

RANDOM LIVES

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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

### **A NOTE ON THE DIALOGUE:**

1. A slash “ / “ indicates the character with the next line of dialogue begins his or her speech (overlapping dialogue).
2. Dialogue in brackets “ [ ] ” is unspoken, although the character is thinking it.  
*(please note these passages will also be highlighted in grey in this script)*
3. Dialogue in parenthesis “ ( ) ” is spoken aloud but is an aside.  
*(also note that these passages are NOT highlighted and SHOULD BE read aloud)*
4. Grammatical errors; sentences beginning in lower case; or UPPER CASE; used in place of common punctuation (even a few misspellings), were, indeed, intended.

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

— *Albert Einstein*

## 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 ... I don't know the name. 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 Mahler 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.