questions about it.

*A new window pops up with COWPIE, though at the moment the actor or actress appears as themselves, not as the character.*

**COWPIE:** Hi. I'm \_\_\_\_\_. [Insert actual name of actor/actress.] I was supposed to play Cowpie tonight. But you folks chose not to have me in the play. Interesting choice. Funny. I had just as many rehearsals as everybody else in the cast, who does get to be in the play. But... well I guess that's showbiz. Enjoy the rest of the show... you little—

*CHOICEMASTER cuts COWPIE off and COWPIE'S window vanishes.*

**CHOICEMASTER:** *(Interrupting.)* That's enough! That's enough! Thank you! On to scene three!

*CHOICEMASTER'S window vanishes. Proceed to Scene 3.*

**SCENE 3**

*SEQUIOUS and SULLIVAN are in windows. SULLIVAN has something like a Chicago accent.*

**SULLIVAN:** Sullivan Security, this is Sullivan.

**SEQUIOUS:** Hello! Hello, yes, this is Bob/Barb Sequious at the Museum. We are very happy to have your firm providing us additional security.

**SULLIVAN:** Hey, don't worry about it. Nobody does security better than us. We'll keep that pretty little picture safe, my friend.

**SEQUIOUS:** Well, I don't know if you know anything about the artist Maggofiano...

**SULLIVAN:** Well, because of his use of chiaroscuro, a lot of scholars want to write him off as a Leonardo clone, but if you look at the way he experimented with light and shadow you can see his influence on Titian and a lot of others that followed him. Right, my friend?

**SEQUIOUS:** Oh, I... didn't...

**SULLIVAN:** You think because I talk like this I don't know anything about art?

**SEQUIOUS:** Oh, I... er...

**SULLIVAN:** Don't sweat it. I'm just bustin' your chops. Listen, we're gonna keep your art safe. But you gotta tell me if there's anything about this museum that I should know about.

**SEQUIOUS:** I assure you I've told you everything there is to know!

**SULLIVAN:** Except you didn't tell me about the secret catacombs underneath the museum.

**SEQUIOUS:** How did you know about the catacombs?

**SULLIVAN:** It's my business to know about catacombs.

**SEQUIOUS:** Well, yes. The catacombs aren't something we want the general public to know about. You see... during prohibition, they were used for bootlegging. The people in charge of the museum at that time were... eccentric.

**SULLIVAN:** So eccentric that they also used them to store munitions during World War II?

**SEQUIOUS:** Well I hardly think that was... yes.

**SULLIVAN:** Well, I gotta say, the catacombs worry me. We gotta do something about them and fast. Luckily, we've dealt with catacombs before. We did a sub-tunnel job at LACMA that they're still talking about and the work we did with the canal access causeway at the Rijksmuseum in Amsterdam, I consider that my masterpiece.

**SEQUIOUS:** Well, I don't think anyone knows about the catacombs.

**SULLIVAN:** I read about 'em on snopes.com.

**SEQUIOUS:** Oh, curse you, Snopes!

**SULLIVAN:** We can block 'em off. We can alarm 'em. We can hire more guards. But we're talking money.

**SEQUIOUS:** Oh... well...

*Poll 3 appears.*

### POLL 3

**How does Sequious respond?**

**A) "Of course. We'll pay."**

**B) "I don't think it's anything to worry about."**

*If the audience picks A, go to Scene 3A.*

*If the audience picks B, go to Scene 3B.*

### SCENE 3A

**SEQUIOUS:** Of course. We'll pay. Whatever it takes.

**SULLIVAN:** Okay. I'm gonna send one of my best people down there to check it out.

**SEQUIOUS:** Oh, excellent!

**SULLIVAN:** We'll cata-comb every inch.

**SEQUIOUS:** Cata-comb? Oh, that's very good. *(Chuckles.)*

**SULLIVAN:** Yeah. Thanks. I thought of that before you called.

*Blackout.*

*If the audience chose Choice A in Poll 2, proceed to Scene 4.*

*If the audience chose Choice B in Poll 2, proceed to Scene 5.*

**SCENE 3B**

**SEQUIOUS:** Well, I don't think it's anything to worry about. After all, our budget can only go so far. We haven't had a problem with the catacombs yet. I'm sure they're completely safe.

**SULLIVAN:** Yeah, maybe you're right. We can just deal with it like a bald guy does with a cata-comb-over.

**SEQUIOUS:** (*Chuckling.*) Cata-comb-over. Oh! That's very good.

**SULLIVAN:** Yeah. Thanks. I thought of that before you called.

*Blackout.*

*If the audience chose Choice A in Poll 2, proceed to Scene 4.*

*If the audience chose Choice B in Poll 2, proceed to Scene 5.*

**SCENE 4**

*MOONPIE and COWPIE in different windows.*

**MOONPIE:** So. Are you in? You gonna be our Cowpie?

**COWPIE:** I like cows. I like pies.

**MOONPIE:** Great! So, what we'll need you to do is break into the underground catacombs by the hatch near the reservoir. Maggie and I will be on headset with you the whole time. We'll guide you every step of the way up into the museum. Then you grab the painting and escape right back the way you came, get in the van and we escape.

**COWPIE:** Okay. I like grabbing things.

**MOONPIE:** Great!

**COWPIE:** One question.

**MOONPIE:** Yeah?

**COWPIE:** What's a catacomb?

**MOONPIE:** We'll explain everything. Now, is there any chance you're being monitored or followed?

**COWPIE:** Oh... I hope not.

**MOONPIE:** Me too! Well, I guess there's no way of knowing.

**COWPIE:** No way of knowing.

*COWPIE and MOONPIE puzzle, then freeze. Poll 4 appears.*

#### **POLL 4**

**Are they being monitored?**

**A) Yes**

**B) No.**

*If the audience picks A, and they picked A in Poll 3, proceed to Scene 5.*

*If the audience picks A, and they picked B in Poll 3, proceed to Scene 6.*

*If the audience picks B, proceed to Scene 4A.*

#### **SCENE 4A**

*A title window appears, reading "One heist later." Title window disappears and MAGPIE and MOONPIE appear in separate windows. Each is holding a bundle of money.*

**MAGPIE:** Well, that was an easy heist!

**MOONPIE:** Sure was! Good thing the cops weren't monitoring us.

**MAGPIE:** That would've made things a lot more complicated. Well, one thing's for certain.

**MOONPIE:** What's that?

**MAGPIE:** Crime sure does pay!

*MOONPIE and MAGPIE laugh and freeze. SFX: sitcom music plays. New window with CHOICEMASTER appears.*

**CHOICEMASTER:** Well, that's a happy ending of sorts, depending on who you're rooting for here. But let's see what if you had decided the authorities were monitoring the crooks.

*If the audience picked A in Poll 3, proceed to Scene 5.*

*If the audience picked B in Poll 3, proceed to Scene 4B.*

**SCENE 4B**

*CHOICEMASTER'S speech continues from 4A.*

**CHOICEMASTER:** But first, a member of our cast would like to have a word with you.

*ELTY appears, but the performer is speaking as herself here.*

**ELTY:** Hi. I'm \_\_\_\_\_. [Insert actual name of actor/actress.] I play Lieutenant Elty, the police lieutenant who... apparently isn't paying any attention to crime in this city. Your choice. I'm only in two scenes in this play and now it's just one... if I'm lucky. So, I just want to tell you that Lieutenant Elty happens to have an interesting hobby. You were going to get to pick what it is, but now, I get to make the choice. So... at least I have that.

*Proceed to Scene 6.*

**SCENE 5**

*ELTY, a police lieutenant in one window. SULLIVAN in another.*

**ELTY:** I understand you are the new head of security for Cosmopolitan Museum of Art.

**SULLIVAN:** That's right, officer ...

**ELTY:** Lieutenant Elty, Cosmopolitan Police Art Department. We've picked up some chatter suggesting that there may be an attempt to steal this painting, "The Bandit."

**SULLIVAN:** Huh. Stealin' "The Bandit." Ironic, in't it?

**ELTY:** Irony implies that something is the opposite of what you would expect. You expect bandits to be involved in stealing.

**SULLIVAN:** To do the stealing. But if "The Bandit" itself is being stolen, there is the irony, Lieutenant.

**ELTY:** ...Fair enough.

**SULLIVAN:** Anyway, we greatly appreciate the tip, Lieutenant. We're doing the best we can.

**ELTY:** All right. Please keep us updated. Now, if you'll excuse me, I'm actually in the middle of something.

**SULLIVAN:** Oh, what are you up to?

*Poll 5 appears.*

## POLL 5

**What is Lt. Elty up to?**

- A) Beekeeping
- B) Cosplay
- C) Ultimate
- D) Musical Theatre
- E) Ducks

*If the audience chooses A, proceed to Scene 5A.*

*If the audience chooses B, proceed to Scene 5B.*

*If the audience chooses C, proceed to Scene 5C.*

*If the audience chooses D, proceed to Scene 5D.*

*If the audience chooses E, proceed to Scene 5E.*

## SCENE 5A

**ELTY:** I'm an amateur beekeeper and my drones need my attention.

*ELTY puts on a beekeeper's hat, salutes, and his window goes blank.*

*SULLIVAN ponders.*

**SULLIVAN:** Beekeeping huh? I think I read about that on BuzzFeed.

*Blackout. Proceed to Scene 6.*

**SCENE 5B**

**ELTY:** I'm attending my local cosplay convention. I'm going as the Fourth Doctor from "Doctor Who."

**SULLIVAN:** Was that Colin Baker?

**ELTY:** Tom Baker. Colin Baker was the Sixth Doctor.

**SULLIVAN:** Any relation?

**ELTY:** I don't think so.

*ELTY puts on a very long scarf and exits the window. SULLIVAN thinks.*

**SULLIVAN:** Huh. Two Bakers. Eleven more and they'd have a baker's dozen.

*Blackout. Proceed to Scene 6.*

**SCENE 5C**

**ELTY:** I'm in the middle of an Ultimate tournament. *(Brandishes what is commonly known as a frisbee.)*

**SULLIVAN:** Oh, Ultimate Frisbee?

**ELTY:** Frisbee is a brand name for one make of flying disc. The game is just called Ultimate. *(Exits the window.)*

**SULLIVAN:** Ultimately... I don't care.

*Blackout. Proceed to Scene 6.*

**SCENE 5D**

**ELTY:** I have a dress rehearsal for my community theatre production of *Cats*. *(Puts on a cat mask, stands and exits, singing.)*  
"Memories... all alone in the moonlight..."

**SULLIVAN:** I want to see that show.

*Blackout. Proceed to Scene 6.*

**SCENE 5E**

**ELTY:** I need to go to the pond in my backyard to feed the ducks. (*Lifts up a bag labeled "Duck Food."*)

**SULLIVAN:** Ducks?

**ELTY:** Yes, if I don't feed them before five, I'm in for some angry quacking.

**SULLIVAN:** You gotta feed these ducks on *their* schedule?

**ELTY:** If you're good to the ducks, they'll be good to you. (*Stands and walks away.*)

**SULLIVAN:** I think that Lieutenant might be mallard-justed.

*Blackout. SFX: music. Proceed to Scene 6.*

**SCENE 6**

*Music fades. SULLIVAN in one window, DURFLEY in another. DURFLEY (southern accent) seems to be on a phone or hand-held tablet, their face is very close up, and seems to be walking while talking. DURFLEY'S background is dark.*

**SULLIVAN:** Okay, Durfley, what are you seeing in those catacombs?

**DURFLEY:** Uh... not a whole heckuva lot, boss. It's darker'n a charcoal briquette at midnight down here.

**SULLIVAN:** Well, turn on a flashlight.

**DURFLEY:** A flashlight? Aw, heck, I knew I forgot something.

**SULLIVAN:** You're telling me you went down into some unused underground catacombs without a flashlight?

**DURFLEY:** Aw, heck, boss, are you gonna think I'm some dumb hick just 'cause I'm from the south?

**SULLIVAN:** Don't start that! I studied art history at Vanderbilt University! Some of the finest scholars I ever knew were southerners. You being a dumb hick has nothing to do with you being from the south and everything to do with you being my brother-in-law's kid who nobody else would hire.

*SFX: crashing sound from DURFLEY'S window.*

**SULLIVAN:** What was that?

**DURFLEY:** I kicked something. Sorry. I think I broke a bottle.

**SULLIVAN:** What kind of bottle?

**DURFLEY:** I don't know! But it smells like my uncle Louis on Saturday night.

**SULLIVAN:** They say these catacombs used to be used for bootlegging. You might'a just knocked over a bottle of 100-year-old bathtub gin.

**DURFLEY:** Well, I should check to see for sure. I'll light a match.

**SULLIVAN:** Durfley! Don't light a match!

*SULLIVAN and DURFLEY freeze. Poll 6 appears.*

### POLL 6

**Does Durfley light the match?**

**A) Yes**

**B) No**

*If the audience picks A, proceed to Scene 6A*

*If the audience picks B, proceed to Scene 6B*

### SCENE 6A

**DURFLEY:** Whoops! Too late, boss. I lit it. Whoops again! I dropped it. Oh, and looks like you were right about that bottle being full of gin. It is lighting up like a bonfire in here.

**SULLIVAN:** Put it out! Put it out!

**DURFLEY:** Sure, sure, but at least I can see a mite, now. With this fire I can see a bunch of boxes and barrels in the corner and on 'em it says... T... N... T! Uh oh!

*Both windows go black as SFX: a loud explosion is heard. A new window pops up with a newspaper headline: "Explosion at Cosmopolitan Museum of Art: Numerous casualties, hundreds of priceless works of art destroyed."*

*If you have arrived at this scene from the Conclusion, go to Conclusion B, otherwise CHOICEMASTER appears.*

**CHOICEMASTER:** You just had to see what would happen if you lit the match, eh? Well, let's see what would have happened if Durfley was a little brighter.

*CHOICEMASTER'S window out as we continue to Scene 6B*

## SCENE 6B

**DURFLEY:** Sure thing, boss! I won't light that match. I guess that would'a been pretty dumb.

**SULLIVAN:** Hey Durfley. I just remembered. Doesn't that phone of yours have a built-in flashlight?

**DURFLEY:** Aw, shucks, it sure does! Hang on.

*Some shuffling on DURFLEY'S window.*

**DURFLEY:** All righty! I got it on now! Oh, heck, look at all those explosives. Yeah, good thing I didn't light that match.

**SULLIVAN:** Yeah, that's right. You'd be a really dummy to light a match down there. All right. So we gotta start securing those catacombs by making sure they are no longer a ticking time bomb.

**DURFLEY:** Okay. When do we start getting this stuff outta here?

**SULLIVAN:** Um... how about Tuesday. Tuesday good for you?

*SULLIVAN and DURFLEY'S windows out.*

*If the audience chose A in Poll 2 and A in Poll 3, proceed to Scene 7A.*

*If the audience chose B in Poll 2, proceed to Scene 7B.*

*If the audience chose A in Poll 2 and B in Poll 3, proceed to Scene 7C.*

**SCENE 7A**

*Three windows—MAGPIE, MOONPIE (in a getaway van), and COWPIE (mobile, in darkness.)*

**MAGPIE:** Cowpie? Do you copy? Are you through?

**COWPIE:** Yeah. I got through the wall. Knocking down bricks is fun.

**MAGPIE:** Which way now, Moonpie?

**MOONPIE:** According to these blueprints, you want to go about twenty feet ahead and then take a right.

**COWPIE:** Gotcha. Uh oh.

*SFX: crashing sound.*

**MAGPIE:** What was that?

**COWPIE:** I knocked over a bottle or something. Woah. It smells like that judge who sentenced me to juvie. I wonder what it is. I should light a match... oh, wait. I have a flashlight.

**MAGPIE:** Did anyone hear you break that bottle?

**COWPIE:** I don't know. Wait! Somebody's coming!

**MAGPIE:** Run!

*COWPIE starts to run, window is jiggling.*

**COWPIE:** Which way do I go?

**MOONPIE:** Um... um... away from whoever is chasing you!

**COWPIE:** Good idea!

*Blackout on all three windows. Proceed to Scene 8A.*

**SCENE 7B**

*MAGPIE in one window. MOONPIE in another. MOONPIE is breaking into the museum, so the window should feel hand held.*

**MAGPIE:** All right, Moonpie, are you through?

**MOONPIE:** Almost! One... last... brick and...

*MOONPIE'S window goes crazy for a moment as MOONPIE falls through a hole in the catacomb wall.*

**MAGPIE:** Are you hurt?

**MOONPIE:** No! No! I'm okay... proceeding on the route through the catacombs. It's dark in here.

**MAGPIE:** Turn on your flashlight!

**MOONPIE:** It... uh... it broke in the fall.

*SFX: crashing, breaking glass sound.*

**MAGPIE:** What was that?

**MOONPIE:** I broke something. Woah! It smells like canasta night at my grandmother's condo.

**MAGPIE:** Well, they say these catacombs were used for bootlegging during Prohibition and storing explosives during World War II.

**MOONPIE:** I'm going to light a match to see what it is.

**MAGPIE:** All right. If that's our only choice.

**MOONPIE:** Whoops! Dropped it! Yikes! That stuff I spilled is really flammable! Hey, it's heading for those boxes over there. With the flames I can read what it says on them now... T... N... T. Uh oh.

*SFX: explosion noise, then MOONPIE'S window goes blank.*

**MAGPIE:** Huh. I guess we should've gotten a Cowpie.

*MAGPIE shrugs comically and freezes. SFX: musical sting. CHOICEMASTER appears in a new window.*

**CHOICEMASTER:** Well, it seems Magpie and Moonpie should have indeed hired a Cowpie. Well, let's see how that would have played out.

*If the audience chose A (yes to security in the catacomb) in Poll 3, go to Scene 7A.*

*If the audience chose B (no to security in the catacomb) in Poll 3, go to Scene 7C.*

### SCENE 7C

*Three windows—MAGPIE, MOONPIE (in a getaway van), and COWPIE (mobile, in darkness.)*

**MAGPIE:** Cowpie? Do you copy? Are you through?

**COWPIE:** Yeah. I got through the wall. Knocking down bricks is fun.

**MAGPIE:** Which way now, Moonpie?

**MOONPIE:** According to these blueprints, you want to go about twenty feet ahead and then take a right.

**COWPIE:** Gotcha. Uh oh.

*SFX: crashing sound.*

**MAGPIE:** What was that?

**COWPIE:** I knocked over a bottle or something. Woah. It smells like that judge who sentenced me to juvie. I wonder what it is. I should light a match... oh wait. I have a flashlight. Hey, look at all these bottles of bathtub gin and these boxes full of TNT.

**MAGPIE:** Well, it's a good thing they didn't do anything to secure these catacombs or they might have heard you break that bottle.

**MOONPIE:** Yeah, it was weird they made that choice.

*Blackout on all three windows. Proceed to Scene 8B*

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