

DEAR CHUCK
Jonathan Dorf

Originally commissioned by the Choate Rosemary Hall Summer Arts Conservatory

Cast of Characters

Dear Chuck has a flexible cast—to perform it effectively probably requires at least 8-10 performers, but it could use as many as 30 or more.

List of Scenes

Overture: The Search for Chuck
Supposed To
Chuck Interlude #1
Registered Voter
My Civil Rights
It's My Room
Chuck Interlude #2: Dear Chuck
Baking
The Teen Shopping Experience
Three Rows
Chuck Interlude #3
The Menu
Chuck Interlude #4
Promise Not to Tell
Chuck Interlude #5
Casting Call
Decisions, Decisions
Zero Tolerance
The Dance
Chuck Interlude #6: Dear Chuck Reprise
Finale: The Coming of Chuck

Notes

The following statement should be included in any program: “*Dear Chuck* was originally commissioned and developed by the Choate Rosemary Hall Summer Arts Conservatory.”

It is possible to condense the number of actors in **Overture: The Search for Chuck** and **Finale: The Coming of Chuck**—the cast in the script is based on the size of the Choate cast, which was 31—and it is left to the director to reassign the lines (in those two sections *only*) as necessary and appropriate.

It's possible that the Girl 22 monologue in **Overture: The Search for Chuck** could be broken up among several cast members after Girl 22 does the opening paragraph.

Credits

Chuck Interlude #2: Dear Chuck is adapted by permission from a journal entry by Daniel Sobol.

OVERTURE: THE SEARCH FOR CHUCK

(A dark stage. Enter GIRL 1.)

GIRL 1

Mom?

(pause)

Dad?

(pause)

Demon spawn?

(pause)

Chuck?

(pause)

If you come out, I won't tell Mom and Dad how you put paint chips in the salad!
Chuck?!

(Enter GIRL 2.)

GIRL 2

Who's Chuck?

GIRL 1

Who are you?

(Enter a GIRL 3.)

GIRL 3

I asked you first.

GIRL 1 and GIRL 2

No you didn't.

(Enter BOY 1.)

BOY 1

Will you chicks stop screaming?

GIRLS

Chicks?

BOY 1

Girls. Sorry.

(Enter GIRL 4.)

GIRL 1

I'm not a girl.

(Enter a GIRL 5.)

GIRL 4

I'm a woman.

(Enter GIRL 6 carrying a sign that says "Save the Whales.")

GIRL 5

A young woman.

GIRL 6

Woman. Young woman. Girl. Chick. We ought to be out saving the rain forest.

(She sees that her sign says "Save the Whales" and flips it.
Enter BOY 2.)

Saving the rain forest.

(Girl 6's sign now reads, "Feed the Hungry." Enter GIRL 7.)

BOY 2

Do you know how many trees you're killing?

(Enter BOY 3 and GIRL 8.)

GIRL 7

Does anybody know how to get out of here?

BOY 3

Where's here?

GIRL 8

Has anybody seen Chuck?

(Enter GIRL 9.)

GIRL 1

You know Chuck?

GIRL 8

He's my demon spawn little brother.

GIRL 1 and GIRL 9

No, he's *my* demon spawn little brother.

Maybe he got out. **GIRL 10**

There's no doors. **BOY 4**

BOY 5
(pointing at different groups of kids)
You three look over there. And you—sign girl—you go look—

Who said you were the boss? **GIRL 11**

I'm a man. **BOY 5**

You're short. **GIRL 12**

I'm sixteen. I've got my driver's license. **BOY 5**

Do you have a car? **GIRL 13**

(pause)

You're a boy. **GIRL 14**
(Pause. Actors should enter until the entire cast is onstage.)

I like boys.
(She kisses him on the lips.)

But you're not in charge.
(pause)
You three look over there. Sign girl—you go look over there. Boys, come with me.

(All on stage begin looking for exits to no avail.)

We should sound off. **BOY 6**

Sound off? **GIRL 15**

BOY 6

Say your name and if you found something.

GIRL

Chuck!

GIRL 16

Your name's not Chuck.

GIRL 17

Everyone should say *their* name.

GIRL 18

What are we looking for again?

GIRL 19

A door!

BOY 7

Or a window. We could climb out a window.

GIRL 20

I'm not climbing out a window.

GIRL 21

I thought we were saying our names. I'll start. My name is . . .

(Each member of the cast should sound off by saying his or her name—this should go as quickly as possible.)

BOY 8

Has anyone seen Chuck?

BOY 9

(points one way)

I bet he's over there.

(points in the opposite direction, like the Scarecrow in the *Wizard of Oz*)

Or over there. Or—

GIRL 22

Nobody's seen Chuck. Not in a while. Most of you don't even remember what he looks like. Some of you think they do, but you don't. Chuck is a metaphor. He's that elusive moment of knowing who you are, and when you're a teenager, most of the time you're pretty Chuck-free.

(pause)

When you're a little kid, you've got your Chuck squared away. Your job is to make nice in the sandbox, to eat what they give you and try to get most of it in the toilet, to scream for your way every now and again, do your coloring homework and to hold your Mom or your Dad's hand when you're crossing the street and at other strategic moments.

(pause)

When you get much older, you'll have had time to try out different Chucks and figure out which one is for you. Maybe it's the family Chuck or the career Chuck or a pet Lab named Chuck or all or none of the above.

(pause)

But in between kid Chuck and grown-up Chuck, there's a whole lot of out-of-focus Chuck and absent Chuck, followed by drive-by Chuckings and frantic Chuck chases and arriving at a Chuck stop only to find out he just left. And people will tell you that you didn't really see Chuck for that second you thought you did, and you'll start to ask yourself that and is this new Chuck worth the trouble and wouldn't it just be easier to sit back down in the sandbox?

(pause)

Like it or not, after a while we get too big for the sandbox, and like it or not, Chuck doesn't come out to play anymore. So we have to find him. Like it or not, it's just something we do.

(to the cast)

I hear that Chuck is just on the other side of the door—if we can find one.

BOY 1

(finds the stage exit)

Door!

(A mass exit begins. Girl 1 rushes past Boy 1.)

GIRL 1

Chuck?!

GIRL 8

Chuck's there?

BOY 8

Chuck!

Like what you see? Hit the back button and follow the instructions to order a perusal copy of the full script!