

RANDOM ACTS

a play

by
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SYNOPSIS

June Cessario is a young, newly married, psychologist treating an unusual patient (Theodore Stavos) who claims he is unable to linearly integrate his soul with his body. While his body ages regularly day to day, like the rest of us, Teddy's conscience (or soul if you will) is not tethered to the same timetable. He may live a day at the age of twelve and then another at 42, "jumping" between the moments of his own life until the last moment at the end of July 2011. However that date is looming closer and in order to save his life he must learn to correct course before it's too late.

Told through vignettes of recorded appointments, deposition statements and overlapping memories: time lines indeed begin to jumble. Story arcs and discoveries emerge out of linearity as June sets about to help Teddy through his journey only to be caught up questioning her own choices and whether to believe her patient is crazy, deceitful or what he claims to be.

CHARACTERS

JUNE CESSARIO -
Late twenties to mid thirties. A young psychologist.
Married, no children.

THEODORE 'Teddy' STAVOS -
Forty-two years old, blue collar in appearance; non-descript: could pass for thirty to sixty on any given day.

STAFF -
NANCY PARKINS - Staff secretary.
Dr. 1 / EDWARD HAMMERSTONE
Dr. 2 / SAMUEL BRIGHTON
Dr. 3 / MAVIS BEAUCHAMP
working in the same medical group with June.

JASON CESSARIO -
June's husband, a career social worker, in his mid thirties.

THERESA STAVOS-MILLER -
Teddy's sister, 38

SETTING

The stage is basically an empty box. The actors sit in eight chairs lining the edges of the scene. Upstage, far left and far right. The cast sit in shadows. The center of the stage (we will call the playing area or arena) is defined by a 8" rise and is generally well lit. At the back of the arena is a contemporary desk (flat / slab in definition.)

Down left of the arena is a small round table which may be moved onto the playing area to create a restaurant or bistro as needed.)

TIME

The present; reflecting on moments from July 2009 thru August 2011

"The only reason for time is so that everything doesn't happen at once."

-- *Albert Einstein*

A NOTE ON THE NOTATIONS:

1. A slash (/) indicates the character with the next line of dialogue begins his or her speech (overlapping dialogue).

THE FOLLOWING NOTATIONS MAY BE ADDED TO A FUTURE VERSION. I will be relooking at the script this week accordingly ...

2. Dialogue in parenthesis "()" is expressed aloud, as an aside or unintentionally.
3. Dialogue in brackets ([]) is not verbalized / may be expressed nonverbally.

ACT 1

(At rise:

The stage is basically an empty box. The actors sit in chairs lining the edges of the scene. Upstage, far left and far right. The cast sit in shadows. The center of the stage (we will call the playing area or arena) is defined by a 8" rise and focused light. On it are a contemporary styled desk, with a chair that sit somewhere upstage and two chairs positioned elsewhere in the arena.

As the lights come up we find THEODORE 'Teddy' STAVOS, a man of indeterminable age but presumably in his late thirties/early forties, dressed in jeans, sneakers, shirt and members only style jacket, sits carefully on the playing area, center stage. TEDDY holds a colored rabbit's foot keychain which he rubs between his fingers therapeutically. Another set of chairs also sit to the side, presenting an office area.

Downstage JUNE CESSARIO, a career woman, dressed in casual business attire, addresses the audience.)

JUNE

Most good stories have a beginning, middle, and an end. Usually in that order. Usually. I'm going to try to keep this in perspective but I can't offer exact results. I *will* do my best to follow my own timeline wherever I can but occasionally I may have to rely on his. Instead of trying to explain . . . let me just . . . start with our first—

(Corrects herself:)

my first encounter with Theodore.

(JUNE steps back into the scene onstage, crossing to the edge of the playing area and entering into the room.)

JUNE

(Continues to cross over to her desk.)

Excuse me? Do we have an appointment?

TEDDY

Eleven thirty. Every Tuesday and Thursday.

JUNE
(Not sitting.)

Since . . . ?

TEDDY

Ever.

JUNE
Alright then. I think you'll need to check with my secretary, Mrs. Parkins. She's just / outside the door to your left.

TEDDY
Oh shit; what's today's date?
You don't have your calendar out yet. Today? Is this July 21st?
2009?

JUNE
(Standing at her desk--waiting for Teddy to leave her office.)
Wrong by a day.

TEDDY
Damn. I always thought it was the 21st. So . . . this isn't Tuesday?

JUNE
I'm afraid you're going to have to go.

TEDDY
To when?

JUNE
Make an appointment with Mrs. Parkins on your way out and give her your insurance information.

TEDDY
I don't have insurance.

JUNE
And I don't do charity.

TEDDY
I can pay you. In cash.
(He pulls a large roll of bills out of his pocket prepared to count off what she needs.)

JUNE

I'm not impressed.

(JUNE crosses to the door [stage right center on the playing arena] and waves her arm towards offstage: "inviting him" to exit through it. TEDDY stays glued to his chair.)

TEDDY

(Reciting . . . growing nervous:)

June Cessario. Graduated from a hole in the wall university in Lincoln, Nebraska that must not be named. You got your credentials through an online course from the Phoenix Institute. Married. One child . . .
On the way. A girl. But you were hoping for a boy--that's why you chose the name Sam—you'll *choose* the name Sam.

JUNE

I think you should leave now.

TEDDY

(Starting to panic:)

You're afraid your husband, Jason, is seeing somebody else but he's not. You wore blue at your own wedding because you thought it brings out your eyes. And—and and and your dog's name is Heathcliff because you wanted a cat. And you limp when it rains. . . . Check the tapes . . .

(Slight pause.)

JUNE

I'm going to call security.
Either you leave and make an appointment or we're done here.

(No reply. TEDDY stays firmly attached to his seat.
JUNE crosses out the door:)

JUNE

(As she goes:)

Ms. Parkins?

TEDDY

(As she goes:)

Don't leave-- . . .

(But she is gone. There is a beat. TEDDY resigns himself to her absence.)

TEDDY

(Drops his head into his hands.)

. . . dammit . . .

(There is a slight pause. TEDDY lifts his head back up, opening his eyes as if for the first time, he looks around quietly, clearly unaware of his surroundings. He lets go his grip on the chair and studies his own hands a moment. He takes in his situation then sheepishly rises and exits the arena. JUNE watches him leave then turns to the audience:)

JUNE

From what I can gather from this last part that was Theodore's first encounter with me as well.

(As JUNE continues and places a scarf over her attire TEDDY re-enters the playing arena and reclaims his chair.)

JUNE (Continued:)

(Placing on a scarf, she moves around the arena, crossing by NANCY PARKINS, her secretary, who hands her a coffee as she passes:)

The next day I remember I got in late. Nothing memorable happened that morning worth reporting but I do recall we had a summer rain that carried over through lunch I think.

NANCY

Black, half a Sweet'n'Low.

JUNE

(To Nancy as she heads back to her office:)

None of that raspberry this time?

NANCY

That man's in your office again—he says he has an appointment / I told him he didn't but he went in anyway.

JUNE

Call Security.
Just put them on alert.

(JUNE continues stride to the playing area--she stops at the sight of TEDDY.)

JUNE
Good morning.

TEDDY
Morning?

JUNE
You're back.

TEDDY
Did you leave me?

JUNE
You didn't have an appointment.

TEDDY
You don't have a calendar up.

JUNE
You don't know what today is?

TEDDY
Do you?

JUNE
What was yesterday?
What is your name?

TEDDY
Teddy. Stavos. S-T-A-V-O-S. Theodore.

JUNE
I don't seem to have a file.

TEDDY
I don't think I have a lot of time.

JUNE
Nancy, when is my next appointment?

NANCY
Ten fifteen. Barbara Matthers cancelled.

JUNE
You could have mentioned that when you gave me my cof/fee.

NANCY

I tried / to.

JUNE

Next time lead with a cancellation.

NANCY

I lead with there's a man in your office.

JUNE

(Debates her options a few moments:)

You have my attention.

TEDDY

Actually she lead with your coffee.

JUNE

True enough. So tell me about yourself, Theodore.

TEDDY

You can call me Teddy.

JUNE

Teddy is a boy's name, isn't it?

TEDDY

It's safer.

JUNE

"Safer"?

TEDDY

(Taking out a paper from his back pocket to read it to her--
as not to get anything wrong:)

I have a condition of acute time displacement.

JUNE

I never heard of this.

TEDDY

ATD; You coined the phrase.

(Looks for her reaction but continues on before she shuts
him out:)

I am living in a body that continues linearly while my conscious self jumps from
date to date.

JUNE

I don't follow.

TEDDY

You wrote this.

JUNE

Explain it to me.

TEDDY

. . . Ok . . . um . . . you know that when you go to sleep tonight that you will wake up sometime tomorrow; you're sure of that, right? Because that's the normal order of things: time flows consistently—consecutively—linearly. Well, I don't experience that. I could wake up three years from now or two days ago. . . . It's like—When you drive in your car and you're alone, just listening to the music, and: no one else is there? And a song comes on from ten years ago and for all you know when you get out of the car it will be ten years ago. Or ten years forward. Or two hours. Or . . . another day? Another time?

JUNE

So: what; you're a time traveler?

TEDDY

No. Yes. But . . . just in here:

(Points to his head then the rest of his body:)

Just in me. I was born and someday I'll die but everything in between just bounces around.

JUNE

Is it like the movie *Ground Hog's Day*? You find yourself reliving the same day over and over again?

TEDDY

No. No, I never relive the same day--or the same time of the same day. I live every moment once . . . but not consecutively.

JUNE

You have gaps.

TEDDY

No. . . . Yes . . . from your point of view but . . . only in days, or hours, because I haven't lived in them yet. My body, at this point, has been through them, but my . . . soul hasn't.

JUNE

You have a soul?

(Lights come up on JASON, seated, watching on. JUNE's attention is directed to him as the scene between she and TEDDY continues:)

TEDDY

Everybody has a soul.

JUNE

But your soul is not tied to your body? You ever wake up as somebody else?

TEDDY

No. I'm always me. I'm me. I'm not Sybil or three faces of Eve. It's always me. I can't believe I still have to go over this every time.

JUNE

(Her attention diverts totally back to Teddy:)

Every time? How many times do you think you've been here?

(While JUNE's attention has returned to the patient on hand, JASON's light fades out again.)

TEDDY

Forty. Fifty maybe.

JUNE

(Turning back to see not Jason but only the darkness of where he was; then continuing smoothly—in the same motion—returning her full focus to Teddy:)

And we have the same conversation?

TEDDY

A bit. This is the worst though. This is obviously the first. What is today?

JUNE

July 21st, 2009.

TEDDY

I knew it.

JUNE

The date means something to you?
How old are you?

TEDDY

I don't know. Maybe we can slice me open and count the rings.

JUNE

You were born . . . when?

TEDDY

My body is forty-two years old.

JUNE

And out of those forty-two years, how many years have you experienced so far?

TEDDY

Well put. I don't know. If you didn't have a way to track that; how old do you think you would be? I don't know how old my soul is.

JUNE

And again you refer to yourself as your "soul".

TEDDY

And? God gave us souls. We have souls. We are our souls.

JUNE

God gave you a soul . . . So, you believe in God?

TEDDY

Yes.

JUNE

A Christian God? A Jewish God . . . ?

TEDDY

There's one God.

JUNE

Which book did he write?

TEDDY

All of them.

JUNE

So, tell me, why would God have your soul live differently than everybody else?

TEDDY

I don't know, ask Him. I think it's kind of like, "what if you put a puppy in with a litter of kittens?" just to see what would happen.

JUNE

You're an experiment?

TEDDY

Maybe.

JUNE

And how does that make you feel? Being God's experiment?
Why are you here?

TEDDY

You invited me.

JUNE

No. That I'm pretty sure I didn't.

TEDDY

You will. But that is months between us here. I just need to set the ground work
so we can move forward.

JUNE

You said you don't think you have a lot of time, what did you mean by that?

TEDDY

I don't remember 2012.

JUNE

None of us do. It hasn't happened yet.

TEDDY

I don't remember August 2011. I don't remember anything after July.

JUNE

2011?

TEDDY

Yes.

JUNE

Why is that?

TEDDY

Because I think I die.

(Pause. JUNE stands as do three colleagues [STAFF] who
remain at their own chairs outside the playing arena.)

JUNE

I'm taking the case.

DOCTOR 1

I advise against it.

JUNE

Well, this is my choice, isn't it?

DOCTOR 1

As long as he can pay, yes. But are you the right doctor for him?

JUNE

Why wouldn't I be?

DOCTOR 2

It doesn't say Stanford on your sheepskin.

DOCTOR 3

He may need medication. And we need you to focus on court litigations, not long term therapies.

JUNE

He chose me.

DOCTOR 2

He probably chose to eat Fruit loops this morning too or maybe Apple Jacks but I wouldn't recommend a daily diet of sugared cereal, would you?

JUNE

Well, this is my choice / now, as I see it.

DOCTOR 3

Is it your choice or is it his? I'm confused.

JUNE

You want the case. I'm right--This is . . . This is getting published material, so you want the case.

DOCTOR 2

We want to help the patient.

JUNE

Well, this is my case. And his name is Theodore. This is my case.

DOCTOR 1

And you are still under review.

JUNE

Of course: I will continue to report everything to you. Let me run everything by you. But this is my case. Let me have this case I deserve it.

DOCTOR 3

No one "deserves" a case.

JUNE

Wrong word: shoot me. You know what I mean. If he needs medication--I'll ask for a consult. Let me have this.

(There is a silence amongst the group--which would be generally considered a condoning of June's intentions. So it's agreed.)

JUNE

(Light heatedly to alleviate the tension:)

And it wouldn't hurt to get published.

DOCTOR 2

No, it wouldn't indeed.

(The STAFF sit back down. JUNE again addresses the audience.)

JUNE

I didn't see Theodore again for three months. And then Tuesday—four days before Halloween—there he was.

TEDDY

No calendar.

JUNE

Where've you been?

TEDDY

You mean when. When've I been?

JUNE

Both.

TEDDY

What's today?

JUNE

Tuesday, October 27th.

(No reply. She searches in her desk to find a file.)

2009.

TEDDY

You really need to get a calendar.

JUNE

I'll do that.

(A beat; locating the file she opens it on her desk.)

So, what brings you here today?

TEDDY

My feet.

JUNE

This is a good day?

TEDDY

Shouldn't it be?

(Realizes:)

Congratulations. You're pregnant.

JUNE

We're not trying but thank you for playing along.

How old is your soul now?

TEDDY

What?

JUNE

(Takes this in . . .)

How many times have we met now do you think?

TEDDY

. . . a handful; five or six maybe. How many times is this for you?

JUNE

Our third.

TEDDY

So we're both . . . relatively virgins at this.

JUNE

But you "know I'm pregnant".

TEDDY

Ahh, yes, very good. You can't exactly be virgin and be pregnant at the same time. Unless you're the mother Mary.

JUNE

I was reviewing your case the other day—cause I had nothing else to do / but wonder if you'd show up again.

TEDDY

I have a file.

JUNE

You have a file—and tapes. We tape every session

TEDDY

Why?

JUNE

Security. Insurance: that sort of thing. Nothing to be concerned about, / really.

TEDDY

Can I see them?

JUNE

What?

TEDDY

The tapes.

JUNE

No. Nothing personal.

TEDDY

Of course it's personal—why wouldn't it be personal? Everything's / personal.

JUNE

(Continues with her initial question:)

—So, are you still traveling thru time in and out of your own body?

TEDDY

(Chooses to follow suit:)

Always in my body but still travelling.

(JUNE makes a note in the file. There is a slightly awkward pause.)

TEDDY

You made a note.

JUNE

I made a note—yes—Do you know how to read and write?

TEDDY

Yes.

JUNE

Then: how did you learn how to read? Wouldn't that take time? Focused attention?

TEDDY

Have I always been like this? Yes. Writing and reading are more or less a matter of motor skills, it involves a different part of the brain.

JUNE

You remember your childhood?

TEDDY

Parts of it. Parts of it haven't happened yet. I am functional.

JUNE

How do you get by? Do you have a job?

TEDDY

No.

JUNE

Where do you get your money from?

TEDDY

Lottery tickets.

JUNE

You just visit the future pick the winning number, go back a few days and you're set for life?

TEDDY

Yes and no. I can't control what days I move from and to and I have to keep my limit within the boundaries that a drug store or gas station can pay off. I don't have time to wait for clarifications that can take weeks.

JUNE

Sounds complicated.

TEDDY

It beats the alternative.

JUNE

Which is?
Wha'd you wanna be when you grew up?

TEDDY

It doesn't work that way.

JUNE

Why not?

TEDDY

Cuz half the time I am grown up and half the time I'm not. So I just deal with what I have.

JUNE

Play the cards you're dealt with.

TEDDY

More or less.

JUNE

You never had any dreams or aspirations?
Ever want to fall in love? Raise a family? Walk on the moon?

TEDDY

First two: sometimes. Last one not so much.

JUNE

So why are you here?

TEDDY

First two.

JUNE

How do you see that happening with you jumping from time to time?

TEDDY

She'd have to be real understanding.

JUNE

So your love interest would be a "she"?

TEDDY

I'm not gay. I know it's the condition of the month to be gay but it doesn't play so well back thirty years ago which for all I know could be this afternoon.

JUNE

So you're saying being gay's a choice?

TEDDY

Everything's a choice.

JUNE

So why not choose when to be?

TEDDY

Some conditions just are. But you choose—as I see it—how you respond. You choose your actions. Someone gay can't choose who they're attracted to but they choose how they act on it.

I'm not gay: sorry to disappoint; I got enough problems on my plate already.

JUNE

You think being gay's a problem?

TEDDY

No. It's just a more difficult lifestyle: I know that. Why are you putting words into my mouth—?

JUNE

Was anybody in your family gay?

TEDDY

What?: "Was I molested as a child?" No. Nobody I know is . . . You know, maybe you're just the wrong person for this.

JUNE

For what? I'm sorry: Tell me: why *are* you here—exactly?

TEDDY

I don't know; I have an appointment.

JUNE

(Makes a note in the file:)

Where do you live?

TEDDY

I don't know.

JUNE

I see. So, where did you wake up this morning?

(TEDDY shrugs. JUNE makes another note in the file.)

TEDDY

I wake up where I wake up. I live . . . where—ever I find myself. I live in the now. and I'm . . . tired. I see the rest of the world planning and building for futures and I just make it through the day. Don't get me wrong: there's a liberation in that but it's exhaustive. And as I said, if I don't do anything to change it I think it'll get the best of me.

JUNE

So, would you agree that you're here to merge yourself? To integrate your body and your soul to live—to exist simultaneously together?

TEDDY

Like the rest of the world?

JUNE

Yes, like the rest of us.

TEDDY

. . . I suppose. It sounds / . . . about right, I guess . . .

JUNE

That's the game plan: if I'm the right person for you that's what we're going to be aiming for: integration.

(There is a long pause as TEDDY considers her offer.)

TEDDY

I'll think about it.

JUNE

I need you to decide today.

TEDDY

Why?

JUNE

Because we've both already agreed we're early in our relationship here. Who knows when we'll meet again like this so . . . we have to agree today. Like you're buying a Lottery ticket—you have to cash it in the day you buy the numbers.

JUNE (Continued:)

I'll keep a calendar and I'll mark on it how many times you've been here and you can mark on it how many times you think we've met as well. By the end we'll both have the same number. Consider it a game.

TEDDY

I . . . don't know.

JUNE

You can agree to it now and then down the road, if it's not working for you: you can always change your mind.

TEDDY

No, I can't.

JUNE

Why don't you think you can change your mind? Who told you you can't change your mind?
Theodore?

(There is a long pause as TEDDY struggles.)

TEDDY

I've . . . I've only . . . been here . . . six times. You're asking too much.

JUNE

And for me this our third. So, the math says you have to come back. So you obviously come back. You have to agree because you've already agreed; am I getting this right?
Do you want to agree?

TEDDY

I don't have much choice here, now do I?

(JUNE steps down away from the arena crossing in front of a man, JASON, seated downstage. JUNE picks up a drug store bag and carries it with her as she goes—)

JUNE

It's fascinating: that's what I love about it--of course, he's obviously delusional. But I've never read anything about it. We didn't study anything like this / in any of our case studies.

(—She continues her stride offstage.)

JASON

(Continuing to talk to her all the same:)

Whaddo you want for dinner?

JUNE (offstage)

—I don't know if there's ever been a case like this before. And, did I tell you, that they wanted to take it away from me.

JASON

Italian or Seafood?

JUNE (offstage)

No seafood. I couldn't handle seafood tonight.

JASON

Shrimp in Linguini with a pesto sauce? We can have it all.

JUNE (offstage)

You choose but nowhere that smells like the docks. Were you listening to what I was saying to you? Have you ever had a case where one of your clients couldn't tell one day from another like this?

JASON

I deal with behavioral problems in little kids, hon, not damaged psyche.

JUNE (offstage)

Still you have to admit it's fascinating. Everyone'll find it fascinating.

JASON

Are you wanting to help this boy or are you just on a treasure hunt?

JUNE (offstage)

Both. Why can't I have both? It's a great change from the normal stuff arou . . .

(Silence.)

JASON

June?

June?

Everything alright in there?

You want to open the door or do you need me to— . . .

(But JUNE steps out from the wings, holding a plastic stick in her hand. She is a little in shock, a little thrilled and a little scared. A beat.)

JUNE

I'm pregnant.

(A beat. They both just stare at each other.)

JASON

Olive Garden it is.

(JUNE crosses back into the arena to address TEDDY.)

JUNE

How long's it been now? Two weeks?

TEDDY

I just saw you yesterday.

JUNE

(She pulls out a file and a calendar from her desk. Pointing out the days since they're last appointment circled in red and numbered.)

My calendar's in order. If there's not a date circled: you weren't here.

TEDDY

I don't know what to say.

JUNE

You're responsible—

TEDDY

I'm not responsible for what already happened before I ever met you.

JUNE

(Pointing out the missing Tuesdays and Thursdays.)

Just account for your whereabouts on these dates.

TEDDY

I can't.

JUNE

Well, that seems a little convenient.

TEDDY

Are you pregnant?

JUNE

I'm newly married and sexually active. The odds are you'd eventually be right.

TEDDY

Congratulations.
Do you want to know the due date.

JUNE

I have the due date, thank you very much. I think we'll just let nature take its course.

TEDDY

It could be therapeutic for me if I'm wrong.

JUNE

I don't see my patients once in a blue moon. You either be here and work the program or we won't be continuing.

But you have to show up here at least two more times so I think we've already settled that matter. Or what was it you said our first meeting

(Checks her notes in his file.)

Back on Tuesday the 21st of July,

(Adding for his benefit:)

2009. "How many times do you think we've met?" "Forty of fifty maybe."

(Closes his file:)

You're here for the long haul, sir. So let's get to it.

(Marking the calendar:)

This is my fourth, how many times is this for you?

DOCTOR 2

You can't keep antagonizing him if you want him to open up.

JUNE

I need him to commit to showing up.

DOCTOR 2

Using his delusion to force his hand is only going to make him more defensive.

JUNE

Well, all I know is now he's keeping his appointments.

DOCTOR 3

He hasn't missed any?

JUNE

Not for three weeks.

DOCTOR 3

And his progress?

JUNE

This is going to take time; you know that.

DOCTOR 2

Which he says he doesn't have.

DOCTOR 3

And you? What is it you're going to do when you're out on maternity leave?
Have you thought that far ahead?

JUNE

I will bring one of you in at that point.

DOCTOR 1

I think one of us needs to be in now.

JUNE

He's not dangerous.

DOCTOR 2

He's a schizophrenic. They're all dangerous.

DOCTOR 3

You honestly don't know what his potential for danger is, do you?

JUNE

. . . He's shown no signs of violence in any manner.

DOCTOR 1

We need you to make three copies of his file / before his next appointment.

JUNE

You can't take this case away from me.

DOCTOR 1

No one's taking anything *from* you. This is the practice's patient and the practice will decide how to move forward. Three copies of his file for us each to review separately.

And I think one of us will be sitting in with you on his next appointment. You have other cases that are all yours. This case is unique and the practice will do what is best for the patient.

Obviously something happened in this man's past that he wants to deny. Probably in early childhood and in order to cope--in order to effectively deny it ever happening he just decided he wasn't there and that it hasn't happened yet.

JUNE

I'm aware something traumatic must have taken place.

DOCTOR 1

And when you get close to that: when he has to encounter what he knows has already happened or, god forbid, when he allows himself to live through it, as if it were really his yesterday—or tomorrow—or right in front of you—how dangerous do you know he's not going to be then?

JUNE

. . . There is no way to know how the patient will respond when / approached with unknown information.

DOCTOR 1

Exactly. Three copies. Have Nancy put them together this afternoon. Moving on then.

(Lights down on the STAFF. JUNE returns to TEDDY.)

JUNE

Theodore, I would like to introduce you to Mave.

(DOCTOR 3 [aka MAVIS BEAUCHAMP] file in hand, steps up and takes a seat in the arena.)

JUNE

Mavis Beauchamp this is Theodore Stavos.

TEDDY

I do something wrong?

JUNE

No. Mavis is watching me. You've done nothing wrong.

TEDDY

Wha'd you do?

DOCTOR 3 / MAVIS

Theodore, do you know / anyone else who lives like you do?

TEDDY

Call me Teddy.

MAVIS

Teddy. Teddy, do you know anyone else who lives like you do?

TEDDY

Acute time displacement?

MAVIS

Yes. With acute time displacement?

TEDDY

In acute time displacement. ATD.

MAVIS

Do you?

TEDDY

No. Do you?

MAVIS

No: that's why I'm here. I've never met anyone like you before either. I'm just here to observe.

TEDDY

(To June:)

You musta pissed somebody off.

JUNE

I'm going to be going on a leave / when the baby's due.

TEDDY

(Hiding the panic:)

When?

JUNE

(Staying calm:)

I've already been and gone. You know this. To have my baby.

(TEDDY looks to the calendar.)

JUNE

Miss Beauchamp will be—may be sitting in for me while I'm out. You know this; it's already happened.

TEDDY

I'll take a vacation too.

MAVIS

Teddy, it doesn't work like that; / you know this, don't you?

TEDDY

It already has.

(To Mavis:)

You can sit your ass there and make all the notes you want but I won't be meeting with you again.

JUNE

Theodore.

TEDDY

Are we done for today?

JUNE

We haven't even started / our session for today.

TEDDY

I think we're done. Yeah, we're done.

(Gets up to leave:)

You don't pass me around like a fuckin' whore from bitch to bitch, no sir. I'm not your fucking novelty act. I'm not some freak of science for you to probe around and have your way with. I'll be back when . . . I damned well feel like it.

(He storms off.)

(A beat.)

MAVIS

Well that went well.

JASON

What did you expect?

JUNE

(Crosses to sit with JASON at a small table set for dinner.)

And she just sat there with that smug look on her face.

JASON

If you don't like them so much why don't you quit? Hang up your own shingle.

JUNE

We can't afford that. I'm not established. And they're right. Theodore is / a patient of the practice.

JASON

No names.

JUNE

Really?

JASON

Really.

JUNE

"The patient" is a patient of the practice.

JASON

I'm sure he'll follow you.

JUNE

I had to sign a non competitive clause. He couldn't follow me for six months. And anyways, how would he know where to meet me if I moved?

JASON

(Stops eating and looks at her briefly before continuing:)

You're not serious, are you? As if he's really from the future?

JUNE

Of . . . course not. But he believes it. If I tell him I'm moving he'll panic. And anyways I can't. I'm gonna be gone for three months as it is. Maybe I should keep it to six weeks.

JASON

Who's going to come first? Your family? Or your patients?
It starts with the decisions you make now.

(JASON goes back to eating while JUNE stops eating and pulls slightly away from the table—still seated.)

JASON

(Expecting an adult response back--to confirm she's not responding like a child:)

Did I say something to upset you?

JUNE

No.

(Feeling nauseous:)

I think I'm . . . Where's the bathroom in this place?

(JASON, his mouth full of food, points offstage. JUNE ducks out quickly.)

(TEDDY steps up quietly to NANCY.)

TEDDY

Is she in today?

NANCY

No, she called in sick. Dr. Hammerstone is taking over for a— . .

(But TEDDY has walked away.)

NANCY

(Looking off the way after him:)

Are you cancelling then? I still need to bill . . . someone.

(TEDDY crosses down from of the playing arena and sits on the front lip, as if it were a sidewalk edge. He sits alone a few moments watching the movements on the street before him. DOCTOR 2, [aka SAMUEL BRIGHTON] crosses from one end of the arena behind Teddy to the other and exits offstage. SAMUEL then continues back, with two hot dogs from a street vendor, in his hand.)

DOCTOR 2 / SAMUEL

(Addressing Teddy:)

Mr. . . . Stavos? Teddy Stavos?

TEDDY

Who wants to know?

SAMUEL

(Offering a hand:)

Sam. Sam Brighton. I work with Dr. Cessario.

TEDDY

(Shakes his hand.)

June?

SAMUEL

June, yes, June. How are you?

TEDDY

I'm OK. You?

SAMUEL

I'm OK too. Have you eaten?

(He offers Teddy a hot dog. TEDDY debates a moment then accepts the lunch. SAMUEL sits beside him. They both eat.)

TEDDY

You've heard a lot about me, hunh?

SAMUEL

No. Just seen you in the building. I know a little about your . . . but not everything. Just what I've heard in meetings.

TEDDY

You think I'm a nut?

SAMUEL

Why; do you think you're a nut?
I think we're here to help you. But you've missed several appointments.

TEDDY

No, I haven't. Has June come back?

SAMUEL

Not yet.

TEDDY

Then I haven't missed any appointments, have I?

(Pulls out money.)

But I guess I still owe you for the engagements I haven't been to, hunh?

SAMUEL

No. No, that's not why I'm . . . You do know it's not safe to walk around with that amount of money on your person?

TEDDY

(Shoving it back into his pocket:)

Not much choice. It was here when I woke up this morning.

SAMUEL

Tell me something.

TEDDY

Shoot.

SAMUEL

How old do you think you are? What's your earliest childhood memory?

TEDDY

I don't know. Climbing on a counter and stealing cookies from a jar. Maybe not in that order.

SAMUEL

. . . I should've gotten something to drink. You want something to drink?

TEDDY

No, I'm fine.

SAMUEL

Can I ask you / a question?

TEDDY

Am I paying for this visit?

SAMUEL

No, I told you.

TEDDY

Well, you did buy me a hot dog. Ask away: you wanna know who wins the Superbowl or the Academy Awards?

SAMUEL

Between the two: I'll take the Superbowl—but seriously: why're you here? Why here? Why her?

TEDDY

Excuse me?

SAMUEL

From what I understand your . . . condition is more or less a manufacturing problem. So why're you not seeing a nuerosurgeon or the like? Wha'do you want from therapy?

TEDDY

I want to be normal. Isn't that enough?

SAMUEL

In my experience there's no such thing.

TEDDY

I just wanna wake up in the morning and know it's the morning. I'm sorry if I don't wanna cure cancer or write the great American novel or any of a hundred other different things with my life. I've already done different. I am different. It's not all it's cracked up to be. So what's wrong if I just want to go to bed at night and know tomorrow will be tomorrow. Isn't that enough of a goal? Do I have to want to impact the world too?

SAMUEL

So why go to a novice doctor? Why not seek out someone with more of a track record?

TEDDY

Are you trying to poach me, Doctor?

SAMUEL

Not at all. You see, I have a theory.

TEDDY

Who doesn't?

SAMUEL

I think that somewhere—in your mind—you already know that you're already normal. That you are choosing to believe you're different because normal is boring and as much as you want to be normal you don't want to be boring. And you're seeing a young doctor who doesn't know any better to get her to agree with you. But it's just a theory.

TEDDY

What year is this?

SAMUEL

Year? When do you think it is?

TEDDY

Well, by looks of your suit I'd say one of the George Administrations—could be Clinton—but that car over there is clearly Barak Obama—and the tags are due in March 2010 as are most of tags on the block so I would venture to say we're looking at 2010 now—it's clearly winter but there're no Christmas Decorations up anywhere and so I'd say it's safe to say I wouldn't put my money on the North if I were you.

(TEDDY sets whatever is left of his hot dog down between them, stands up and takes his money out again, he peels off a bill and drops it next to SAMUEL:)

TEDDY

Katrina strikes back.

(And with that he walks off.)

(NANCY hands JUNE a folder as she (June) crosses past her along the outlying base of the arena.)

NANCY

These arrived while you were out.

JUNE

(Taking the folder.)

Much better, thank you for asking--What are these?

NANCY

School transcripts.

JUNE

(Scanning them briefly:)

You made copies for everyone?

NANCY

Not yet.

(The two women share a look.)

JUNE

Thank you very much.

(JUNE enters the arena where TEDDY is already seated.)

TEDDY

How're you feeling?

JUNE

(As she crosses to the desk and sets out the calendar, while still perusing the file Nancy gave her.)

Very well, thank you. And yourself?

TEDDY

I've had better.

JUNE

Oh, so tell me about your day.

TEDDY

What about you? The baby okay?

JUNE

(Very professionally:)

The baby's fine. I just need to keep to myself at an even pace. But . . . we are here about you.

TEDDY

And?

JUNE

And . . .
I received your grade school transcripts here.

TEDDY

Can I see them?

JUNE

No, you may not.

TEDDY

Anything sealed by the courts?

JUNE

Should there be?

TEDDY

I don't know. I haven't . . .

JUNE

(At her desk.)

What do you recall that I might find interesting in here?

TEDDY

. . . Sporadic . . . 'can't think of the word . . . uh . . . I guess fluctuating (but that's not it either—but that'll have to do) attendance, performance; bit of a loner; unpredictable at best.

JUNE

Grades?

TEDDY

Cs, Ds; As, Bs. Don't recall flunking anything but haven't gone through it all yet, have I?

JUNE

Let's focus on what you *do* recall, shall we?

TEDDY

Read it out loud. I'd like to hear it too.

JUNE

I'll read it later.

(She puts the file away into the desk.)

Let's focus on your relationships, today. How'd you get along with the kids at school?

How'd you get along with your family?—Just what you remember.

(There is a long pause. June is willing to wait. TEDDY doesn't respond. JUNE takes the transcripts file from her desk and moves it into her purse. The pause continues. JUNE takes out a prewritten form from her desk and begins filling out generic paperwork. TEDDY sits quietly: two can play this game. JUNE takes her time the checking off boxes and making notes in response to the questions prethought out before her. Eventually she comes across a question she has to ask Teddy in order to complete her response.)

JUNE

Girlfriends?

TEDDY

Please.

JUNE

Do you like girls?

TEDDY

Yes. Haven't we already been through that?

JUNE

Have we been through that?

TEDDY

We've been through that; but it's kind of hard to keep a romance going when you don't know when you'll be tomorrow.

JUNE

Have you ever had sex?

TEDDY

Is that really one of your questions?

JUNE

That's really one of my questions.

TEDDY

Yes.

JUNE

Do you care to elaborate?

TEDDY

No.

Why don't you get to something more interesting; such as: have you and I had sex?

JUNE

Have we?

TEDDY

You tell me.

JUNE

No.

TEDDY

(Thinks on it.)

Then no.

JUNE

(Makes a note.)

You have any brothers or sisters?

TEDDY

You have the transcripts.

JUNE

I thought I might hear something from you.

(A beat.)

TEDDY

Thought wrong.

(Pause.)

JUNE

Why are you here?

TEDDY

Why are you?

(A beat.)

JUNE

What's it like? What's it feel like—shifting in time? Does it only happen when you go to sleep? These questions aren't on the form.

TEDDY

. . . It feels like plunging in water.

JUNE

Hot water? Cold water?

TEDDY

Just water.

JUNE

So it can happen when you're awake.

TEDDY

When I'm alone.

JUNE

You have to be alone?

TEDDY

So far.

JUNE

Why is that?

TEDDY

Whaddo you mean "why is that?"; it just is. Why are your eyes blue? They just are.

Your baby bump is starting to show too.

JUNE

Let's keep the focus on you.

TEDDY

The focus is on what I'm focusing on which makes the focus on me no matter what we talk about. It was just a baby bump.

JUNE

You shouldn't be looking at me in that way.

TEDDY

In what "way"? I mentioned your body's going through changes—I didn't say anything about your boobs getting bigger.

JUNE

That's entirely inappropriate.

TEDDY

They are by the way.

JUNE

Enough.

DOCTOR 1 / EDWARD HAMMERSTONE

I don't hear of any progress here. You have to stop coddling him and make him face his past.

MAVIS

Agreed. Where are you on your game plan?

JUNE

I'm still in investigations. There are still . . . trust issues, I'll admit.

MAVIS

You don't earn respect: you command it. You can't ask him to respect you or he never will.

SAMUEL

What if he's lying?

JUNE

He's not.

SAMUEL

Well, he's not traveling through time.

JUNE

Because the Saints beat the Colts?

SAMUEL

Lucky guess. It was hardly a definitive test. I think we've got a malingerer here.

JUNE

What could he want to gain from / pretending to be ill?

SAMUEL

Attention.

EDWARD

Good point. Keep your eye out for it.

JUNE

Yes sir.

MAVIS

We're on your side here.

JASON

Why don't you just take the time off and relax.

JUNE

I can't. I'm close: I can feel it.

JASON

Your blood pressure is heading off the chart. A glass of wine.

JUNE

I can't have wine.

JASON

You need to get to bed, lie down and get your blood pressure back down.

JUNE

I'll be fine.

EDWARD

We need to see some real progress by the end of next month or we have to look at other options for this patient.

JUNE

If you put a match to him you'll scare him off again.

MAVIS

Then don't show him the match.

(Our last seated player, a WOMAN in her late thirties, approaching forty, confronts Nancy as she fills out the log book at the receptionist's desk:)

WOMAN

Theresa. With an H.

NANCY

Hello Theresa with an H. What can I do for you?

WOMAN / THERESA

You have my brother.

NANCY

Excuse me?

THERESA

You asked for his records. I live in the same small town we grew up in. I have friends in the school district. Where is he?

NANCY

This isn't an in-patient facility.

THERESA

You have an address on him? Contact information?

NANCY

Nothing I can share.

(Into her phone:)

Dr. Cessario?

EDWARD

(Stepping in:)

What's going on?

NANCY

Nothing, sir. I've got this under control.

(She looks to June as she too enters the scene.)

JUNE

Nancy?

(For the benefit of the others:)

Mrs. Parkins?

NANCY

(Making introductions:)

Theresa . . .

THERESA

Stavos. Stavos-Miller.

NANCY

Is here to see you.

JUNE

I've got this.

(To Theresa, offering to lead her away:)

Ms. Stavos?

THERESA

Stavos-Miller.

JUNE

Right this way.

(JUNE leads THERESA into the arena—as TEDDY steps off to take a vacant chair.)

JUNE

I've been meaning to meet with you for some time now. I've been working with Theodore since last summer.

THERESA

(Looking around as she takes a seat:)

Where is he?

JUNE

I can't honestly say. What can you tell me about Theodore?

THERESA

"Theodore"? Is that what he's calling himself now?

JUNE

How do you know him?

THERESA

Teddy. He's always been Teddy.

JUNE

What can you tell me about Teddy?

THERESA

(Stops her from going further with this line of thought:)

This isn't a social call. I've had no contact with him for three years and I'm not looking to reunite him with his childhood.

JUNE

Has he always been troubled?

THERESA

You buy his act?

JUNE

You think it's an act?

THERESA

I know it's an act.

SAMUEL

I told you.

EDWARD

You're not the first to fall for something like this.

TEDDY

She's wrong.

JASON

June?

THERESA

He convinced my husband that Netgro was the next big thing. It was going to be huge.

TEDDY

It still is.

THERESA

Enormous dividends. Because he saw it in the future. Netgro tanked. Fell off the map. We lost everything.

TEDDY

It's coming back.

JUNE

And Teddy? What did he lose?

EDWARD

Time to cut bait. You have other cases.

THERESA

Nothing. He invested nothing.

TEDDY

I had nothing to invest.

JASON

Breathe.

THERESA

(Continued:)

He lost nothing. For all I know he pocketed our money and that's what he's living off of.

TEDDY

You believe me, right?

JUNE

Where does he live?

THERESA

I don't know. I came here to find out.

TEDDY

"Split wood, I am there. Lift up a rock, you will find me there."

JUNE

Your parents? You do have the same parents?

TEDDY

They're both dead.

JUNE

How'd it happen?

TEDDY

They got old.

THERESA

I'm not here for this.

(Rises to leave.)

When you see him you tell him he is not welcome.

JUNE

What can you tell me about his childhood?

THERESA

He's not worth it.

JUNE

He's your brother.

(But THERESA is gone—continuing off stage and out of our site.)

EDWARD

The case is closed.

JUNE

We're not done. We're just getting to something.

EDWARD

You've been had. We've been had. It happens.

SAMUEL

He wasn't real.

JUNE

Wasn't real? Really? Is that why you tried to steal my patient / while I was out?

SAMUEL

What; who told you that?

JUNE

He did.

MAVIS

Samuel, / is this true?

SAMUEL

When?

JUNE

Yesterday.

EDWARD

Sam?

JASON

June? What is it?

SAMUEL

No. Oh, my god, that was months ago and no, it was a misunderstanding on his part. I would never / use my position to usurp your own with a client.

JUNE

Really?

SAMUEL

Really: I was trying to protect you.

JUNE

By stealing my client?

EDWARD

Alright: enough. June? It's time to move on. That's the firm's consensus.

JUNE

Do I get a vote? This isn't fair.

EDWARD

No it isn't. It's business.

JASON

June? June?

JUNE

I'm afraid this will be our last session.

TEDDY

No, it's not.

JUNE

I'm afraid so.

TEDDY

What did I do wrong?

JUNE

It's been decided that you're not really cooperating in your treatment.

EDWARD

Essentially sir, you just show up. There's been no progress. I'm sorry but that is the firm's finding. You might want to look into county.

TEDDY

I need this.

EDWARD

That's our standing.

JASON
June?

TEDDY
June?

JASON
June?

JUNE
I'm sorry, Theodore.

TEDDY
Sorry? Sorry? You almost lost your baby but you didn't, did you? You know why you didn't? You didn't because I told you you wouldn't. You knew / you wouldn't because I told you so.

EDWARD
Sir, I'm going to call security.

TEDDY
You can't do this to me. You can't.

EDWARD
You can save us all an ordeal / by calming down and leaving peacefully.

TEDDY
Call 'em! What the hell do I care? But you know I'm right. You knew because I told you and that's why I need this because it may not look like it to you but I have made milestones here. Breakthroughs you wouldn't understand.

JUNE
Mrs. Parkins?

NANCY
Doctor?

TEDDY
One session. One session. One session . . . pleasssse.

EDWARD
We've made our decision.

JASON
June?

JUNE

I'm sorry, Theodore.

TEDDY

(Inward now:)

What will happen to me? Where will I go? When will I . . . ?

JUNE

I'm sorry.

(TEDDY pulls out his roll of money.)

EDWARD

Put your money away, sir.

(TEDDY looks to June, lost, empty. No reply. He walks away quietly. EDWARD lets the immediate moment pass before confiding:)

EDWARD

No one said it was going to be easy. John Mortimer. Third year of my residency. He had me convinced that for him the "world was flat" and we were bound to set sail off its edge at any moment. Turned out he had a bet going with his college buddies on just how long he could string me along. You're going to be okay.

JUNE

Yes, sir. Thank you sir.

JASON

Honey, are you alright?

TEDDY

(At the foot of the arena: writing a note on the back of a lottery ticket:)

When I was twelve . . . by your standards: I had a pet rabbit. I kept him with me twenty-four hours a day. I found that if I kept in contact with him, with anyone, I could keep from moving away. I could stay constant. You helped me stay constant. For a while at least. Thank you. Theodore.

(He places the note on the back of JUNE's chair, as if placing the note on a windshield wiper. He then walks off.)

JASON

Get home. Get your feet up. It's going to be alright. I'll be right there.

(Through Jason's line JUNE crosses to her chair, where she finds the note left by Teddy. She reads it and weighs its contents a moment.)

(TEDDY moves to set at a table with a Starbucks [or other chain store] coffee. JUNE enters to the scene.)

JUNE

(Starting it light:)

Say "hi" why don't you?

TEDDY

Hello?

JUNE

Th-- . . . Teddy?

TEDDY

I'm sorry. I'm not good with names.

JUNE

(Holding out the note:)

The address. This is where you buy your lottery tickets?

TEDDY

Do I know you?

JUNE

How old are you now?

I know. It's okay. I know.

JASON

June? Why aren't you answering? Pick up your phone.

JUNE

May I sit down?

TEDDY

It's a free country.

(JUNE carefully moves to sit down with him.)

TEDDY

Are you alright?

JUNE

It's nothing. Rain coming. I always limp when it rains.
What're we having? I have to stick to tea.

(No reply. She offers her hand:)

June. June Cessario.

TEDDY

We know each other?

JUNE

We will.
Tell me about . . . Tell me about yourself.

TEDDY

(Looking around:)

Did somebody put you up to this?

JUNE

Teddy Stavos. You grew up in Statesville, Oregon. Graduated in 1985. May I call you Theodore?

TEDDY

Alright, that's enough--you're starting to make me nervous.

JASON

June, dammit, where are you?

JUNE

(Digs into her purse and pulls out her card, writing her
phone number on the back:)

This is my personal cell. I want you to have this with you. I want to . . .

TEDDY

(Continued:)

And you really shouldn't be out like this—if you're not feeling well—so, I think you should leave.

(But JUNE has stopped listening. She is instead clutching the table. TEDDY watches here warily. The moment passes. JUNE breathes, looking back at TEDDY appreciatively but then the pain hits again.)

TEDDY

Lady? Are you alright?

Oh my . . .

JUNE

June?

JASON

Lady?

TEDDY

(All move swiftly, as TEDDY watches on: The cafe table is removed and JUNE is led back towards her desk which is transformed with sidebars and IV lines into a hospital bed. JASON at her side, JUNE is placed in a hospital gown and lain down on the bed, finally a hospital blanket lain over her. All step back to reveal JASON and JUNE.)

Get some sleep.

JASON
(Holding her hand.)

I . . . wasn't supposed to lose her . . .

JUNE

I know. It's not your fault.

JASON
(Not knowing what else to say.)

You need to sleep.

(Silence. JUNE closes her eyes. Pause. Slowly JASON lets go of her hand. After a moment JASON quietly steps away. Lights slightly dim as JUNE drifts off. TEDDY softly steps up to the sleeping JUNE. He moves in gently and brushes her cheek with the back of his hand comfortingly.)

I'm sorry. I'm sorry. I'm so sorry.

TEDDY
(Quietly as he strokes her hair.)

END ACT 1

ACT II

(At rise:

JUNE and TEDDY are standing face to face in the arena as the lights come up. They are staring into each other's eyes. Slowly they melt into each other's arms and softly kiss. As the kiss continues, the passion behind it escalates. JUNE is the first one to pull away but only slightly. She looks into Teddy's eyes. He looks deep into hers as well. Lost and unsure what to do next. They pull apart quietly, staring again into each other's gaze.)

MAVIS

When was this?

JUNE

(Her entire attention but her words are still focused on Teddy:)

I don't know.

MAVIS

The date.

JUNE

July . . . thirtieth—thirty-first . . . August second maybe . . .

MAVIS

What happened to August first?

What happened on August first?

JUNE

I don't know.

TEDDY

(Backing away out of the arena:)

I don't know. I haven't lived it yet.

JUNE

(Watching him go; repeating his words as far as she is able to:)

I don't know . . .

(As the lights resume on the three DOCTORS, JUNE collects her thoughts and steps down in front of the arena to address us again.)

EDWARD

At this point / where were in your program of treatment with the patient?—

JUNE

At that point I should have walked away, I get that. . . .

(Lost in thought: she stares ahead.)

(There is a slight pause.)

MAVIS

Dr. Cessario?

JUNE

(She continues to stare straight ahead then begins to repeat the last words she spoke as a mantra: as if they will kick in the next line:)

I know. I know. I know. I know. I know. Once I had the baby—once I lost the baby I should have . . . I know that now. But hindsight, as they say . . .

(She regroups her thoughts, addressing us in a very businesslike fashion as her demeanor adjusts to where she is:)

It was never my intention to work privately with Theodore. It was never my intention to get involved with a patient. It was . . . unethical of me; as it would be unethical of any professional. But he—the patient—continued to keep what he thought was his appointments every Tuesday and Thursday, regardless of any information he may have received prior to the contrary. He was not being obstinate. He was simply unaware that our sessions had stopped so he kept showing up. Like clockwork.

(As JUNE continues: TEDDY steps up into the arena and reclaims his seat.)

JUNE (Continued:)

And I finally relented and agreed to see him one last time. And then another time after that. And another. We were making progress. As I believed he was not then and still believe now that he was not ever intentionally nor maliciously noncompliant in his conduct.

(JUNE steps back into the arena:)

TEDDY

(As JUNE steps in:)

I lied.

JUNE

Why would you do that?

TEDDY

Because I'm not well. Because people lie. Because people do it all the time.

JUNE

So you're just another asshole in a world full of assholes.

(A beat.)

TEDDY

OK, I didn't lie.

JUNE

. . . Then you were wrong.

TEDDY

I wasn't wrong.

JUNE

Theodore, it's either one or the other.

TEDDY

I knew you were pregnant. I wanted you to be happy. I let you be happy.

JUNE

You're saying you knew I was going to miscarry?

TEDDY

Where's the joy in your being pregnant if you know you were going to lose it in the end? How could I take all that away from you? I said you were going to have the baby: you had the baby. I never said . . . I never told you . . . I'm sorry. But I didn't lie to you. I wasn't . . .

JUNE

So you are saying you knew.
But you wanted me to be happy?

TEDDY

Is that a crime? Look, there are days I don't know about yet. Days coming. Days I won't know you were even pregnant. Days when I'll learn what happened all over again.

JUNE

Is this all a joke to you?

TEDDY

This stopped being funny for me years ago.

JUNE

Theodore, and what if you were wrong? Wrong about my being pregnant.
Wrong about my giving / birth--

TEDDY

Nope.

JUNE (Continued:)

--What does that mean to you then? Have you never been wrong before?

TEDDY

I wasn't wrong.

JUNE

Really? Let's talk about your sister. Let's talk about Netgro.

TEDDY

Never heard of it. You can still get pregnant again, you know. I could've been referring to / another pregnancy. This is what: 2010?

JUNE

Don't.

TEDDY

What?

JUNE

Don't tell me.

TEDDY

I can't help what I've already told you.

JUNE

I'm not playing your game now.

TEDDY

What game? Do you think this is fun for me? You think I like waking up not knowing When I am. What kind of shock it is to look in the mirror to see: "hey, you don't have any pubic hair today" or when did I get these wrinkles? Or why the hell do I have to take a test to prove I know what all the fifty states are or see yourself covered in pimples? Pimples!? Or why the hell do I have to come HERE!

JUNE

Did you know you go into a speech every time you feel uncomfortable? Do you think that's a way of your gaining control?

JUNE (Continued:)

You were wrong. You were wrong about my being pregnant; / wrong about me having the baby.

TEDDY

How's your husband dealing with this? Jason, is it?

JUNE

(Following her own lead:)

Tell me about your rabbit.

TEDDY

Is he still there? Has he left yet?

JUNE

You wrote 'your rabbit kept you constant.' 'I kept you constant.' What am I supposed to get from that?

TEDDY

Do you think he's coming back?

JUNE

(Referring to the lottery ticket:)

You wrote that on the back of this lottery ticket; a losing lottery ticket by the way. If you know the numbers ahead of time: why would you buy a losing ticket?

(TEDDY is stopped by the question.)

JUNE

You were twelve. He—He?

TEDDY

Mr. Rabbit.

JUNE

Mr. Rabbit. Mr. Rabbit kept you "constant". What did you mean by that?

TEDDY

When did I . . . ?

JUNE

Tell me about Mr. Rabbit.

TEDDY

I got him for my birthday. Theresa,—

JUNE

Your sister.

TEDDY

—my sister, gave him to me. She didn't want him anymore.

THERESA

I didn't want him. What the hell was I going to do with a rabbit?

TEDDY

Didn't like cleaning up after him, she said.

THERESA

They're supposed to be trained to use a litter box; they don't. They just shit everywhere.

TEDDY

I petted him all night long the first night I had him and in the morning . . . in the morning it was actually the next day.

THERESA

Why? What does it matter?

TEDDY

There'd been no time jump. I woke up in the morning eight hours after I'd fallen asleep. That summer, for me, it was summer--all summer long it was summer for me. The days followed each other in perfect unison. For one perfect summer. I realized that if I stayed in contact with someone--not something but someone, someone alive--

JUNE

Mr. Rabbit.

TEDDY

—that I didn't have to move. I didn't have to leave.

JASON

What about us?

JUNE

(Pulled to Jason's dialogue but only for a moment:)

What?

JASON

It's too early for you to go back to work. You're not ready.

TEDDY

It was . . . I don't know . . . something like normal . . .

JUNE

I'm bored to death waiting around here all day.

TEDDY

But it was boring. It wasn't me.

JUNE

(To Jason:)

Trust me. I know what I'm doing.

(Back to Teddy:)

So what happened then? What happened to Mr. Rabbit?

TEDDY

I don't know. Summer ended. I had to go to school. Lots of places to be alone at school. I think he died.

JUNE

Mr. Rabbit?

TEDDY

Yeah.

THERESA

It's a stupid rabbit; who the hell cares?

JUNE

Why? Because you started jumping again? And that felt . . . ?
Is that why you carry a rabbit's foot on a key chain?

TEDDY

It's not his. I picked this up at a dime store somewhere.

JUNE

Do you remember buying it?

TEDDY

Today I do. Ask me again tomorrow.

NANCY

Dr. Cessario?

JUNE

In a minute, Mrs. Parkins.

EDWARD

Dr. Cessario?

JUNE

(Upon hearing his voice, she is stopped momentarily while she debates her options. To Nancy:)

Tell Dr. Hammerstone I'm with a / patient.

NANCY

He knows.

EDWARD

Dr. Cassario?

Now please.

JUNE

(To Teddy:)

If you'll . . . Teddy . . . I want you to do me a favor. I'm going to talk to Doctor Hammerstone. You have your rabbit's foot with you?

TEDDY

Yes?

JUNE

I want you to take hold of it and I want you to know that I'll be on the other side of that door.--

TEDDY

But / . . . please.

JUNE (Continued:)

—I want you to concentrate on its fur. Memorize the texture. Focus. I need you to focus. I will be on the other side of that door. I need you to focus on that for me. Can you do that? And I'll be right back.

THERESA

And then he left. Everybody leaves.

TEDDY

Don't leave / me.

THERESA

Everybody leaves.

JUNE

(Overlapping Theresa's line—part of a separate conversation:)

I'm not leaving you: I will be right there.

EDWARD

Can I see you for a minute?

TEDDY

But . . .

JUNE

Do you trust me?

(She holds his face in her hands—much as she did at the opening of the act; the positioning being all but the same—we are back for a moment at the top of act 2)

Do you trust me?

(They are looking again in each other's eyes:)

JUNE

You have to trust me.

THERESA

Everybody.

JUNE

You once told me everything's a choice. I need you to choose to stay here.

(No reply. TEDDY wants to trust her and JUNE knows it even if he can't voice the same. We are now back again in the office we were a few lines previously—June's demeanor is more detached:)

JUNE

You can do this. Don't try; do it. Focus on you're being here.

EDWARD

Doctor?

JUNE

And I will be right back.

(Steps outside the arena with Dr. Hammerstone.)

Yes?

EDWARD
What is he doing here?

JUNE
I'm on my lunch break.

EDWARD
It doesn't work like that.

JUNE
He needs our help.

EDWARD
He's not our patient.

JUNE
I understand that but / he doesn't.

EDWARD
Forgive me for being blunt but he's a liar. And he's been / taking advantage of your inexperience in such matters.

JUNE
Maybe he is. And "A liar is only someone afraid of the truth."

EDWARD
Really?

JUNE
Kahlil Gibran.

EDWARD
Poetry?

JUNE
Either way. Liar or delusional: he needs help, doesn't he? Let me try.

(A beat.)

EDWARD
This will be going under your review.

JUNE
Thank you. Thank you.—I have to—

EDWARD

Yes: go: before he flies away to 1776.

JUNE

He doesn't . . . Thank you.

(JUNE reenters the arena. Lights resume on Teddy but no longer on Theresa. JUNE looks over to TEDDY who is still holding tightly to the rabbit's foot.)

JUNE

You still with us?

TEDDY

So far.

JUNE

Good. Good. You remember me leaving?

(Checking her own watch:)

How long would you say I was gone?

TEDDY

I don't know.

JUNE

If you were to take a guess?

TEDDY

I don't guess.

JUNE

You were alone, Theodore. You didn't leave. I call that progress.

(She steps away toward Jason:)

"I call that progress." Oh my god, I sounded like a made for TV movie or an afterschool special.

JASON

It's Okay.

JUNE

I embarrassed myself.

JASON

Why? Did the patient / say anything?

JUNE

He knew it was cheesy. He was just too kind to say anything.

JASON

He'll learn. I mean, maybe if you continue to favor him with more of your top 40 psychology . . .

JUNE

Oh, no, go ahead, I want to hear where this is going.

JASON

. . . Yeah, I got nuthin'. You were supposed to interrupt me.

JUNE

Yeah, well, sorry I dropped the ball. Again.

JASON

That's not what I meant.

JUNE

Just another cheesy comment.

JASON

We're going to be late for the party.

JUNE

Yeah, well . . . I suddenly don't feel like going.

JASON

We can't keep promising our friends and then backing out at the last minute.

JUNE

You go. I don't feel like it. They're your friends they'd rather be with you anyway.

JASON

They're our friends.
It's a party.

JUNE

I really don't feel like it.
No, you go. You're right: someone has to go: you're elected.

(A slight beat.)

JASON

You want to talk about it?

JUNE

No. Go. Have fun with our friends. Tell them I got stuck at work.

(There is another pause. JASON chooses not to comment and instead exits.)

JUNE

(To the audience—as he goes:)

Which wasn't that far from the truth, anyway. Ever since we lost the baby we'd both retreated into our work. Jason with his behaviorally problematic children and me with my . . . Yeah, we could try again but that would involve some level of intimacy . . . and, well, there were issues. I only mention this because . . . to give you the whole picture. I am not defending anything here, I'm just . . . explaining how things were and how we got from there to wherever we are now.

NANCY

(Crossing to catch June on her way back to the arena:)

She wouldn't leave.

(THERESA has taken a chair on the platform.)

JUNE

Did you tell her I have an appointment?

NANCY

That's why she's here. She wants to see him.

JUNE

Alright. Fine. Then I'll see her first. Tell him . . . tell him I'm out for the day.

(JUNE steps into the arena as THERESA remains her chair.)

JUNE

It's a pleasure you see you again.

THERESA

(As in "cut the crap":)

Cut the . . .

(Stops herself from completing what would have been a rude comment. Starts again:)

I . . . need your help.

JUNE

You're looking for Mr. Stavos?

THERESA

My husband doesn't know I'm here and I'd prefer it remain that way. I just want to talk to my brother. I need to know if there's any of our money left.

JUNE

I couldn't tell you—

THERESA

We're this far from losing everything. We've both been cut back in our jobs so far that I don't know how we're going to make it to summer.

JUNE

How much money are we talking about?

THERESA

. . . A substantial amount. Can we leave it at that?

JUNE

How long's it been?

THERESA

Are you meeting with him today?

JUNE

You know your brother; he doesn't keep to a schedule very well.

THERESA

Actually there you're wrong. He has always kept good time. He starts every morning looking at where he's supposed to be that day. It's part of his charm. The way he sells the "I come from the future" routine. He plays it on everybody.

JUNE

When did his routine begin?

THERESA

Far back as I know him. He's older than me so . . .

JUNE

What can you tell me about his childhood?

THERESA

I tell you about his childhood: I get to see him. Tell your receptionist not to send him away.

(A beat. TEDDY steps onto the stage in front of Nancy.)

JUNE

Nancy?

NANCY

(Holding a hand up to hold Teddy at bay as she answers June's call [assuming a speakerphone or intercom system]:)

Yes, Doctor?

JUNE

When Theodore arrives let him know just to have a seat and I'll be with him shortly.

NANCY

Yes, Doctor.

(A beat. To Teddy:)

Well? You heard her.

(TEDDY takes a seat by Nancy.)

THERESA

Wha'do you wanna know?

JUNE

Start with whatever you don't want to tell me.

THERESA

OK . . . let's see . . . Big brush: our parents died when I was four. They were in a car accident.

JUNE

How old was Theodore?

THERESA

I don't know. Seven-eight-nine? We went to live with our grandparents. No scary stories there. We adjusted. Everything was . . . Norman Rockwell. He repeated a couple grades, then he got jumped ahead so his school record's all over the map.

JUNE

Yes, I saw that. Why do you think that is?

THERESA

Teddy's a charmer. And he's lazy. He could do anything he wanted when he put his mind to it. He just . . . never put his mind to it.

JUNE

What were his hobbies? What kind of books did he read? Movies he likes. Who were his friends?

THERESA

. . . I don't know. I'm sorry. I don't. We . . . had different worlds.

JUNE

Do you remember his friends? Did he have many friends?

TEDDY

Excuse me.

THERESA

He was older. What can I say?

JUNE

There're four years between you?

THERESA

Something like that. Three and a half—four and a half . . .

JUNE

And you never thought his behavior was odd? Growing up?

TEDDY

Excuse me. Miss? Mrs? Ms?

NANCY

Yes?

TEDDY

What am I doing here?

THERESA

Everybody's behavior's odd when they're growing up.

NANCY

You're waiting.

JUNE

What do you remember different about him from how he was before your parent's accident to after.

TEDDY

For what?

THERESA

Doctor, I was four years old. I don't remember much of anything. How much you remember about being four?

(A beat. JUNE looks over her notes.)

JUNE

Were either of you: you or your brother in the car with your parents?

THERESA

When it happened? Yeah, we were both in the car. It was a real family moment. Teddy and I were strapped in; my parents weren't. We made it out; they didn't.

Is Teddy meeting with you today?

JUNE

If he keeps his appointment.

THERESA

Then I'd like to stay.

JUNE

I'd rather prepare him for such a meeting.

THERESA

Why? He won't remember—will he?

JUNE

Won't?

THERESA

He chooses—he remembers what's convenient.

(TEDDY stands up and starts looking around as JUNE debates Theresa's logic.)

JUNE

(To Theresa:)

Only if Theodore agrees. And you don't say anything without running it by me first.

(A beat. But before she replies:)

I want him to know you're here.

NANCY

I'm sorry, Dr. / Cessario, I tried to tell him to wait outside.

JUNE

Theodore. Come in. Come in.

TEDDY

Teddy. Wha'd I do wrong?

JUNE

I don't know. You tell me.

(TEDDY follows June into the arena. He is stopped less by the presence of Theresa as her appearance—although he does his best to take it in stride.)

JUNE

(As he enters:)

You know your sister.

THERESA

Hi. Sorry, I was late. I almost forgot our appointment.

(JUNE and THERESA share a quick glance—that was "one".)

TEDDY

(Taking a seat:)

You got old.

THERESA

(Looks to June for approval before answering him:)

Younger than you.

TEDDY

Touché. How old are we now?

THERESA

I'm thirty-eight. You're . . .

TEDDY

You don't know do you? Bet you don't even know what my birthday is.

THERESA

It's in April.

TEDDY

Good guess; one in twelve shot. It's in May.

THERESA

Sorry.

TEDDY

(To June:)

Why are we here?

THERESA

This is your shrink. Not mine.

TEDDY

(To Theresa:)

. . . So why are you here?

(To June—just as genuine:)

Why are you here?

THERESA

I'm here for the money you took from us.

TEDDY

(Searching June's face for an answer as much as asking the question of Theresa:)

Us?

THERESA

. . . Phil.

(JUNE watches as TEDDY searches his thoughts to make a connection.)

THERESA

(For June's benefit:)

And this is how he plays it: he never knew I was married. That'll be a "shock" to him. Ask him about Netgro.

TEDDY

I don't know any Netgo.

THERESA

Gro. Netgro.

TEDDY

Never heard of it.

THERESA

And isn't that convenient?

(To Teddy; keeping her emotions in check:)

I want my money.

TEDDY

(Reaching into his pocket, pulling out his roll:)

How much do you need?

THERESA

(As he tries to count it out for her:)

Two hundred and forty . . . thousand dollars.

TEDDY

(Sincerely:)

. . . I don't think I have that . . .

THERESA

Neither do I. Neither does anybody anymore.

TEDDY

I'm sorry . . . I want to help you . . .

(To June:)

Can you help her?

JUNE

(Preferring to stay an observer of the sibling conversation before her; removing herself from the dialogue:)

No.

TEDDY

(Sincerely:)

Maybe you can borrow it.

(THERESA looks to June for some support here. A beat.)

THERESA

(To June:)

You find me my money.

TEDDY

(Offering what he has:)

Here take it. I don't need it.

THERESA

You don't think I'll take it? You see, he doesn't think I'll take it.
(She snatches the roll of money out of his hand.)

There. Now what?

TEDDY

(Pulling out a wallet sized notebook from his back pocket:)

Do you have a pen?

JUNE

Certainly.

(TEDDY takes the pen and makes a note.)

JUNE

What're you—What are you doing?

TEDDY

Making a note.

(To Theresa:)

You need money. I'm making a note you need money.

(Returns the pen and puts back the notepad.)

When I have the numbers I'll play them for you. I'll get you your money. Okay?
Okay?

THERESA

(Defeated:)

I'm not . . . buying it, Teddy. You're not that good an actor.

TEDDY

You'll see.

(To June:)

Why am I meeting with you?

SAMUEL

Doctor, I don't mean to get so sentimental over this all but are you coming to a point here?

JUNE

I'm establishing / a foundation here.

SAMUEL

You've established all you need to establish. Your marriage was falling apart. The patient was charming and out of touch with reality.

(Through the following THERESA removes herself from the arena and retakes a seat along the perimeter.)

JUNE

So what do you suggest I do?

MAVIS

Treat him like any other schizophrenic.

SAMUEL

Institutionalize him if you have to.

JUNE

He shows no signs of being a threat to himself or to others.

EDWARD

If he's delusional / there's always a possible threat.

SAMUEL

Or a pathological liar.

JUNE

For what purpose?

MAVIS

Will he agree to hypnosis?

TEDDY

This is ridiculous.

JUNE

Theodore, we agreed.

TEDDY

You agreed. I had nothing to say about it.

JUNE

Shall I show you your signature again?

TEDDY

As if I actually signed that.

JUNE

You signed it two days ago.

(TEDDY just looks at her as if to say, "really?")

MAVIS

Do you remember the last time we met?

TEDDY

Do you?

MAVIS

You told me . . .

TEDDY

I would never meet with you again.

MAVIS

So some things are in order then?

TEDDY

It's like flipping a coin.

JUNE

Theodore, you know how hypnosis works: we can't make you say or do anything you aren't willing to say or do. This just frees you up.

MAVIS

Like alcohol.

JUNE

Without the hangover in the morning.

TEDDY

(Resigns himself:)

Fine. You already have my signature. Do your worst. Who knows; it could be fun.

JUNE

Results were inconclusive.

MAVIS

The subject was uncooperative.

TEDDY

(Simultaneously with [or on the heels of] Mavis:)

What did you expect?

SAMUEL

This is going nowhere.

EDWARD

Doctor?

MAVIS

Patient exhibits signs of delusional paranoia masked with dependency.

JUNE

Dependency? On who?

MAVIS

On you, Doctor.

TEDDY

Have you grieved yet?

JUNE

Excuse me?

TEDDY

Your daughter. Your husband.

JUNE

(Chooses her words carefully:)

We've been over this.

TEDDY

Sorry. Some days are newer to me. You're still with your husband, aren't you? Jason, right?

(JUNE looks to Teddy debating her response—or not to respond.)

MAVIS

(To Nancy:)

I'd like to see the billing statements on Mr. Stavos.

NANCY

You want them / when?

MAVIS

On my desk by the end of the day.

(Lights come up again on JASON as JUNE and TEDDY continue in the arena:)

JUNE

What is your earliest memory?

TEDDY

You've never asked me that before?

JUNE

Just answer the question.

TEDDY

I can't believe you've never asked me that before.

(No reply. Teddy in return also remains silent: sure that he's already answered the question before him. Pause.)

JUNE

I would ask him a series of the same questions each session. The purpose was to establish a baseline. Comparing memories to find inconsistencies or new openings.

EDWARD

And did you find any? Inconsistencies?

TEDDY

By earliest memories?

JUNE

You remember being an infant? Your first day. The day you were born?

TEDDY

The day I was born was the day I was born—not too much to recall.

JUNE

So . . . the next day:

TEDDY

I remember being trapped inside what must have been my own body. Unable to move. Unable to see anything beyond a blur. Cognitive but helpless, you know?

(Slight pause. Teddy is at a loss for anything more to say on the subject. JUNE makes notes.)

JUNE

That would be your earliest physical memory. And your earliest soul's memory?

SAMUEL

How much time did you spend feeding into his stories?

TEDDY

That would be here, I think. In this room. I remember looking at my hands.
These walls.

JUNE

Me?

TEDDY

You weren't here. I got up. I found the door.

JASON

We need to talk.

TEDDY (Continued:)

I remember I had no idea how to open it.

JASON

I've been offered a position in San Francisco.

TEDDY

But then I did.

JUNE

Are you going to take it?

TEDDY

So I went out in the hallway and everything was so bright. The sun was shining
and . . .

JASON

I'm just going to go there to see what they have to offer.

TEDDY

I just walked.

JASON

I'll be back before you know I've been gone.

TEDDY

I remember the sensation thinking: "what is this?--walking--"

JUNE

Why can't you just talk to them over the phone?

TEDDY

—I'd never walked before. But my body knew what it was doing. I just thought myself forward and my feet and my legs moved.

JASON

I want them to take me seriously. Anyone can fax and email.

TEDDY

(Filling in June's line:)

"And where did you go?—

JUNE

When will you be back—

TEDDY

"—Where did your legs take you?"

JUNE

—When are you going?

TEDDY

(Answering the question he'd just posed:)

I don't know. I was alone. I just walked. The next thing I knew I was in school. Fourth grade I think.

(As TEDDY continues JASON rises and crosses below the arena and NANCY crosses over to MAVIS with her requested reports who rises to receive them. JUNE watches JASON go. NANCY returns to her own chair. MAVIS reads the reports silently as she crosses behind the arena. JASON's light fades out. JASON stops at MAVIS' empty chair as MAVIS settles down in Teddy's chair along the periphery.)

TEDDY (Continued:)

There was a test. I'm sure I failed. I think I ate the pencil. I jumped around a lot back then. I remember Christmas trees and lights moving all around us. I remember going to church. Don't remember being baptized. Episcopalian. or Lutheran. You religious, Doctor?
June?

JUNE

What?

TEDDY

Do you believe in God?

JUNE

Do you? That's the question.

TEDDY

And your believing? That's not worth discussing?

JUNE

(Smiles knowingly—keeps control of the conversation:)

Let's talk about your parents.

TEDDY

Let's not.

JUNE

How did they die?

TEDDY

You ask me this every time?

JUNE

Tell me what you remember.

TEDDY

From what I know there was an auto accident. It was December second. Evening.

JUNE

Were you in the car?

TEDDY

From what I've been told.

JUNE

Was it your fault?

TEDDY

. . . Why would you ask me that?

JUNE

Do you think it was your fault?

TEDDY

Was it your fault your baby died?

JUNE

(Choosing to remain calm and professional:)

How am I supposed to answer that?

TEDDY

(Responding in kind to the question previously placed
before him:)

How am *I* supposed to answer that?

JUNE

Remind me then which one of us is in therapy?

SAMUEL

And your objectivity?

MAVIS

Would you say this is where you lost sight of your impartiality?

JASON

Come with me.

JUNE

I can't. I have a practice here.

JASON

It's beautiful out here.

JUNE

Did you take the job?

JASON

You should see the ocean from where I'm standing.

SAMUEL

I don't see any notes here between the dates of April 21st to June 3rd.

TEDDY

When I was three my mother thought I was a genius. Doctors said I tested off the charts. 'Course they didn't know this was just after I graduated from High school.

JASON

It's only for six months, babe.

TEDDY

You can't go. You don't go.

SAMUEL

Why is that?

JUNE

Progress was slow.

MAVIS

(Referring to the reports she received from Nancy.)

He was still attending.

JUNE

I had a full case load.

SAMUEL

Where? I have your schedule right here in front of me.

JASON

Maybe this is what we need.

MAVIS

(Stepping into the arena:)

Have you considered Sam and Edward are right?

JUNE

How so?

MAVIS

He's lying. He's just playing with you.

JUNE

He's . . . haunted.

MAVIS

And that's your professional opinion?

TEDDY

(Turning to the staff seated outside the arena:)

Whaddo you think?

NANCY

Me?

TEDDY

Yeah, you have a voice in this.

NANCY

I'm . . . not . . .

TEDDY

Sure you are. Everybody has an opinion. I'm one of three things: who I say I am, a liar or a lunatic.

NANCY

. . . It's not for me to say.

TEDDY

Sure it is. You always wear that cross around your neck?
(Taking notice of her cross necklace:)
"cuz you know who else fit that criteria?
Who he said he was, a liar or a lunatic? Jesus Christ.
Pretty good company, hunh?

NANCY

I wouldn't know.

TEDDY

Don't you have a relationship with Him?

NANCY

(Uncomfortable to be on the spot:)

I'd rather not . . .

TEDDY

Or is it just jewelry? Do you know Him?
Does He know you? You even go to church?

MAVIS

(Commanding Teddy's attention:)

You are to leave the staff alone.

TEDDY

I don't know what your . . . ?

MAVIS

There'll be no proselytizing. And your therapy sessions are to remain within the confines of this room.

TEDDY

"What happens in Vegas", got it.

MAVIS

Have you ever thought of medication?

TEDDY

I have a sinus condition.

(MAVIS chooses not to respond and exits again from the arena.)

TEDDY

Why does she hate me? Did I do something to her? Did she want me to do something to her?

(JUNE makes a note in his chart.)

TEDDY

What? What are you writing?

JUNE

A note.

TEDDY

Like a grade? What would you give me as a grade?

JUNE

What would you give yourself?

TEDDY

That would be cheating.
I don't cheat.

JUNE

Never?

TEDDY

Where's the challenge in it? I get accused of cheating enough as it is.

(JUNE makes another note.)

TEDDY

Another note. You gonna let me read those someday? What about the tapes--you ever watch them late at night?

JUNE

That's inappropriate.

TEDDY

Only if you watch them inappropriately.

JUNE

Let's talk a little more about your parents.

TEDDY

Why?

JUNE

Did they know about your condition? Does anybody else know about your condition?

TEDDY

They tend not to believe me.

JUNE

Can you blame them?

TEDDY

There's always enough blame to go around.

You know the date today?

How many more sessions we have?

JUNE

As many as we need.

TEDDY

That's where your wrong Doctor Lady. My life doesn't work like that.

(Looking at the calendar:)

June. I'm sitting with June in June. I have, by your number, a dozen more sessions at best. By my memory I have . . . at somewhere close to twice that many.

JUNE

How about I ask the questions. And you just answer them for a change. I'll decide where they lead.

EDWARD

Your finally taking charge of your client. It's taken you how long exactly?

MAVIS

Eighteen months.

JUNE

Do you have any recurring dreams?

TEDDY

No.

(No reply. Pleased with himself:)

I just answered your question.

JUNE

What do you dream about when you dream?

TEDDY

Different things.

JUNE

Such as?

TEDDY

No recurring nightmares, sorry to disappoint—I do have a recurring moment, however.

MAVIS

What's the difference?

SAMUEL

And you took the bait.

JUNE

If you wish to expand . . .

TEDDY

There's only one. It's a moment, it's . . . uh . . . I'm being held.

JUNE

Go on.

TEDDY

You ever have one of those instants when time is meaningless? Where everything stood still? A definition of who you are, I guess--I don't know another way to describe it—but for *that* moment: there is no time. That is that moment for me: being held.

JUNE

Who was holding you?

TEDDY

And every so often I'm there again—not remembering it but actually there. In that embrace.

JUNE

How old are you?

TEDDY

Those are the wrong questions.

JUNE

(Intrigued:)

Why? What makes them wrong?

You know it's a very real possibility that you don't die at the end of July: you simply integrate. Your body and your soul may converge and continue on a linear path. Have you thought about that?

TEDDY

Become like the rest of you?

JUNE

Living life one day at a time.

TEDDY

Like the rest of you.

Be normal.

JUNE

Be normal, yeah. Whaddo you feel about that?

TEDDY

(Shrugging it off:)

It'll be *different*.

JUNE

But you won't be.

MAVIS

But he wants to be / different though, doesn't he?

TEDDY

So?

JUNE

It's important for you to be different, isn't it?

TEDDY

(Choosing the high road:)

It'll be a new experience.

(Rises from his chair, patting her on the knee announcing his exit:)

Exciting stuff. And you, my dear, have another appointment coming up. We've finished our hour.

More on Tuesday?

JUNE

More on Tuesday.

(TEDDY exits. JUNE watches him go. TEDDY sits in JASON's abandoned seat.)

JUNE

(Softly to herself.)

Son-of-a-bitch.

NANCY

What?

JUNE

That's when it hit me. The son-of-a-bitch was lying.

EDWARD

That's what we've been trying to tell you.

JUNE

I was so busy looking for some childhood trauma that would explain away what happened to him that he wanted to deny ever happened when he was actually defending himself not for something done to him but for something he did. Or something he didn't do. It could be his parent's accident. It could be something more recent.

THERESA

Like stealing almost a quarter of a million dollars.

NANCY

You can't blame yourself.

JUNE

He was building a defense.

(To Nancy:)

Holy crap, why didn't I see that before?

TEDDY

We see what we want to see.

JUNE

Tell me about your secrets. You want me to trust you: give me a secret.

TEDDY

So you're on the liar bandwagon now. I told you I don't cheat.

JUNE

But his sister said he's been this way for as far back as she can remember. So . . . Why? Why would he keep up such a facade for years?

JASON

So you still see him as your cause celeb.

JUNE

I'm close. We're close. I can feel it—that's why he's fighting.

JASON

You've said that before.

JUNE

Two more months.

JASON

I hope the kid's worth it. I know how it can get, babe.

(There is an awkward moment following the term of endearment that neither of them address or acknowledge.)

But you've got to detach yourself from them or you'll never survive.

JUNE

I want to try something.

TEDDY

I thought you'd never ask.

JUNE

Give me a date, in my future, that you're sure you've already been through.

TEDDY

Why?

JUNE

Stepping stones. I want to help you go through it. Face it (again). Like building a bridge from one day through to the next.

TEDDY

Even though I've already lived through it?

JUNE

Yes. Have you never tried to bridge through a day before?

TEDDY

You ever tried to breathe under water?

JUNE

Humor me.

TEDDY

It doesn't work like that.

EDWARD

Forcing the patient to face the reality of his delusion outside of a controlled environment is not only ill advised it borders on malpractice.

SAMUEL

It's too dangerous.

JUNE

You don't even believe he's doing anything but pulling my chain.

EDWARD

I can't recommend this course of treatment. You've had more than enough slack.

JUNE

Let me just see him through the end of August.

EDWARD

Another month or two isn't going to make any difference.

JUNE

For him it is. He doesn't even think he'll live to see August.

EDWARD

I'm sorry. The matter's closed.

JASON

You gave your notice?

JUNE

Two more months.

JASON

Again? Two more months?

JUNE

I'm not the one who left for the Pacific.

JASON

How old is this kid?

JUNE

Really? We're doing that? And where are you every night?

JASON

On the phone with you.

JUNE

With a two hour time difference.

JASON

Are you listening to yourself?

JUNE

Are you?

(There is a long silence that can only be accentuated by the miles between them.)

JASON

My god, listen to *us*. What are we doing?

(Pause.)

JUNE

I know.

JASON

... I'll talk to you tomorrow.

JUNE

... Yeah

JASON

... Yeah

(The arena lights up in different hues and key lights, suggesting a change of setting. TEDDY enters quietly. He looks around non-committedly.)

TEDDY

I told you I don't think this'll work. But hey . . . it's your dime, right?

JUNE

Right. No fees here. Just . . . make yourself comfortable.

TEDDY

(Looking around:)

You own? Or rent?

JUNE

Rent. Still paying off the student loans.

TEDDY

(Picking up a photograph off a side table:)

This your husband? The mysterious Jason. Wedding picture?

JUNE

Yes.

TEDDY

Your wedding? Non-traditional color.

(Studying the picture:)

Brings out your eyes.

(Sets down the photo.)

You got anything to drink?

JUNE

Coffee or soda? Caffeine, no alcohol.

TEDDY

Water's fine.

JUNE

Cold or room temperature?

TEDDY

Whatever you got. I don't care if it's tap.

JUNE

Obviously you've never had the tap in this building.

(Brings out two bottles of water.)

(TEDDY opens his and strolls the arena a moment more before settling on a chair. JUNE leans against the edge of the desk. TEDDY raises his bottle in a toast.)

TEDDY

Cheers.

(JUNE returns the gesture. He drinks. JUNE follows suit. Pause.)

TEDDY

So what do we do? We just wait?

JUNE

Basically.

(Lights come up to include THERESA sitting quietly in her chair waiting to be acknowledged as JUNE picks up a remote control and "turns on" an unseen television monitor.)

TEDDY

What's this? Home movies?

JUNE

Your tapes.

TEDDY

Shit. OK—hard core then.

JUNE

What if this works?

TEDDY

"What if." And what's in it for you? Notoriety? Fame? Prestige?

(THERESA looks to TEDDY, who doesn't make contact with her.)

JUNE

What if you make it through this day—no worse for the wear—what if August is just that? August: an unknown compilation of days, followed by September, October, November and the rest of your life.

TEDDY

I become normal and you . . . you become special.

JUNE

(Referring to the unseen monitor:)

These are in what I consider chronological order.

(Pause. TEDDY sits there quietly resigning himself to whatever may happen next. The pause continues unabated.)

MAVIS

And what happened?

JASON

Forty-two? You led me to believe he was some . . . kid.

JUNE

That's all he really is.

JASON

No, it's not.

JUNE

Can we talk about this in person?

JASON

When? At the airport?

THERESA

Yeah, I saw you.

TEDDY

Why didn't you say anything?

JUNE

This isn't the time.

THERESA

(Simultaneously:)

This isn't the time.

JASON

It never is.

JUNE

. . . I love you.

JASON

And I love you but that's hardly the issue here.

JUNE

He's a patient.

JASON

Is he?

TEDDY

What is it?

JUNE

Yes.

THERESA

Nothing.

JASON

Is he?

(TEDDY stirs.)

JUNE

You have to stay awake; that's the deal.

TEDDY

. . . I'm just nervous. Why am I nervous? Is that normal? Nervous is normal?

JUNE

That's natural.

(Pause.)

JUNE

If you'd rather: you can watch these later. I made you a set.

TEDDY

Is that . . . ethical?

JUNE

My office: my rules.

TEDDY

Then yeah . . . maybe later.

(JUNE clicks off the monitor, retrieves a box compilation of CDS and hands them to TEDDY, who takes them and stares down at them quietly.)

JUNE

The appropriate response would be, "Thank you."

TEDDY

Yeah. Thank you—I guess.

(Staring Theresa's direction:)

I ran into my sister yesterday.

(Reaches out for June's hand.)

JUNE

Good. Let's talk about your sister. Where did you meet her?

TEDDY

In a liquor store. I think she was pretty smashed.

(Still holding out his hand:)

Please.

JUNE

Contact. That's all it is.

TEDDY

Please.

(JUNE takes his hand. Pause.)

JUNE

Tell me what you remember.

THERESA

Tell her. You tell her everything?

TEDDY

Who?

THERESA

Your lady friend.

TEDDY

It's not like that

(To June:)

. . . I don't think I can do this.

JUNE

I'm right here. You were in a liquor store. What time of day was it?

TEDDY

It's not who I am.

JASON

Really? June?

JUNE

Keep talking. Focus. Tell me about something else. Tell me--tell me about your rabbit.

THERESA

(Laughing lightly to herself:)

"Tell me about the rabbits, George. Tell me about the rabbits."

(Slight pause. TEDDY cups his face in his hands. JUNE sets next to him, putting her arm around him, not romantically but in a more mothering fashion. TEDDY takes the moment in. Pause. TEDDY remains lost in the moment as JUNE comes to realize its significance for him. She pulls away softly but it's too late. TEDDY is a TEDDY now from another time. Although he too is slightly shaken.)

MAVIS

And the patient?

JUNE

Theodore?

(TEDDY stares into her eyes.)

JUNE

Teddy?

TEDDY

What's today?

JUNE

What was yesterday?

TEDDY

(Looking around:)

Where are we? Is this—your place? Why aren't we at your office?

SAMUEL

And you fell for it: hook, line and sinker.

THERESA

Everybody falls for it. Then everybody wakes up. He's good. I never told you he wasn't good.

TEDDY

Terri?

THERESA

We have nothing to discuss.

TEDDY

Why can't you believe me.

THERESA

That would make me more of a nut than you are.

TEDDY

It's just money.

THERESA

To you.

TEDDY

To anybody.

THERESA

Yeah, well it was our money. It was my money, Teddy.

TEDDY

Then why'd you give it to me?

JUNE

Where did you meet with her?

TEDDY

It wasn't a liquor store. It was a grocery store. It was the liquor aisle in the grocery store.

(To Theresa:)

Why aren't you back in / Statesville?

THERESA

Phil gave it to you, not me.

TEDDY

Why'd you let Phil give it to me?

THERESA

Because the economy was soaring. Because money was flowing from everywhere. Why not us? Who knew the bottom was going to fall out from everything?

You said you knew. And Phil was stupid enough to take the chance.

EDWARD

Tell us about July 31st.

SAMUEL

Let the record reflect that Dr. Cessario was no longer a member of this practice on the date in question.

MAVIS

So this session again took place?

JUNE

At my apartment.

MAVIS

At her apartment.

JUNE

(To Theresa:)

What do you recall about the accident?

THERESA

Nothing.

TEDDY

What is it?

JUNE

What did she say to you?

TEDDY

If this is the last day of my life I want it to mean something.

JUNE

Maybe this is the first day of your life. It doesn't have to mean something.

TEDDY

Does your life mean something?

JUNE

Then let's talk about something meaningful. Tell me what happened to your parents?

THERESA

There was an accident. I was four. Teddy was what? Six? Seven?

TEDDY

I . . . was sixteen in my head I . . . knew how to drive.

JUNE

Who was driving?

TEDDY

My dad. Theresa and I were in the back seat and I . . . knew I had to do something.

JUNE

Why?

TEDDY

Because they were going to die.

THERESA

Stop it. Just stop it.

TEDDY

Stop what?

THERESA

The lies. You think I don't remember anything? Wouldn't that be just perfect? Yeah, well, I remember. Too much. You think I'm stupid? Just because I was four I remember nothing? You were driving. I remember you driving.

TEDDY

I tried to move the car.

THERESA

You wouldn't shut up.

MAVIS

Was this the session in your office? Or in your apartment?

JUNE

They were yelling.

MAVIS

Theresa Stavos couldn't have been in your apartment.

THERESA

They were yelling at you and you wouldn't shut up. He was screaming, "Let me drive! Let me drive!"

MAVIS

Not on the date in question.

TEDDY

I wanted them to stop.

JUNE

Because you knew they were going to have an accident.

SAMUEL

This had to have taken place before. Theresa Stavos wasn't there. Couldn't have been.

THERESA

They did have an accident you little shit: you were the accident. Your yelling, your screaming. Nobody could pay attention to the road with your temper tantrum in the car. And he hit / the center divider then everything went black.

JUNE

(File in hand--referring to transcripts:)

The car hit the center divider. The airbags didn't deploy—

THERESA

Even if they had such things.

JUNE

(Continuing:)

Both parents hit the windshield.

TEDDY

And they were passed out.

THERESA

Then he climbed into the driver's seat and he moved the car.

TEDDY

I had to get us out of / traffic.

THERESA

You had to be right.

JUNE

But you already knew you couldn't stop it because you already knew they had died—were going to die.

TEDDY

I tried to stop it. I had to try.

JUNE

But you couldn't.

THERESA

He drove us right into that truck.

TEDDY

My feet couldn't reach the floor.

THERESA

You . . . fucked up my whole life . . . trying to be crazy.

NANCY

Yes? This is—this was Dr. Cessario's practice. Can I ask who's calling? I can't give out the whereabouts of our patient's sir. — Not without a warrant. — I'm not. — We have ethical obligations to all our patients. — Who? — She's what?

SAMUEL

This is out of control. Is anybody following this?

NANCY

Dr?

EDWARD

Yes?

TEDDY

You blame me?

THERESA

Whaddo you care? I don't care. Nobody cares anymore.

JUNE

(To Teddy:)

Do you blame yourself?

NANCY

The Stavos woman? Teddy Stavos' sister?

EDWARD

He's not our patient.

NANCY

She's dead. The police are asking for an address on Teddy. Since he's technically not our patient . . . ?

EDWARD

No. We don't cross that line.

NANCY

Should I refer them to Dr. Cessario's / home phone number?

EDWARD

No. They can produce a warrant and we'll be happy to give them whatever they need.

NANCY

But we don't have an address on him. It could look like we're covering something up.

EDWARD

Do they think Mr. Stavos is responsible or are they just looking to notify the next of kin?

NANCY

(Back into phone:)

I'm sorry to have you on hold so long. What is the purpose for contacting Mr. Stavos?

EDWARD

I'll take it in my office.

TEDDY

I had to try.

(To Theresa:)

What happened to you? Why? Why aren't you—have you been drinking?

THERESA

(Just staring through him:)

Whaddo you care?

TEDDY

Don't I owe you something? Money? Money . . . I wrote it down somewhere.

THERESA

Nobody cares.

TEDDY

What?

JUNE

(Looking at her watch:)

We're almost there.

TEDDY

We hit an embankment and . . . Dad tried to swerve the car into . . . which just made matters worse and now we're in the opposite lanes. The traffic's whizzing by us on both sides.

THERESA

Teddy wouldn't stop screaming.

SAMUEL

Who was screaming?

TEDDY

I tried to tell them. I tried to . . .

JUNE

Help.

TEDDY

But they died.

THERESA

He said he knew how to drive. Said he's been doing it for years. Just a lot of crazy talk.

JUNE

So you were already like this? Before the accident?

TEDDY

I've always been like this. That's what I've been telling you. Why don't you get it? We're different. I'm different. That's why I'm here.

JASON

Hello?

NANCY

Hello, Dr. Cessario? . . . I'm sorry to bother you but . . . I'm trying to go around the system here. I need to get hold of June.

MAVIS

When did you tell him about his sister?

TEDDY

Where've you been? I haven't seen you for— . . .

(Pulls out a roll of bills:)

It's not a lot but: it's a start.

THERESA

. . . fuck you.

TEDDY

What?

JUNE

What?

THERESA

He left.

TEDDY

Who?

THERESA

Phil. Phil! So, you're off the hook, OK!? You won, alright? He's gone.

JUNE

And the money?

TEDDY

I can give you numbers. They'll come out soon—I know. I don't know which day but / they'll come thru for you: that much I know.

THERESA

You don't know which day but these'll hit, right?

TEDDY

I want you to have them.

THERESA

(Tears up the paper and throws it back at him:)

Fuck you. Who the fuck do you think you're fooling?

SAMUEL

Is he dangerous? He's a schizophrenic—they're all dangerous.

TEDDY

(Calmly picks up the scattered shreds of paper:)

I thought you wanted the money.

THERESA

Who the fuck cares about the money? I wanted my husband: I figured if I could hold on to . . . if I could get back what we lost—what you took—we might . . . he might . . . But fuck you. Who cares?

JUNE

(To Teddy:)

Are you alright?

TEDDY

I'm sorry.

THERESA

Sure you are. Sure. That makes everything better, doesn't it? Let's just say, "I'm sorry." Thank you, Teddy. Teddy's sorry. Thank you. Thank you. Everybody leaves. Everybody's sorry.

JASON

June?

TEDDY

What're you going to do?

THERESA

Whaddo you care?

JASON

June?

JUNE

I'm sorry, I have to take this.

MAVIS

And this was when: exactly?

TEDDY

Don't leave me.

JUNE

I'll . . .

(But she can see TEDDY is silently beginning to panic.)

JASON

June? I wouldn't be calling if this wasn't important.

JUNE

I'm right here.

THERESA

Everybody leaves.

TEDDY

You can't go.

JUNE

Alright. I won't—I won't. I'm here. I'm right here.

(Diverting her attention away but remaining with Teddy while speaking—on the phone—with Jason:)

Jason?

THERESA

You're a fruitcake, you know that? Are you . . . are you happy?

TEDDY

(Sincerely:)

Have you been drinking?

THERESA

Have I b-- . . . What the fuck would you know about it?

TEDDY

Why are you talking like this?

JASON

June?

JUNE

I'm here.

THERESA

Like what? Like what? Like this is the last day of the world? Because: it is: This is the last day of the fucking world, OK? You win. You get it all.

JASON

She's dead.

NANCY

She was stabbed.

JASON

From what they can tell. They're ruling it a mugging for now.

NANCY

They found her behind some warehouse.

TEDDY

I don't want to do this anymore.

JUNE

When?

NANCY

Two months ago, maybe more. She was identified from a Jane Doe by her husband.

(JUNE stares at TEDDY quietly as she listens to the voices of Nancy and Jason.)

JASON

He reported her missing a few weeks ago and her ID went into the data base. It took this long to make a match.

NANCY

They weren't living together. He reported her missing a month ago. She wasn't returning his calls and some bills had lapsed.

THERESA

Nobody cares about the money.

JUNE

But that can't be. He saw her yesterday . . .

TEDDY

Please.

(Stares at June pleading.)

JASON

She's been in the morgue for over six weeks.

JUNE

(Softly:)

Theodore? When did you see your sister last?

JASON

Be careful.

JUNE

I know what I'm doing.

JASON

Please.

TEDDY

What time is it?

JUNE

Two minutes to go.

TEDDY

It's after eleven?

(Silence. THERESA walks off the set entirely as JUNE sits next to TEDDY quietly, waiting for him to make a next move.)

TEDDY

So this is it?

JUNE

This is it. From here you can look back on your life and see it all in perspective. Like a jigsaw puzzle: you have all the pieces. What is it?

TEDDY

The money.

JUNE

What about the money?

TEDDY

I'm not sure I invested it.

JUNE

Why do you say that?

TEDDY

I remember taking it—I remember Phil giving it to me; I was supposed to invest it—take it to the brokerage house on Chestnut and . . .

JUNE

And?

TEDDY

I don't know if I did--I don't think I did.

JUNE

You're just remembering that now?

TEDDY

I just thought by now it would have happened. I thought—I was so sure I gave it to a broker.

JUNE

So . . . the money you've been walking around with: the money you've been living off of? They weren't lottery winnings?

(TEDDY searches for an answer.)

TEDDY

I'm not a bad person.
You believe me, right?
Terri?

JUNE

What about her?

TEDDY

I gave her the money. You were there. And Phil. I remember Phil was looking for her.

JUNE

Theresa's husband.

TEDDY

He said she was missing.

(Pause. TEDDY tries to find Theresa with his eyes but then turns back to June for confirmation:)

TEDDY

Is she?

(JUNE says nothing. TEDDY and she share a look. She checks her watch. TEDDY is distraught, lost.. He fumbles at the rabbit's foot helplessly. JUNE crosses to comfort him. She holds him gently as before, he melts quietly. Pause.)

JUNE

You still here?

(TEDDY nods.)

JUNE

It's August. You made it.

TEDDY

But Terri's gone?

JUNE

. . . yeah . . .

TEDDY

Forever?

(Doesn't wait for an answer:)

I'm normal now?

JUNE

(Lightening the moment:)

Welcome to the world of repetition.

(Realizing that may have sounded too flippant--she course corrects but still moving toward keeping things light:)

As close as we're going to get.

TEDDY

So I won't see her again?

JUNE

It's a step.

TEDDY

And what if I don't like it?

JUNE

It'll take some getting used to.

It's a start.

TEDDY

(Overlapping:)

No, I don't think it will.

(Pause. TEDDY composes himself. As does JUNE.)

TEDDY

Thank you.

(TEDDY he offers to hug her again by offering her his arms.)

JUNE

How 'bout we just shake hands. Keep it professional.

(But TEDDY moves in closer, awkwardly at first and then closer. We are into the embrace that began ACT 2. The embrace turns into a kiss and the kiss grows passionate. JUNE is the first to break away and they remain locked in each other's eyes.)

JUNE

Theodore, no.

TEDDY

I'm sorry that was wrong, I know.

JUNE

I did nothing to mislead him.

TEDDY

I'm sorry. I'm sorry.

JUNE

It's alright. It's normal. No need to apologize.

TEDDY

I'm sorry. I'm so sorry.

(TEDDY stares at her longer, wanting to be somewhere else, anywhere else, any time else than here and now. He grips the CD box set to give his hands something to do.)

TEDDY

I can't do this.

JUNE

Theodore, it's alright.

(TEDDY tries to say more but he can't. JUNE watches awkwardly as TEDDY crosses away. He walks about the outskirts of the arena, staying in the shadows.)

SAMUEL

You were out of contact with the patient for how long?

JUNE

Four weeks.

MAVIS

And during that time?

JUNE

He went walking.

MAVIS

Walking? And you know that because?

JUNE

He told me. He called me.

SAMUEL

(Looking through his files:)

When?

JUNE

Who is this?

NANCY

(Reading from her notes:)

August 27th?

JUNE

28th.

EDWARD

So, this is after Mr. Stavos was exonerated as a suspect in his sister's murder?

NANCY

Theresa Stavos' death was ruled a mugging.

JASON

June? Are you listening to me?

NANCY

She'd been seen waving a large sum of money around in the wrong neighborhood.

SAMUEL

Like brother like sister.

NANCY

There was nothing connecting Theodore to the crime.

MAVIS

It seems.

SAMUEL

Did the police even question him?

NANCY

(Looking through the papers:)

Doesn't say.

EDWARD

Which leaves us . . . where?

JUNE

Theodore, is this you? Theodore?

(TEDDY steps into the lit areas of the apron and continues walking throughout the following:)

JUNE

Teddy?

Teddy?

Teddy. where are you?

TEDDY

I can't do this.

JUNE

Teddy?

TEDDY

I can't.

JUNE

Where are you?

SAMUEL

You didn't meet with him?

JUNE

I tried.

TEDDY

(Simultaneously:)

I tried. You did all that you could, right?

JUNE

Where are you calling from?

SAMUEL

When is this? I don't see this in the report.

TEDDY

You don't understand.

JUNE

Tell me. Make me understand.

TEDDY

They're dead, you know? They're gone.

JUNE

Who's gone?

TEDDY

Everybody.

See . . . See—see, what you don't understand—what you never understood is for you it's been years or months but for me . . . it was only days or moments. But not now . . .

JUNE

Theodore, where can I meet you? We need to talk.

TEDDY

I can't. I'm sorry. There is no talking; I'm supposed to go on with the rest of my life—never seeing them again?

JUNE

Never seeing who?

TEDDY

Anyone. Anyone who means anything. You remember when you asked me when I saw my sister last? I told you it was "yesterday"? But that was a month ago. And now it's been over a month . . .
And my parents? It's been a month . . .

JUNE

They've been gone since you were / eight.

TEDDY

For you. For me it was weeks ago.

JUNE

Where are you? We need to / talk. We need to meet.

TEDDY

No, can you just . . . can you just listen? I want you to listen. Don't—don't try to fix me; just listen.

(Waits to be sure she's listening:)

JASON

This isn't working.

JUNE

I know.

TEDDY

This isn't working.

JUNE

Wait. No.

TEDDY

All my life I wanted to be just like everybody else.

JUNE

Is there someone else? Someone in San Francisco?

JASON

Would it be easier if I said there was?

TEDDY

Just to lead a normal life, you know. Like you said; one day at a time.

JASON

All I want is a normal life. I just don't think we can get over this.

TEDDY

(Continued:)

I think you fixed me, doc. I've been walking. I've been alone. I've been doing a lot of thinking. Walking around in a half daze—going to sleep—waking up—it just . . . just like everybody else.

(Long pause.)

TEDDY

(Continued:)

I don't think I can do this. I don't think I know what I wanted. I didn't want . . . I didn't want to be alone out here, I know that. Now, that's all I have. Getting drunk doesn't work—getting wasted doesn't . . . : I just keep on waking back up in . . . the future: the now. You did a good job. Don't let anybody ever tell you didn't do a good job. You . . . you did just what I asked for. I'm sorry about the . . . you must think I'm a real . . .

JUNE

No.

TEDDY

Text book crazy, hunh? Fall for your doctor.

JUNE

It's a normal, predictable occurrence. I would be offended if you didn't.

TEDDY

I lied. I think I lied to you when I said I'd never met you before. I didn't know I was lying I just never had all the things in order inside my head before. I was watching the tapes trying to put things into sequence and that's when I realized we didn't discuss every time I saw you.

There was once: you were at some coffee house . . . I was in my twenties . . . as near as I can figure it . . . you were sitting with some guy . . . I presume he was your husband. You looked so happy. So normal. I remember thinking to myself: that's what I want. I want that normal. That was—it wasn't the first time but . . . it was the first time I saw you outside the office.

I'm not going to see any of them again, am I?

JUNE

Any of who?

TEDDY

Anybody. Anybody who means something.

SAMUEL

So he was repeating himself.

TEDDY

(Continuing over:)

See, before--before there was always a chance--always a chance that tomorrow would be yesterday and I could wake up and my parents would be there or my sister . . . and we'd be a family. Like it was . . . before.

JUNE

Before when?

TEDDY

(Finishing her thought:)

Before the accident? You still don't get it do you? Yeah: "the accident" . You keep looking for some traumatic event that made me the way I am but what if I *am* the accident? What if *I'm* the accident?

JUNE

You're not an / accident, Theodore.

TEDDY

No, no, no, I saw it; I saw it in your face every time we met. I saw it when--I hired you to fix me. Your job wasn't to figure out why I was--how I got here--I asked you to fix me because I was too afraid to die. But there's something more frightening than dying, doc, you know that? Living scares the hell out of me. It just scares the hell out of me.

I think this is where you're supposed to say something pithy and meaningful.

JASON

Good-bye.

TEDDY

Thank you for trying, Doctor.

JUNE

(To Teddy as she watches Jason go . . .)

Theodore . . . I can't give you a reason to live . . . just: you do it.

TEDDY

Why?

JUNE

Because you do.

TEDDY

Because it beats the alternative? Does it? Does it really?

JUNE

Don't—don't talk like that.

TEDDY

Why not? I've tried everything else.

JUNE

. . . Where are you? Where can I find you?

TEDDY

"Split wood, I am there. Lift up a rock . . . find me . . . "

JUNE

What is that supposed to . . .

TEDDY

It's not your fault. It never was your fault. You fixed me.

JUNE

And there's a lot of work left to do. So much. A lot . . .

TEDDY

. . . But I keep wondering, doctor, what if—what if I was never broken in the first place?

JUNE

(Taking a professional tone:)

Give me an address.

TEDDY (Continued:)

What if I was supposed to be the way I was when you found me.

JUNE

Theodore.

TEDDY

What have we done? What have we done? . . .

JUNE

Theodore . . .

(But he is gone: TEDDY has left the arena and stage entirely.)

MAVIS

And you didn't hear from him again?

JUNE

No.

EDWARD

Which brings us . . . to here.

(EDWARD opens a transcript and begins to read from it:)

August 28th. 8:30am. Theodore Michael Stavos was pronounced dead on the scene, by paramedics responding to reports that, said patient, had apparently stepped in front of an east bound 'L' train crossing at the intersection of Eighth street and Boulder Avenue. The aforementioned incident taking place approximately five hours and forty-five minutes after a final phone conversation with the Doctor June Cessario on the morning of August 28th, 2011. This preliminary inquisition is to determine whether or not Dr. Cessario's method of patient care were at cause or in any way contributory to the patient's death.

(More candidly:)

Off the record: this is just part of the process. You'll do fine.

EDWARD (Continued:)

(To Nancy:)

Back on record.

(To June:)

Doctor Cessario?

JUNE

Yes, sir?

EDWARD

If you would start at the beginning.

(Lights fade.)

END

A NOTE REGARDING THE ROLE OF TEDDY:

Is Teddy a liar, a lunatic or who he claims to be? Since you've read the story you understand that this is a driving question in the play. And one that should be left for each member of the audience to answer for themselves. In my humble opinion the only way to achieve this is for the actor portraying TEDDY to play the role as if the man was truly created with this unique condition.

TEDDY ACT - Scene reference	page #s ACT . Page	age range	order of scenes from Teddy's POV	moment	note
ACT I					
1 01	1.1 - 4	40s	26		
1 02	1.4	infant	1	After "dammit"	definitely #1
1 03	1.5 - 10	40s	25		
1 04	1.12 - 19	late 20s/ early 30s	8		
1 05	1.21 - 22	early 20s	6		definitely #6
1 06	1.24 - 26	late teens	4		definitely #4
1 07	1.28	30s	13		definitely precedes 1 09
1 08	1.28 - 32	30s (same)	14		definitely follows 1 08
1 09	1.32 - 37	late 30s/40s	22		
1 10	1.41 - 42	30s	16		
1 11	1.42	42	(28)	"You believe me, right?"	memory line from fuller scene 28
1 12	1.42	30s	15	Gospel of Thomas quote	
1 13	1.42	30s (not essentially the same encounter as earlier on page 43)	17	"They're both dead." "They got old."	
1 14	1.44 - 46	late 20s/ early 30s	7		
1 15	1.46	mid/late 30s	19		
1 16	1.47 - 49	preteenager	3		definitely #3
1 17	1.49	40s	24		

TEDDY ACT - Scene reference	page #s ACT . Page	age range	order of scenes from Teddy's POV	moment	note
ACT II					
2 01	2.1	40s	23		
2 02	2.3 - 11	mid/late 30s	18		
2 03	2.15 - 22	8 years old	2		definitely #2
2 04	2.22 - 23	teenager (16-19)	5		definitely #5
2 05	2.23	early/mid 30s	12	"What did you expect?"	
2 06	2.24 - 29	late 30s	21		
2 07	2.29	late 20s/ early 30s	9		
2 08	2.30 - 36	40s	27		
2 09	2.37	late 20s/ early 30s	10		
2 10	2.37 - 38	mid/late 30s	20		
2 11	2.40 - 45	early 30s	11		
2 12	2.45	mixed	mixed	hug	"The recurring moment" referred to on pg 2.34 – part one
2 13	2.45 - 60	mixed	mixed		open to interpretation--time jumping within the context of the scene
2 14	2.60	mixed	mixed	hug	"The recurring moment" referred to on pg 2.34 – part two
2 15	2.60 - 62	42	28		definitely #28
2 16	2.63 - 68	42	29		definitely #29

Above is the timeline from Teddy's P.O.V. and approximate ages he conveys for each scene:

(also available, on request, is a timeline/setting for the Apt scene [pgs 2.40-62])

In addition, though for all intensive purposes the play is focused on June's ambition versus her ability, it is also a play about a normal person (June)'s quest to be special vs. a special person (Teddy)'s quest to be normal.

In playing this out Teddy, for instance, never just answers a question he redirects the conversation--June in response also redirects the conversation.

This battle for control is paramount to their relationship. While June is cutting her teeth and establishing herself on a patient that is honestly beyond her capabilities, Teddy is falling in love. Somewhere (in his timeline) between meeting her and lining up agewise (his soul's age to her soul's age) he falls in love with June. OK maybe not "in"/"with" but he does come to love her and from that point on he embraces each meeting he encounters with June as a date. He is not so foolish to think she feels the same but each time he finds himself in 2009-2011 on a Tuesday or Thursday (in his soul's later years: from mid twenties to early thirties on) he has seeing her again to look forward to. As he ages (following his unique timeline) Teddy is torn between pursuing the love interest, basking in his stolen moments with her, and abandoning the notion of any true hope of romance--and still he keeps the appointments because there's always a chance . . .

Teddy ultimately chooses to give up his way of life in order to have a life with her. When she (June) does not return with the same affection it's too late: he has already accepted life on terms he doesn't know or understand and ultimately chooses not to continue.

I am not saying that this is how each audience member will see the story but I AM saying this is how the actor portraying Teddy should approach the role in order to leave the audience with the duty to answer the ultimate question amongst themselves. Was he a liar, a lunatic or who he said he was?

As is still the case today regarding the figure of Jesus of Nazareth. Good company, eh?