

AN AMERICAN INSTITUTION

by Bryan Colley

CHARACTERS

CABIN ONE

Joanne Ellis

Gary Burgess

CABIN TWO

Carol Stewart

Stanley Stewart

CABIN THREE

Barbara Anderson

Howard Carmichael

SETTING

A single car of a passenger train. There are three private cabins, each with restrooms. The upstage walls of the cabins have doors for entry. The downstage wall is imaginary, with imaginary windows. The stage before the train is the station platform. The train starts in Louisville, Kentucky, and ends up in Kokomo, Indiana. The year is 1958.

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ACT ONE. SCENE ONE.

At rise, the train awaits departure. A sign reads LOUISVILLE STATION. There is a public telephone booth at one end of the platform. JOANNE ELLIS paces around her suitcase, waiting. She sits on the suitcase, facing away from the train.

STANLEY and CAROL STEWART enter. Stanley wears a tuxedo and Carol a wedding dress. Stanley carries two suitcases. They are followed shortly after by HOWARD CARMICHAEL, who watches them suspiciously. Stanley and Carol board the train.

GARY BURGESS enters carrying a suitcase and walks up to Joanne. They kiss. He takes her suitcase and they board the train.

Howard shakes his head and makes a call in the phone booth.

The door opens in the center cabin, Cabin Two. Stanley enters carrying Carol in his arms. Once inside, they kiss.

The door opens in Cabin One. Joanne enters followed by Gary with the suitcases. He sets the suitcases down and they kiss.

HOWARD

Hello? Mrs. Anderson? No, no. Please, call me Howard... Thanks... Listen, I've got some bad news. They got married... that's right, married. Here in Louisville... I know... I know... Listen, Mrs. Anderson, I want you to do something... Drive into town and get on the five o'clock train to Kokomo... Kokomo, Indiana.

The TRAIN WHISTLE blows, and the train is heard starting down the tracks.

HOWARD (CONT'D)

Listen, Mrs. Anderson, I've got to go... I know... Just meet me there... Goodbye, Mrs. Anderson.

Howard rushes out of the phone booth and jumps onto the train. He enters Cabin Three.

CAROL

Stanley, you didn't have to carry me across the threshold of our cabin.

STANLEY

I didn't?

CAROL

You only have to carry me across the threshold of our new home.

STANLEY

This is our new home for the next hour.

CAROL

You know, Mr. Stewart, I think I love you.

STANLEY

You think you love me?

CAROL

I haven't made up my mind yet if I'm happy or not.
He kisses her.

STANLEY

Now are you happy, Carol?

CAROL

It could be better.

STANLEY

I'm sorry, but that was my best kiss. You'll just have to get used to it.

CAROL

I'm not talking about your kiss. I'm talking about Niagara Falls.

STANLEY

Not again, Carol.

CAROL

Well what are we supposed to do in Kokomo, Indiana?

STANLEY

The same thing we would do in Niagara Falls.

CAROL

Now, Stanley.

STANLEY

It's a special place for me.

CAROL

What's so special about Kokomo?

STANLEY

Just trust me. You'll love every minute of it.

CAROL

Niagara Falls is special to me.

STANLEY

On our next honeymoon, we'll go to see the falls, I promise.

CAROL

Don't be silly, Stanley. This is our only honeymoon.

STANLEY

Besides, it's too late to complain now. We are already on the train, and we've got our tickets, and we're in our cabin.

CAROL

And the train is moving.

STANLEY

Is it? I thought that was you.

CAROL

Put me down, Stanley.

STANLEY

No. I like you right here.

CAROL

This dress is pinching me. I want to take it off.

STANLEY

How can I argue with that?

He puts her down.

CAROL

Thank you.

Stanley walks back to the open door and gets the two suitcases. He closes the door. Carol takes the small bag into the restroom to change.

CAROL (CONT'D)

I won't be long.

Stanley makes himself comfortable; taking off his shoes, socks, and tie.

Howard, in Cabin Three, feels the wall to judge its thickness, then places his ear against it and tries to listen through.

In Cabin One, Gary and Joanne finish their embrace.

GARY

Joanne!

JOANNE

Well, what do you want?

GARY

We've only just started on this trip. Are you trying to spoil everything already?

JOANNE

No, I'm not. I'll tell you what. If you get me some aspirin, I'll feel much better.

GARY

Aspirin! I don't have any aspirin.

JOANNE

There must be some on this train somewhere. Go and find some, please.

GARY

Alright, I'll find some aspirin, but it had better do the trick.

Gary leaves Cabin One as Joanne sits rubbing her forehead.

Carol comes out of the restroom wearing a nightgown.

CAROL

Here I am.

STANLEY

You know what, Carol. You're beautiful.

CAROL

Do you really think so?

STANLEY

Sure, just look at you. Just beautiful!

CAROL

Flattery gets you everywhere.

She kisses him.

STANLEY

I've brought something for you.

CAROL

What, Stanley?

STANLEY

Something I hope will make the trip a little quicker.

He pulls a bottle of champagne from his suitcase.

CAROL

Oh, Stanley, how delightful. Open it.

Stanley tries to pop the cork.

STANLEY

It's stuck in good!

He tries again and the cork POPS out. Foam sprays from the top of the bottle, and Stanley gives it to Carol as he digs for two glasses. They laugh and make a lot of noise. Joanne and Howard both hear this. Stanley and Carol pour drinks, raise their glasses, and toast.

CAROL

To a happy marriage.

STANLEY

Time will tell.

CAROL

Oh, Stanley!

Again, they laugh loudly.

CAROL (CONT'D)

I've never been so happy.

STANLEY

The best is yet to come.

Stanley attacks Carol, grabbing her sides and tickling her. She screams and tries to get away.

Joanne takes off her shoe and hammers it against the wall.

CAROL

Shhh. You're disturbing the neighbors.

STANLEY

I'm not making any noise. Did you hear me making noise?

He tickles her again. She screams. Joanne hits the wall harder.

CAROL

Stop! Stop. Don't you think it's time we got down to business?

STANLEY

Business? Oh yes, of course.

He leans in to kiss her, but she pushes him back.

CAROL

The first order of business is a clean shave.

STANLEY

Carol, I just shaved this morning.

CAROL

It's all scratchy. I won't kiss a face like that. Now go.

STANLEY

You make things so difficult.

Stanley gets an electric razor from his bag and takes it to the private restroom.

CAROL

You know, Stanley, I've never been on a train before.

STANLEY

No?

CAROL

I used to watch them go by my house when I was a girl, but I've never been on one.

STANLEY

I take the train all the time.

The RAZOR is heard in the restroom.

CAROL

Of course, you don't like to fly.

STANLEY

What's that?

CAROL

(shouting over the razor)

I said you don't like to fly!

Joanne hammers on the wall again.

CAROL (CONT'D)

(to the wall)

Oh, shut up!

STANLEY

Are you talking to me?

CAROL

Just shave, dear. Just shave.

STANLEY

I don't like to fly.

CAROL

I know, dear.

Gary re-enters Cabin One carrying two glasses, a bottle of wine, and a bottle of aspirin. Joanne is on the seat holding her shoes.

GARY

What are you doing?

JOANNE

All I want is some peace and quiet.

GARY

I have your aspirin, and I bought some wine.

She gets down and takes the aspirin from Gary. He opens the wine bottle and pours a drink.

GARY (CONT'D)

What's wrong?

JOANNE

The people next door are making noise.

GARY

Noise? What's wrong with that?

JOANNE

I don't like it.

GARY

Don't let it bother you. Drink this.

She swallows the aspirin and drinks.

GARY (CONT'D)

We'll be in Chicago soon. Do me a favor, Joanne, and forget about your husband until we get there.

JOANNE

Gary.

GARY

Just until we get there. Do that one thing for me.

JOANNE

I can't just put thoughts in and out of my head.

GARY

Well, you don't have to let it ruin our trip, do you? I came to be alone with you. We don't need your husband for company.

JOANNE

Just you and me?

GARY

I think you can do it. What do you think?

Stanley comes out of the restroom with a smooth, clean face.

STANLEY

What do you think?

CAROL

Much better. You may kiss me now.

STANLEY

I can kiss you now?

CAROL

Yes.

STANLEY

I have your permission?

CAROL

You have my permission.

STANLEY

I didn't miss a spot, did I?

CAROL

No.

STANLEY

Maybe a whisker slipped past me. I don't want to scratch you.

CAROL

Come on, back to business.

STANLEY

Business? The office is closed.

He attacks her again and she screams.

JOANNE

Do you see what I mean?

GARY

Joanne, they're just having fun.

JOANNE

I don't like it. They can enjoy themselves quietly.

GARY

Perhaps you could learn a lesson from them?

JOANNE

Don't tell me how to behave, Gary.

More screams from Cabin Two.

JOANNE (CONT'D)

I can't stand it. Go tell them to be quiet.

GARY

Me?

JOANNE

Go on. They're not the only ones on this train.

GARY

All right.

JOANNE

Go on!

GARY

I'm going! I'm going!

Gary leaves Cabin One and knocks on the door of Cabin Two.

CAROL

Stanley, who's that?

STANLEY

I don't know.

CAROL

Well, go see.

Stanley gets up and opens the door. Howard cracks his door in Cabin Three to see who is in the corridor.

STANLEY

Hello?

GARY

Listen, Buddy! You're not the only one on this train. Try to keep quiet.

STANLEY

I'm sorry. I didn't know we were making so much noise.

GARY

That's all right. Just remember that private cabins are for privacy.

STANLEY

I understand, mister. We were just on our honeymoon and--

GARY

Honeymoon! Really? Well, congratulations.

STANLEY

Thank you.

GARY

Listen, I only came over because of, you know, the woman. Don't let us spoil your fun.

STANLEY

Think nothing of it.

GARY

Are you going to Chicago?

STANLEY

No, Kokomo.

GARY

Kokomo?

CAROL

Mister, don't you think that's a horrible place for a honeymoon?

GARY

Well, I don't know. I've never been there, but--

CAROL

I said we should go to Niagara Falls, but he insisted on this tiny town in Indiana.

STANLEY

Don't bother the man, Carol.

GARY

I'm certain you will have a wonderful time there.

STANLEY

Of course we will. I'm sorry. We'll try to keep it down.

GARY

Thank you. I'm sorry to have troubled you.

Stanley closes the door. Howard calls into the corridor.

HOWARD

Hey, mister! Come here!

*Stanley and Carol settle down to business.
Gary enters Cabin Three.*

HOWARD

Tell me, fella, what's going on in there?

GARY

Don't worry, sir. They are on their honeymoon.

HOWARD

I know, but what are they doing?

GARY

What else happens on a honeymoon?

HOWARD

Oh dear! How could you tell?

GARY

The lady wore a nightgown, and the man had no socks.

HOWARD
No socks!

GARY
His feet were naked.

HOWARD
Oh dear!

GARY
Why must you know?

HOWARD
Because, this man's married.

GARY
Yes, he has a lovely wife.

HOWARD
No, not her. He's married to another woman.

GARY
Another woman! Then he's not on a honeymoon?

HOWARD
No, he is on a honeymoon. That's his other wife!

GARY
His other wife!

HOWARD
He has two.

GARY
Two wives!

HOWARD
Not so loud! Look, I'm detective Howard Carmichael. This man's wife hired me because she thought he was seeing someone else. I trailed him to Louisville where he married that girl.

GARY
Louisville!

HOWARD

Don't you understand? It's bigamy!

GARY

Bigamy!

HOWARD

Boy, and I glad to get that off my chest.

GARY

But that's against the law.

HOWARD

No kidding.

GARY

What will you do to him?

HOWARD

I'm not doing nothing. He'll have enough to worry about when his wife shows up. She's getting on the train in Indianapolis. I don't know what I'm gonna do with her. She's such a nice lady, you know.

GARY

It's horrible.

HOWARD

Listen, could you keep your eyes open, and tell me if you see anything suspicious?

GARY

What will he do?

HOWARD

This man's a criminal. You never know what to expect.

GARY

I'll do what I can.

HOWARD

Sure. I'm sorry to have bothered you.

GARY

Listen, just because he has no socks, it doesn't mean--

HOWARD

Doesn't it?

GARY

I guess it does.

Gary opens the door to leave.

HOWARD

Say, mister, I didn't get your name.

GARY

Gary. Gary Burgess.

HOWARD

Well, thanks, Mr. Burgess.

GARY

You're welcome.

Gary exits Cabin Three.

CAROL

Stanley, my leg is falling asleep.

STANLEY

I'm sorry.

Gary enters Cabin One.

JOANNE

Did you shut them up?

GARY

Yes. I put quite a damper on their honeymoon.

JOANNE

Honeymoon?

GARY

I hope you are satisfied. I was forced to be quite rude. You have made the entire train unhappy. Now everyone is just like you.

JOANNE

Maybe I was a little harsh.

GARY

I know you don't love me, Joanne, but couldn't you at least enjoy yourself on this trip? We spend so little time together.

JOANNE

Who says I don't love you?

GARY

Nobody. And nobody says you do.

JOANNE

Well, I do.

GARY

Honestly?

JOANNE

It's just that my husband gets me so depressed.

GARY

But isn't that why you're here with me?

JOANNE

And I'm having a wonderful time, too.

GARY

You never have a wonderful time.

JOANNE

I always do. You just don't see it.

GARY

I can see that our neighbors are enjoying themselves, but you I don't see.

JOANNE

Well, what do you expect? They're married!

GARY

We could be, too.

JOANNE

You promised you wouldn't say anything about getting a divorce.

GARY

But Joanne?

JOANNE

Get it out of your mind. I don't want to hear about it.

GARY

Very well, love.

JOANNE

I've told you I can't divorce my husband.

GARY

I know, love.

JOANNE

He loves me. I just can't leave him.

GARY

No, of course not.

JOANNE

Do you think that I haven't any responsibilities?

GARY

I thought you didn't want to have this conversation?

JOANNE

I don't! Talk about something else.

GARY

Would you like to hear some gossip?

JOANNE

Gossip?

GARY

I found out something about our noisy neighbors.

JOANNE

What's that?

GARY

The husband is a bigamist.

JOANNE

Really!

GARY

He has two wives.

JOANNE

You mean?

GARY

No, there's only one in there. The other is getting on the train at Indianapolis.

JOANNE

Oh my, but how do you know?

GARY

There's a private detective in the next cabin over. He told me all about it.

JOANNE

You're kidding.

GARY

You can ask them for yourself.

JOANNE

Gary, things like that only happen in the movies.

GARY

It's happening right here, and I don't see any picture cameras.

JOANNE

But that's amazing! How could he get away with it?

GARY

He isn't.

JOANNE

Wait a minute. You're not suggesting you want me to marry you without a divorce?

GARY

What?

JOANNE

If you're trying to put an idea in my head that I can have two husbands, you can stop right now.

GARY

I had no intention of--

JOANNE

Didn't you? Do you expect me to believe that story?

GARY

It's true.

JOANNE

It's ridiculous!

GARY

I can't help that.

JOANNE

You swear it's true?

GARY

Honest!

JOANNE

Then you don't mind if I go next door and ask your bigamist if he has two wives?

GARY

I wouldn't advise it.

JOANNE

You wouldn't advise it! I'll show you.

Joanne storms out of Cabin One. Gary follows her.

GARY

Joanne! Don't!

Joanne knocks on the door of Cabin Three. Howard opens it.

HOWARD

Yes?

JOANNE

Excuse me. Are you a private detective?

GARY

I'm sorry, mister. She just--

JOANNE

Let him answer, Gary. Are you a detective?

HOWARD

Say, what is this?

GARY

I'm sorry. She wouldn't believe me.

HOWARD

Listen, buddy. If you're going to tell the whole train, I'll have them put you off at the next stop.

GARY

I am not telling the whole train.

JOANNE

You don't look like a detective.

HOWARD

Who is this? Your wife?

GARY

No, just a-- just a girl.

JOANNE

Answer my question.

HOWARD

Not so loud!

GARY

Yes, keep it down, dear.

JOANNE

Don't tell me to be quiet. Why don't you answer me?

HOWARD

They'll hear you next door.

GARY

Come on, Joanne. Don't bother him.

JOANNE

Well if you won't talk, maybe the neighbors will.

Joanne starts to leave. They grab her.

HOWARD

Oh no you don't!

JOANNE

Let go of me.

GARY

Why are you making such a fuss?

HOWARD

Come here, lady. Sit down.

JOANNE

I knew you were lying, Gary. I can always tell.

HOWARD

Have a seat, please.

JOANNE

You haven't answered my question.

HOWARD

You want answers? Sit down!

Joanne sits.

HOWARD (CONT'D)

Okay, I'm detective Howard Carmichael.

JOANNE

So you are a detective?

HOWARD

That's right. Now have a seat, Mr. Burgess. I'll tell you both the whole story. You see, in the next cabin is a man named Paul Anderson. He's got a wife in Indianapolis named Barbara. Now Barbara called one day and wanted to hire me to follow her husband. She came to my office and told me all about him, gave me his picture, and I told her I'd tail him and find out what he was up to. I followed him all the way to Louisville and a week later he married that girl. Then they got on this train to Kokomo.

GARY

You see, Joanne.

JOANNE

It's fantastic.

HOWARD

Now if you don't mind, I'm on the job right now.

GARY

I'm sorry this happened, detective.

HOWARD

Please, call me Howard.

JOANNE

It's nice to meet you, Howard. I hope you can forgive me?

HOWARD

Listen, don't go telling this to everyone.

GARY

Of course not.

HOWARD

This story isn't ready for the front page yet.

GARY

Come along, Joanne.

JOANNE

We won't bother you again, Howard.

HOWARD

That's quite all right.

Joanne and Gary exit. Howard returns to the wall and listens into Cabin Two, where business continues as usual. Gary and Joanne enter Cabin One.

GARY

This isn't a game, Joanne.

JOANNE

I wonder what they're doing in there?

Joanne tries to listen through the wall like Howard.

GARY

What do you think they're doing? That's invasion of privacy.

JOANNE

They're awfully quiet.

GARY

He ought to be. I told him to.

JOANNE

No, they're too quiet.

GARY

I could go tell them to make more noise.

JOANNE

Don't be silly.

GARY

Silly! You're the one who made a scene in front of that detective.

JOANNE

Does that really matter? We'll never see him again.

GARY

You never know about that, do you?

JOANNE

He lives in Indianapolis. I've never even been there.

GARY

I just wish you could control yourself sometimes.

JOANNE

How would you do it, Gary?

GARY

Do what?

JOANNE

How could you handle two wives?

GARY

I don't know. I haven't even tried one yet.

JOANNE

This guy doesn't even know what he's getting into, does he? He just went and married her. He doesn't realize the years of lies and excuses he has before him; how complicated it's going to be.

GARY

If you're so concerned, why don't you figure it out for him.

JOANNE

He's probably thought about it for a long time.

GARY

We could invite him over for a glass of wine. You could ask him all about bigamy. Ask him what his plans are for the future.

JOANNE

Aren't you even interested?

GARY

He's a fool, if you ask me. He's just a fool and he's going to get thrown in jail, that's all.

JOANNE

He'll only be able to spend six months with either wife. Not all at once, of course, but over a year, that's what it would add up to.

GARY

I don't see how that could be a problem. Your husband is home less than that.

JOANNE

But John has his business. This guy's going to have to come up with some pretty sharp excuses, and not just one, but a whole slew of them. Why would someone marry two women?

GARY

He's stupid. He doesn't know what he's doing.

JOANNE

How could he afford to?

GARY

I'd feel sorry for him if he had to support both.

JOANNE

No man could support two wives, not by himself. Men have trouble enough with only one.

GARY

She's from a rich family, then.

JOANNE

Of course! That's why he married her. He's going to take her money and then divorce her, Gary. The scoundrel! How could he do such a thing?

GARY

Men have done the same to only one wife.

JOANNE

He's probably enjoying himself in there.

GARY

Probably.

JOANNE

That's dreadful!

GARY

You sound disappointed.

JOANNE

Well, if he had some nobler purpose in mind, some twisted ideas about love, I could understand it. It would almost be romantic. But if all he wants is her money, he ought to go to jail.

GARY

Now you don't really know why he married her, so why are you making these unfounded conclusions? Maybe he does love her!

JOANNE

Maybe he does, Gary! Wouldn't that be sweet?

GARY

Sweet?

JOANNE

Sure, love can be sweet, even if it's illegal.

GARY

Are you saying that you approve of him?

JOANNE

Approve? No, I don't think I could approve.

GARY

There's plenty of other countries in the world where he could do the same thing and no one would think twice.

JOANNE

But not in America, Gary.

GARY

And the funny thing is that America is the first country I would expect this kind of thing to happen in.

JOANNE

Don't be silly. This doesn't happen in America.

GARY

Yes it does, right next door!

JOANNE

I meant it's not common.

GARY

No, but America is founded on the pursuit of happiness principle. That covers just about anything that could be considered love.

JOANNE

Do you approve, Gary?

GARY

No, I do not approve. A man should only have one wife.

JOANNE

Any more would be scandalous.

GARY

A man should get everything he needs from one wife. If he doesn't, he shouldn't be married to her. He should find someone else.

JOANNE

The same goes for women, too?

GARY

Of course, which leads me to ask you, Joanne, if you get everything you need from your husband?

JOANNE

You dirty fox! You snuck up on me.

GARY

You put the question in my mind.

JOANNE

Would I be here with you if I did?

GARY

I like it when you smile.

They kiss.

Curtain.

ACT ONE. SCENE TWO.

A sign reads INDIANAPOLIS STATION. The train waits by the platform for boarders. Howard is in the telephone booth at the end of the platform. Gary and Joanne are in Cabin One. Stanley and Carol are in Cabin Two.

BARBARA ANDERSON enters on the platform. Stanley spots her, hangs up, and calls to her.

HOWARD

Mrs. Anderson! Come here!

BARBARA

Where is he?

HOWARD

Good afternoon, Mrs. Anderson.

BARBARA

Don't be cordial, officer. Just tell me where he is.

HOWARD

I'm a detective, not an officer.

BARBARA

Where is he, detective?

HOWARD

But you're welcome to call me Howard.

BARBARA

Where is he, Howard?

HOWARD

He's on the train.

BARBARA

Where at?

HOWARD

Do you see that window?

Barbara looks at the window. She starts to board the train. Howard stops her.

HOWARD

Just a minute, Mrs. Anderson. Where are you going?

BARBARA

I'm going to kill my husband. Get out of my way!

HOWARD

You can't just burst in. How would it look?

BARBARA

I know perfectly well how it will look. Let me go.

HOWARD

Just come to my cabin, Mrs. Anderson, and let's think about what we're going to do.

BARBARA

Think! I don't need to think! I've been thinking for the past hour.

HOWARD

But he's a criminal, Mrs. Anderson.

BARBARA

A criminal?

HOWARD

Yes, a criminal.

BARBARA

Does that mean you can put him in jail?

HOWARD

Well, legally, yes.

BARBARA

Oh, that would be nice.

HOWARD

Now come to my cabin, Mrs. Anderson. Let's talk this over.

BARBARA

Very well, detective. You're the law.

HOWARD

Howard.

BARBARA

Oh, Howard!

*They board the train and enter Cabin Three.
Carol looks out of the window.*

CAROL

Oh, Stanley. You don't know what it's like to be married and in love.

STANLEY

I don't?

CAROL

You have no idea.

STANLEY

You forget that I'm married and in love too.

CAROL

Yes, but you're a man. It's not good if you're a man.

STANLEY

More champagne?

CAROL

No, it tickles.

STANLEY

That's champagne.

CAROL

Look at those people, Stanley. They don't know what love is.

STANLEY

Somebody out there knows about love.

CAROL

I don't think so. Look at their faces. There's no love out there.

STANLEY

See that man over there?

CAROL

The one with the big suitcase.

STANLEY

Odds are five to one he's waiting for his wife.

CAROL

How can you tell?

STANLEY

Just watch him.

CAROL

He isn't doing anything... No, he's checking his watch.

STANLEY

You see. Look at that torture! Standing there while he waits for his wife to arrive from the hairdressers, or from the department store. You'll never see a man late because he was having his nails done. Now look over there... that woman.

CAROL

He's going over to her.

STANLEY

And... they kiss!

CAROL

You were right, Stanley!

STANLEY

What did I tell you? It's easy to spot a man in love.

CAROL

Will you wait for me when I go to the beauty salon?

STANLEY

I have to. I'm a husband.

CAROL

And when I go shopping at Macy's?

STANLEY

It's the duty of love.

CAROL

And you'll stand outside the ladies' room while I put on my face, and hold my bags?

STANLEY

For as long as I have to. Forever, if need be.

CAROL

Oh Stanley, isn't marriage wonderful?

THE TRAIN WHISTLE blows. The train is heard leaving the station. Stanley and Carol settle back down to business. In Cabin One, Joanne and Gary are kissing.

GARY

Hello?

JOANNE

What?

GARY

Where are you, Joanne?

JOANNE

On a train in Indiana.

GARY

No, where is your mind?

JOANNE

My mind?

GARY

Yes, it's not kissing me.

JOANNE

Yes, my mind is kissing you.

GARY

Your mind is not on this train. How could it be kissing me?

JOANNE

Stop it. I love you, Gary.

GARY

I love you! I love you! I know, Joanne. You've told me.

JOANNE

What can I do? I'm just not comfortable doing this.

GARY

Perhaps I was wrong to bring you on this trip?

JOANNE

No, Gary. It's not your fault. It's mine. I shouldn't have come.

GARY

I would be very lonely without you.

JOANNE

I mean we shouldn't have come. It's not right.

GARY

You're a married woman?

JOANNE

It must seem silly to you.

GARY

You don't have to explain. I understand.

JOANNE

You do?

GARY

You just have to get things straightened out. Ask yourself who you love, me or your husband.

JOANNE

But that's so unfair.

GARY

Why is it unfair?

JOANNE

Because I love you both.

GARY

You can't love us both.

JOANNE

Why no? I love you both. That's simple enough.

GARY

Are you this frustrated when you're with John?

JOANNE

No, of course not.

GARY

Then why are you so frustrated when you're with me?

JOANNE

Because I'm not married to you, Gary.

GARY

What difference does that make?

JOANNE

I don't know, but it does. It's different when you're married.

GARY

Now that is silly. They take your blood, they give you a certificate, you go to a church, and suddenly you're a different woman?

JOANNE

No! It's just the word - marriage.

GARY

It's just a word.

JOANNE

But when someone says marriage, it's permanent. It's forever. When you say love, it's fleeting. It doesn't have the feeling of eternity.

GARY

It's just a word, Joanne.

JOANNE

You see, you don't understand.

GARY

I would have married you if you hadn't already settled.

JOANNE

And you don't think things would be different between us if you had?

GARY

I think you would be happier than you are now. There are so many things for us to do in Chicago that I would hate to be stuck in a hotel room with you all weekend.

JOANNE

That never bothered you in Louisville.

GARY

But if I'm in a Chicago hotel room all weekend it's because you're pouting and complaining and crying because you're with me.

JOANNE

I'm not crying.

GARY

Your husband is all the way over in Toledo and we can't enjoy ourselves because you miss him.

JOANNE

Now you're just being cruel, Gary.

GARY

Why not? I've tried everything else.

JOANNE

If I'm happy, I'm happy. If I'm sad, that's the way it is. You can't force it.

GARY

You're not even trying.

JOANNE

I am! I am trying! But it's downright immoral.

GARY

Immoral!

JOANNE

I just can't do it any longer.

GARY

You could have thought about your conscience before.

JOANNE

I didn't have a conscience before.

GARY

But you do now? We can't go on? Just like that?

JOANNE

Gary.

GARY

Gary! Gary! Gary! I love you, Gary! Don't say you love me if you don't mean it.

JOANNE

Where are you going?

GARY

I don't know.

Gary exits. In Cabin Three, Howard and Barbara have their ears against the wall.

BARBARA

I don't hear anything, Howard.

HOWARD

Shhh! What was that?

BARBARA

I don't hear anything. They're not making any noise. What does that mean?

HOWARD

I don't know.

BARBARA

I know what it means! We've got to stop them, Howard. Do something!

HOWARD

What can I do?

BARBARA

You're a cop. Show him your badge. Arrest him.

HOWARD

When we get to Kokomo the police will pick him up. All we've got to do is keep him on this train.

BARBARA

You're not going to do anything?

HOWARD

Just let him think we don't know. He won't try anything.

BARBARA

But you can't just leave him in there with that... that woman! Anything could happen.

HOWARD

Mrs. Anderson--

BARBARA

Stop calling me Mrs. Anderson. My name is Barbara.

HOWARD

Really? I can call you Barbara?

BARBARA

Call me Barbara.

HOWARD

Thanks!

BARBARA

What are you going to do--

HOWARD

Quiet! Quiet!

BARBARA

What are you going to do about my husband?

HOWARD

Listen, Barbara, he can't suspect a thing. If he does, he might jump the train, and then where would we be?

BARBARA

Oh no!

HOWARD

What?

BARBARA

Kokomo! Howard, he's taking her to Kokomo!

HOWARD

I know.

BARBARA

That's where he took me on my honeymoon. Kokomo, Indiana! Howard, he's replacing me with her!

HOWARD

No he isn't.

BARBARA

Yes he is. He doesn't love me anymore.

HOWARD

You mustn't think that, Barbara. Plenty of men sleep around. It doesn't mean they don't love their wives.

BARBARA

But he married her, Howard. He married her! Do you know how that makes me feel?

HOWARD

I know, Barbara.

BARBARA

I'm all worn out! After five years, he's used me up and I'm worn out, so he goes and gets a new one. He just threw me away, Howard, threw me right in the trash. I'm no good anymore.

HOWARD

I don't think that.

BARBARA

You don't?

HOWARD

No. You're hardly worn out at all.

BARBARA

Then why would he marry another woman?

HOWARD

Who can understand the criminal mind?

BARBARA

We can't leave him in that cabin with her.

HOWARD

We have to.

BARBARA

But don't you think it's dangerous; for her I mean?

HOWARD

Only if he's threatened.

BARBARA

But adultery's not a crime. If he weren't married to her, I could go in and stop him.

HOWARD

Yes, a wife should stop him.

BARBARA

But what's the difference? He's only broken a law. I'm sure that's not his biggest concern.

Barbara grabs her purse and heads for the door.

HOWARD

What are you doing, Barbara?

BARBARA

I'm going to stop him.

HOWARD

Now hold on, Barbara. Wait!

Howard tries to grab her, but only catches her purse.

BARBARA

Let go, Howard!

They pull on the purse, back and forth.

HOWARD

Try to be reasonable!

The shoulder strap on the purse breaks. Both Barbara and Howard fall to the floor. The contents of the purse empty everywhere. There is makeup, clothes, scarves, money, a paper sack, pens, a book, candy, and a gun.

Howard picks up the gun.

HOWARD

Barbara! What's this?

BARBARA

You're a detective. Don't you know what a pistol is?

HOWARD

You were going to kill him?

BARBARA

I have a right to, don't I? He's in there with another woman.

HOWARD

Nobody's got a right to shoot nobody. You could go to jail.

BARBARA

That's for the law to decide. Who wouldn't understand me, considering the circumstances?

HOWARD

No, Barbara. You can't do that.

BARBARA

Yes I can. I just pull the trigger.

HOWARD

I thought you wanted him in jail.

BARBARA

Not if I have to wait until this train stops. You don't know what he's doing in there.

HOWARD

Neither do you.

BARBARA

Yes I do. I've been on a honeymoon with him before. Just thinking about it makes me sick.

HOWARD

Okay, Barbara, I'll do something.

BARBARA

What?

HOWARD

I'll get that girl out of there without him knowing.

BARBARA

How can you do that, Howard, if he's--

HOWARD

Quiet! I've figured it out. Wait here.

Howard exits Cabin Three. Barbara watches him from the doorway.

BARBARA

Where are you going?

There is a knock on the door of Cabin One. Joanne opens it.

JOANNE

Yes?

HOWARD

I'm sorry to disturb you, miss. Is Mr. Burgess here? I would like to speak with him.

JOANNE

No. No he's not.

HOWARD

He's not, huh?

JOANNE

No. Is he in trouble?

HOWARD

Oh, no, miss. I just-- say, maybe you could help me?

JOANNE

Help you with what?

HOWARD

Could you come to my cabin, Miss Ellis? I need you to do something.

JOANNE

Is it the other wife?

HOWARD

She's in my cabin.

JOANNE

All right!

They exit Cabin One.

BARBARA

Who's that, Howard?

Howard and Joanne enter Cabin Three.

HOWARD

Barbara, this here is Miss Joanne Ellis.

JOANNE

Howard's told me all about you. I'm so sorry about your husband.

BARBARA

Who is this?

HOWARD

Joanne Ellis.

BARBARA

How does she know about my husband? Is she your secretary?

HOWARD

No, she was in the-- it's a long story, Barbara. She just knows.

BARBARA

Have you told the whole train?

HOWARD

I haven't told the whole train.

JOANNE

Gary and I are the only ones that know.

BARBARA

Gary? Who is Gary?

HOWARD

Just a friend of hers.

BARBARA

I can't believe this.

HOWARD

Now listen, Joanne. We want to get his wife out of that cabin.

BARBARA

His other wife!

HOWARD

We want to get his other wife out of that cabin.

JOANNE

How are you going to do that?

HOWARD

Well, I've got this plan. You go over to their cabin and knock on the door. When he answers, tell him there's something in your cabin that's broken and you need him to fix it.

JOANNE

But there's nothing broken in my cabin.

BARBARA

Tell him you can't get the window open.

HOWARD

Yes, the window. Take him to your cabin to open the window.

JOANNE

And then what?

HOWARD

Then I'll run in and grab his wife.

JOANNE

But wouldn't she scream?

HOWARD

Scream?

BARBARA

Sure, Howard. Think about what you're doing. She's a woman. She's going to scream. You just can't jump in grabbing women off trains.

HOWARD

Okay, then I'll ask her to come over here.

JOANNE

Well that's no good at all.

HOWARD

Why?

JOANNE

She wouldn't leave unless she told her husband where she was going.

HOWARD

That's right. I'm stumped.

BARBARA

Just tell her the truth. Her loving husband is married to another woman. That'll shake her up good.

HOWARD

No, we couldn't do that.

JOANNE

Just knock her out and drag her over here.

HOWARD

I've got no right to cold-cock anyone, even if they are criminals.

JOANNE

It would get her out of the room.

HOWARD

Besides, I've tried doing that before. It's not as easy as it looks.

BARBARA

What kind of detective are you, Howard?

HOWARD

It's hard to knock someone out.

BARBARA

Detectives are supposed to be able to do those things.

HOWARD

I'm not Jimmy Cagney.

BARBARA

No you're not, Howard. You're certainly not.

JOANNE

This is your case, detective. What do we do?

HOWARD

They're newlyweds, right?

BARBARA

Right.

HOWARD

And they're on their honeymoon, right?

JOANNE

That's right.

HOWARD

Then we'll tell his wife we're planning a special honeymoon surprise party in another car, and her husband mustn't know anything about it.

BARBARA

That's brilliant, Howard.

HOWARD

I'll tell her we need her help for something.

BARBARA

What would we need her help for?

JOANNE

Just tell her we need her help. We don't need to be so specific. All we have to do is get her over here.

BARBARA

And then I can drop the bomb on her.

HOWARD

You let me do that, Barbara. We don't need to destroy this poor girl.

BARBARA

Oh, Howard. What if she's prettier than me? What if she's thin?

HOWARD

Now, Barbara.

BARBARA

I might have to shoot her the minute I see her.

HOWARD

Nobody shoots nobody! Got that?

BARBARA

But Howard, what if she's young?

HOWARD

Listen, Barbara, I've seen this girl, and she ain't no prettier than you.

BARBARA

She's not?

HOWARD

No, she's not.

BARBARA

Oh, Howard.

JOANNE

This must be horrible for you.

BARBARA

I don't know if I should punch him or divorce him.

JOANNE

I'd do both.

HOWARD

I think you're allowed to get a good punch in.

Gary enters Cabin One. He looks for Joanne and leaves.

JOANNE

What does he do when he finds his wife missing?

HOWARD

Well, he'll figure she's stepped out and he'll wait for her.

JOANNE

How long?

HOWARD

About five minutes, I'd guess. Then he'll go looking for her.

BARBARA

They're married. He'll wait ten.

JOANNE

They're newlyweds. He'll wait five.

HOWARD

So that's only five minutes before he gets suspicious.

JOANNE

What do we do when he goes looking?

HOWARD

That depends on his wife.

BARBARA

His other wife!

HOWARD

That depends on his other wife.

JOANNE

I see.

There is a knock on the door.

BARBARA

Who's that, Howard?

HOWARD

I don't know.

Howard opens the door.

GARY

Excuse me, but have you seen Joanne?

JOANNE

Gary!

Howard lets Gary in. Joanne hugs him.

JOANNE (CONT'D)

You're just in time.

GARY

For what?

JOANNE

I'm going to be a junior detective.

GARY

What are you up to, Mr. Carmichael?

HOWARD

Howard!

GARY

What's going on?

HOWARD

How long did you wait before you came looking for her?

GARY

I didn't wait.

HOWARD

You didn't? You just came straight here?

GARY

She wasn't in our cabin, so I knew she had to be somewhere.

BARBARA

What if Paul doesn't wait either?

HOWARD

Tell me, you're not married, right?

GARY

No, we're not.

HOWARD

But you two are, um...

JOANNE

Yes, we're in love.

HOWARD

There you have it. Young love, no waiting; newlyweds, five minutes; and married, ten.

BARBARA

You are a detective, Howard!

GARY

What's this all about?

JOANNE

We're going to bamboozle the bigamist.

GARY

I don't understand.

HOWARD

We're going to get the wife out of that cabin next door.

GARY

What does Joanne have to do with this?

JOANNE

I'm going to lure Mr. Anderson to our room.

GARY

You are?

HOWARD

Sure. Barbara can't do it. She's his wife.

GARY

I won't let you, Joanne. It's too dangerous.

JOANNE

Gary!

HOWARD

He's right, Joanne. You can't play with criminals.

JOANNE

You wanted me to have fun and I was having fun. Now you want me to stop?

GARY

Don't be immature, Joanne.

HOWARD

Will you do it, Gary?

GARY

Me?

HOWARD

I wanted you in the first place.

GARY

What do I do?

HOWARD

All you have to do is knock on their door, and when Paul answers, tell him you need help opening the window in your cabin.

GARY

I don't think he will believe me.

HOWARD

Why not?

BARBARA

Look, Howard. He's a big guy. He's not going to need help opening a window.

HOWARD

Oh yeah. We'll that's rough.

JOANNE

Just let me go.

HOWARD

I've got it.

Howard picks up a scarf from the floor of spilled articles. He ties two corners together.

BARBARA

What is it, Howard?

HOWARD

Put your arm in here. You can't open the window if you're lame.

BARBARA

Good thinking, Howard.

HOWARD

How does that feel?

GARY

There's only one thing. I have faced the enemy before, and though I feel his trust will be easy to gain, I was not wounded when we last met.

HOWARD

Well, you've fallen down since then.

GARY

Fallen down?

HOWARD

Yes. After Indianapolis you fell down and hurt your arm.

GARY

That's pretty thin.

BARBARA

It sounds good to me.

JOANNE

After all, Gary, You only need to get him out of his cabin for a moment.

GARY

Is it broken?

HOWARD

No, but it's awfully sprained. It hurts just to move it.

GARY

It's sore, huh?

JOANNE

Dreadfully painful. And if he doesn't believe you, moan a little.

GARY

Moan?

JOANNE

Yes, like this. Ugh!

GARY

Ugh!

BARBARA

Oh, that's good. You should be an actor.

GARY

Ugh!

JOANNE

That's it. Just moan when he's suspicious.

HOWARD

Take this, Gary.

Howard hands him Barbara's gun.

GARY

What's that for?

HOWARD

Just in case.

GARY

I couldn't shoot anyone, detective.

HOWARD

I don't expect you to fire it, but you might have to swing it at him if you get into trouble.

GARY

I'd feel safer without it.

HOWARD

I couldn't let you go into battle unarmed. He may have a gun himself.

JOANNE

Take it, Gary. I don't want you to get hurt.

GARY

Give it here.

Gary takes the pistol.

HOWARD

Are we ready to go?

GARY

I'm ready.

Everyone nods.

JOANNE

Just a minute!

Joanne grabs Gary and gives him a goodbye kiss.

JOANNE (CONT'D)

I love you!

GARY

Farewell.

Gary exits.

Curtain.

ACT TWO. SCENE ONE.

The action is continuous from the previous act. There is a knock on the door of Cabin Two.

CAROL

Who is it, Stanley?

STANLEY

How would I know? Wait here.

Stanley gets up, bare-chested, and opens the door. Howard cracks his door and watches as Gary and Stanley talk.

GARY

I'm sorry to bother you again--

STANLEY

We were being real quiet, mister.

GARY

No, I'm not here to complain. I just--

STANLEY

Say, what happened to your arm?

CAROL

What's wrong, Stanley?

STANLEY

He hurt his arm.

GARY

I just fell down.

STANLEY

Does it hurt?

GARY

It's dreadfully painful.

STANLEY

That's some tough luck, buddy. Do trains have doctors?

GARY

There's no doctor.

STANLEY

Maybe it's broken?

GARY

I don't think so.

CAROL

If he can wiggle his fingers, it isn't broken.

STANLEY

Wiggle your fingers.

Gary wiggles.

STANLEY (CONT'D)

It ain't broken. How did it happen?

GARY

I just fell down.

STANLEY

What? Just like that?

GARY

Yes.

STANLEY

Boy, you're graceful.

GARY

Listen, I wonder if you could help me. I wanted to open the window in my cabin, but with my arm like this, I couldn't get it. Could you help me?

STANLEY

Sure, buddy. What are neighbors for?

GARY

Thank you.

STANLEY

I'll be right back, Carol.

Gary leads Stanley to Cabin One. Howard leaves Cabin Three and knocks on the door of Cabin Two. Carol puts on her robe. Howard knocks again. Carol opens the door.

HOWARD

Mrs. Anderson?

CAROL

Wrong cabin.

She starts to close the door. Howard stops her.

HOWARD

Wait! Your name's Carol, isn't it?

CAROL

Yes, I'm Carol. Carol Stewart.

HOWARD

Listen, Mrs. Stewart--

CAROL

(laughing)

I like that.

HOWARD

You like what?

CAROL

You calling me Mrs. Stewart. I just got married.

HOWARD

Congratulations.

CAROL

I'm not used to being called Mrs. Stewart.

HOWARD

Look, Mrs. Stewart--

CAROL

(still laughing)

I'm sorry, you said it again.

HOWARD

Carol, I'd like to--

CAROL

No, no, call me Mrs. Stewart. I like it.

HOWARD

Mrs. Stewart, we're planning a honeymoon party for you and your husband.

CAROL

Oh really? That's wonderful.

HOWARD

Yes, and I was just wondering if you could step over to the next cabin and help us with the arrangements.

CAROL

What do you need me for?

HOWARD

If you just come with me, I can explain everything to you in the next cabin.

CAROL

Okay, let me just tell Stanley.

HOWARD

No, no, Mrs. Stewart. You see, it's supposed to be a surprise.

CAROL

Oh, a surprise. I get it.

HOWARD

Yes, no if you'll just come with me.

CAROL

Okay.

Carol and Howard leave Cabin Two. Stanley struggles to open the window in Cabin One. Carol and Howard enter Cabin Three. Carol sees Barbara and Joanne and smiles.

CAROL (CONT'D)

Hello!

Barbara and Joanne look her over.

CAROL (CONT'D)

Where's the party?

In Cabin One, Stanley pushes the window open.

STANLEY

Say, that's tight.

GARY

Thank you.

Stanley sits down on Joanne's suitcase.

STANLEY

You know, I think your cabin is bigger than ours.

GARY

I wouldn't know.

STANLEY

It shouldn't be, but it is.

GARY

Thank you for opening the window.

STANLEY

Don't mention it. Where's your wife?

GARY

I'm sorry?

STANLEY

Your wife?

GARY

My wife?

STANLEY

Didn't you say you were with your wife?

GARY

Oh, no, we're not married.

STANLEY

You're not? Oh, I understand.

GARY

Yes.

STANLEY

Where is she?

GARY

She's out.

STANLEY

Out. Yeah.

GARY

I must be keeping you?

STANLEY

Oh, no, that's okay.

GARY

But if I remember right, it is your honeymoon.

STANLEY

It's not a big deal. I've been on them before.

GARY

You've married before?

STANLEY

I've had a few.

GARY

It must be nice to be married?

STANLEY

I wouldn't do it any other way.

GARY

No?

STANLEY

You see, when you're married, you've got them. They're yours.

GARY

Like a pet?

STANLEY

No, not like a pet. I can't really explain it, but it makes you feel good. You're married, and you're happy.

GARY

I've known plenty of unhappy, married men.

STANLEY

They're doing it all wrong. They feel pinned down. They don't see that marriage is really freedom.

GARY

Freedom?

STANLEY

Yes, freedom. You don't have to think about your appearance, or what people think of you, or what you're going to do every night. When you've got a wife, it frees your mind up. She takes care of things for you. Some guys think that when you get married, that's it. You're stuck. You're anchored. You may as well cut your throat. But they're all wrong. Marriage is the best thing that can happen to a guy.

GARY

What about love?

STANLEY

You can't have marriage without love, right? That's the first thing.

GARY

What about when you run out of love?

STANLEY

You don't run out of love. A lot of guys think so, but it doesn't happen. What happens is the curtain drops.

GARY

What do you mean?

STANLEY

The facade disappears. Your eyes get in focus. Reality takes over. Some guys think it means that love is gone, but it isn't. Love is forever.

GARY

You know what you're talking about.

STANLEY

I've been there. There and back again. You want to know about marriage, you come to me.

GARY

You must be a happy man.

STANLEY

I am.

In Cabin Three, Carol is in tears.

CAROL

How could he? How could he? It doesn't make any sense.

Barbara is in tears as well.

BARBARA

Here, take my handkerchief.

Joanne is crying.

JOANNE

This is just about the saddest thing I've ever seen.

Howard wipes away his tears.

HOWARD

I'm real sorry, Mrs. Stewart.

CAROL

Oh, please don't call me that anymore.

JOANNE

What do we call you?

CAROL

Carol. Carol McGurdy. That's my maiden name.

JOANNE

How about Miss McGurdy?

BARBARA

Is it Miss or Mrs.?

JOANNE

That's right! Which is it?

CAROL

Detective, am I married?

HOWARD

Yes.

CAROL

I mean, if he was already married to her, am I legally married?

JOANNE

She's got a point there, Howard. Is it legal or not?

HOWARD

Gee, I don't know.

BARBARA

What do the lawbooks say?

HOWARD

I don't know that much about bigamy.

JOANNE

Maybe you're not even married.

CAROL

I'm not married! My life is ruined!

HOWARD

Now, now, Carol. It's not as bad as it seems.

CAROL

You don't understand what I'm going through.

BARBARA

I understand, Carol. I know how you feel. He's my husband too.

JOANNE

Maybe the recent marriage cancels out the old one, and Barbara's not married.

BARBARA

He's not getting out of our marriage until I say so.

JOANNE

Or both are canceled out, and neither of you are married.

HOWARD

I think we should let the courts decide who is married and who isn't.

CAROL

Do I have to go to court?

HOWARD

Probably.

CAROL

How will I explain this to my father? I'll be humiliated.

BARBARA

How do you think I feel? I've been with him five years.

JOANNE

You're getting off easy, Carol. You haven't even finished your honeymoon, yet.

CAROL

You call that easy?

JOANNE

Howard, does this make them sisters-in-law?

HOWARD

I don't know.

JOANNE

I think it does.

BARBARA

How about that? We're sisters!

CAROL

I'm confused.

BARBARA

I'm sorry I missed the wedding.

CAROL

That's okay, you didn't know.

HOWARD

I don't think that's too important right now.

BARBARA

What do you mean, Howard? It's not every day a girl gets married.

CAROL

What's going to happen to him, detective?

HOWARD

Please, call me Howard.

CAROL

What's going to happen to him, Howard?

HOWARD

Well, the police are going to pick him up in Kokomo.

CAROL

Kokomo?

HOWARD

Until we get there, we've got to keep him on this train, and keep him from getting suspicious.

JOANNE

How long has it been?

HOWARD

Oh no!

Howard checks his watch.

HOWARD (CONT'D)

It's been almost five minutes!

JOANNE

What are we going to do?

HOWARD

Carol, if you aren't in your cabin, how long will he wait for you?

CAROL

Wait for me?

HOWARD

Yes, before he goes looking.

CAROL

He said he would wait forever.

HOWARD

Forever!

CAROL

It was his husbandly duty or something.

JOANNE

We can't expect him to wait forever.

In Cabin One, Stanley finishes a glass of wine.

STANLEY

I don't see why they have to have so many laws regarding marriages and all that. It's kind of like putting a court order on love. It makes it all kind of impersonal, don't you think?

GARY

I'm sure there's some sane reason for it.

STANLEY

When two people want to get married, that's it! They want to get married. They don't want to go through any paperwork, they just want to do it.

GARY

What about a common-law marriage?

STANLEY

What's that?

GARY

I thought you were the expert.

STANLEY

Is it British? I've never been there.

GARY

It's where two people agree to marriage without going through the legalities.

STANLEY

You mean they just say they're married and that's it?

GARY

That's it.

STANLEY

I don't know if I like that. Wouldn't she be a concubine then?

GARY

In a way, I guess.

STANLEY

No, I couldn't do that. That's not right.

GARY

What do you do, then?

STANLEY

You just have to bend to political will. It ain't so bad, once you get it over with. The important thing is that you're married.

GARY

Stick to the American institution?

STANLEY

That's right!

GARY

You have a lot of faith in marriage.

HOWARD

No, I don't think it's religious or anything. I guess I was just brought up thinking that when you loved a girl, you married her. It's the only decent way for people to live together. Nothing else in this world is really as important as that.

GARY

I completely agree, but I've got a problem.

STANLEY

What's that?

GARY

You know that girl I'm with--

STANLEY

Yeah, she hasn't come back yet. Where did she go?

GARY

She went to dinner. I didn't feel like eating with my arm like this.

STANLEY

Do you want me to go get you dinner?

GARY

No, no, she'll bring back something for me.

STANLEY

Okay.

GARY

The problem is this girl's married to another man.

STANLEY

No, really?

GARY

And she won't get a divorce. I was thinking I might marry her despite.

STANLEY

You mean...

GARY

It's bigamy, I know. It's illegal, but what does that mean, illegal?

STANLEY

You're asking me?

GARY

Yes.

STANLEY

Why ask me?

GARY

You are the expert.

STANLEY

But you don't even know me.

GARY

For some things it is best to get the opinion of strangers.

STANLEY

You weren't just being hypothetical, were you?

GARY

No, the situation is desperate.

STANLEY

Well, I really can't say. Not about that.

GARY

You have opinions about everything else.

STANLEY

It's just something I don't like to talk about.

GARY

Why not?

STANLEY

'Cause I don't like to.

GARY

It's only bigamy.

STANLEY

Say, mister, what do you do for a living?

GARY

I'm an architect.

STANLEY

Why do you want to know so much about marriage?

GARY

Ugh!

STANLEY

What's that?

GARY

Ugh!

STANLEY

How's that arm?

GARY

A little sore.

STANLEY

It looks like it's swelling. You should put some ice on it.

GARY

It will be alright.

STANLEY

You should get it to a doctor soon.

GARY

I've told the engineer. There's a doctor waiting at the Kokomo station.

STANLEY

That's good. You can't be too careful.

GARY

No, you can't.

Stanley gets up to leave.

STANLEY

Well listen, if you need anything else, just let me know.

GARY

I think I can manage. Thank you.

Stanley exits. Gary takes his arm out of the sling and shakes some blood into it. Stanley enters Cabin Two and looks for Carol. He sits down and reads the paper. Gary leaves Cabin One and knocks on the door of Cabin Three. Howard opens it.

HOWARD

Gary, come on in. Did he go back to his room?

GARY

I thought he would never leave. All he wanted to do was talk.

HOWARD

He went back just now?

GARY

Yes.

HOWARD

Then we've got five more minutes.

JOANNE

What did you two talk about?

GARY

Nothing really. He just talked.

BARBARA

He's a talker, all right.

CAROL

Yes, sometimes he'll be talking so much I won't have to say a thing for an hour.

JOANNE

And then other times he's real quiet?

BARBARA

Right, sometimes he won't say a thing. You ask him a question and he won't even answer.

JOANNE

I know just what he's like. My husband's the same way.

GARY

Joanne!

BARBARA

Your husband? I thought you two weren't married?

HOWARD

They're not!

JOANNE

Well, Gary and I, we're just--

BARBARA

You don't have to explain it to me. I wasn't born yesterday.

HOWARD

You don't have to worry. We won't tell no one.

BARBARA

Of course not.

CAROL

You mean you two are-- and you're--?

BARBARA

Oh, Carol, wise up to the world.

JOANNE

After all, we're not doing anything illegal.

BARBARA

You two make a cute couple.

HOWARD

Listen, Gary, we were trying to figure out what we're going to do with Carol.

GARY

What do you mean?

HOWARD

Her and her husband.

CAROL

I can't just disappear. He'll start to worry.

HOWARD

He'll get suspicious.

GARY

Just arrest him.

HOWARD

I'd rather not.

GARY

Why not?

HOWARD

I don't want to hold him on this train until we get to Kokomo. It's too risky.

BARBARA

Oh, Howard! Can't you even arrest a man?

HOWARD

I'm not gonna do it.

BARBARA

Boy, when you hire a cheap detective, you get what you pay for.

HOWARD

I just think the longer he doesn't know, the better chance we've got of catching him.

BARBARA

That's fine, Howard, but what if he finds out before we get to Kokomo? Then what are you going to do?

HOWARD

Then I'll just have to arrest him, won't I?

BARBARA

Do you think you can do it?

HOWARD

I can arrest the guy if I want to. I just don't want to.

JOANNE

Howard's right. If he doesn't know it will be easier for us all.

GARY

Then what are we going to do about Carol?

HOWARD

Carol, you'll just have to go back to your cabin.

CAROL

No!

BARBARA

Howard! After all that trouble getting her over here, you want her to go back?

HOWARD

It's like you said, you can't just disappear.

CAROL

I can't do it! Not now!

BARBARA

What did you bring her here for in the first place?

HOWARD

To tell her that her husband was married to you, Barbara. She's not going to do anything now that she knows, is she?

BARBARA

I don't know, will you?

CAROL

What would I do?

BARBARA

Don't be so naive, Carol.

CAROL

Oh no! I couldn't do that!

HOWARD

Can you go back in there and keep him from finding out?

CAROL

No, I couldn't face him.

BARBARA

She's not going to do it, Howard. You'll have to think of something else.

HOWARD

You understand it's our only option, don't you, Carol?

CAROL

I understand.

HOWARD

Well, you've got to do it.

CAROL

What do I do? What do I say to him?

HOWARD

Just find something to talk about, something besides marriage.

JOANNE

Talk about the movies. Everyone does that.

CAROL

What movie?

JOANNE

What was that one we saw, Gary? That Kirk Douglas one?

GARY

Paths of Glory.

JOANNE

That's a good one to talk about. Did you see that one?

CAROL

No, I don't like war pictures. They're all the same. Bam! Bam! Bam! All they do is shoot everybody.

HOWARD

It doesn't matter what you talk about, just don't mention marriage.

CAROL

No marriage.

HOWARD

Try to keep it impersonal.

CAROL

Okay.

HOWARD

And when you get to Kokomo, just get off the train as if nothing happened. The police will take care of the rest.

CAROL

Okay, I'll go talk to him.

HOWARD

And don't worry. I'll be right here if anything happens.

CAROL

Okay.

She starts to leave.

CAROL (CONT'D)

Wait! Where have I been?

HOWARD

Where have you been?

CAROL

All this time, where did I go?

HOWARD

I don't know.

BARBARA

Howard, she needs an excuse.

HOWARD

You went to the restroom.

CAROL

All of these cabins have restrooms.

HOWARD

Oh yeah, this could be tricky.

BARBARA

You were hungry. You went to get some food.

HOWARD

Food! Good thinking, Barbara.

CAROL

He'd be steamed if I ate without him.

JOANNE

What if you brought something back for him? I'm sure he wouldn't mind then.

HOWARD

Go to the dining car and get him a sandwich.

Barbara picks up a brown paper sack from the floor of spilled articles and gives it to Carol.

BARBARA

Here. I packed a lunch before I got on the train. You can give it to him.

CAROL

Thanks.

HOWARD

You mean with all that anger at your husband for marrying another woman, you still found time to pack a lunch?

BARBARA

I've been on a train before, Howard. I know how to travel. Do you think I'm going to pay those dining car prices?

CAROL

I wouldn't want you to go hungry, Barbara.

BARBARA

Don't worry about it. I've got a feeling when this is all over I'm going to celebrate at one of those fancy restaurants.

JOANNE

Is that a dinner date? Can we all come?

BARBARA

Sure, let's all have dinner.

GARY

But Joanne, we're not getting off until Chicago.

JOANNE

We can catch a later train to Chicago, can't we? Besides, Kokomo sounds like it may be some secret, romantic, honeymoon town. We may just want to stay there.

GARY

Kokomo?

BARBARA

It's set, then. Dinner for five!

HOWARD

Me too?

BARBARA

Of course, Howard.

HOWARD

That sounds like fun.

CAROL

Okay, I'm ready to go.

HOWARD

Go on, Carol, and be careful.

Carol exits Cabin Three and enters Cabin Two.

CAROL

I'm back, Stanley. Stanley?

Stanley is sleeping. She looks about nervously and leaves the room.

HOWARD

We've got nothing to worry about. She'll be just fine.

Carol knocks on the door of Cabin Three.

BARBARA

See who it is, Howard, and be careful.

Howard opens the door.

HOWARD

What's wrong?

CAROL

I don't know what to do. He's sleeping.

HOWARD

Let him sleep. That's even better.

CAROL

Let him sleep? Okay.

HOWARD

But go back in there in case he wakes up.

CAROL

What if he wakes up?

HOWARD

Then he wakes up! Don't worry about it.

Carol exits Cabin Three and enters Cabin Two. Stanley is still asleep.

CAROL

How could you do it, Stanley?

Curtain.

ACT TWO. SCENE TWO.

The train continues down the tracks getting ever closer to Kokomo. Joanne and Gary are in Cabin One with their ears against the wall. Stanley and Carol are in Cabin Two. Stanley is still sleeping. Carol stands over him crying. Howard and Barbara are in Cabin Three with their ears against the wall.

BARBARA

Did you hear that, Howard? What was that noise?

HOWARD

It's just the train.

BARBARA

Shhh! Listen!

HOWARD

We're okay, he's sleeping like a baby.

BARBARA

Do you think Carol can handle herself in there?

HOWARD

I think she'll be okay.

BARBARA

I don't know, Howard. She seemed terribly nervous.

HOWARD

She was just shocked by the news. She's had time to think it over by now. She'll do just fine.

BARBARA

I hope so. I'm worried about her.

HOWARD

That's an awful nice couple to help us out like that. Aren't they nice?

BARBARA

They're real nice, Howard.

HOWARD

It's nice to know there's good people in the world like that. All I ever get to meet in my job is the bad sort of people. Most of the folks I've known are convicts now.

BARBARA

Don't you have some cop friends?

HOWARD

I'm a detective. I don't hang around the cops. I work alone. A gun and a badge, that's all I've got. Them's my pals.

BARBARA

I'm sure your gun makes for great conversation.

HOWARD

Sure. What more do I need?

Meanwhile in Cabin One.

JOANNE

They sure are quiet.

GARY

That's not surprising if he's sleeping.

JOANNE

When is he going to wake up?

GARY

You sound like you want him to wake up.

JOANNE

Well this isn't very exciting. Do we just wait for the police to grab him and that's it?

GARY

What more do you want?

JOANNE

I figured there'd be a shoot-out or something.

GARY

Joanne, please. This is a serious matter.

JOANNE

A shoot-out is serious.

GARY

I still have the detective's gun.

JOANNE

You'd better keep it till we get off the train.

GARY

I won't need it.

JOANNE

He's right next door, Gary. What if he tries to take us hostage?

GARY

For bigamy? I don't think so.

JOANNE

No, to keep from being arrested. When the police comes after you, it doesn't matter what your crime is; you still get desperate.

GARY

I'm not too worried about it.

JOANNE

Just keep the gun, anyway. It can't hurt anything.

GARY

I've troubled the detective enough on this trip. I can wait until the train stops.

JOANNE

If you'll feel safer, I'll hold the gun.

GARY

I feel safer with it right here in my belt, but I will take the bullets out.

Gary takes the bullets out of the gun.

JOANNE

What good will it do you that way?

GARY

It will be safe.

JOANNE

But you can't shoot anyone.

GARY

I don't want to shoot anyone.

JOANNE

I mean you can't threaten to shoot anyone.

GARY

How will they know the gun isn't loaded?

JOANNE

They'll know you're lying. It's easy to tell when you're lying.

GARY

That's nonsense.

JOANNE

It's true. I can always tell.

GARY

How can you tell?

JOANNE

I just know when you're lying.

GARY

Here, you can hold the bullets if you like.

Gary gives her the bullets.

JOANNE

What do I want the bullets for?

GARY

If you're in danger, you can throw them at someone.

JOANNE

Now you're patronizing me.

GARY

I can always tell when you're being patronized.

JOANNE

Stop it. You're not being nice.

GARY

I know.

In Cabin Two, Stanley stretches and starts to wake up. Carol wipes away her tears.

STANLEY

Hell, Carol, dear.

CAROL

How was your nap, Stanley?

STANLEY

Oh, I wasn't sleeping.

CAROL

You weren't?

STANLEY

No, I was dreaming. You weren't here so I thought I would dream about you until you came back.

CAROL

Oh.

STANLEY

What time is it?

CAROL

We're almost to Kokomo.

STANLEY

Already! Carol, why didn't you wake me up?

CAROL

I'm sorry.

STANLEY

This is our honeymoon. I don't need to be sleeping.

CAROL

You looked so peaceful and harmless.

STANLEY

Have you been crying?

CAROL

No, Stanley.

STANLEY

You look like you've been crying.

CAROL

Don't be silly. What would I cry about?

STANLEY

I don't know.

CAROL

I brought you supper.

Carol hands him the paper sack.

STANLEY

Did you eat?

CAROL

You were sleeping. I was going to ask you.

STANLEY

What is it?

He opens the bag.

CAROL

A sandwich.

STANLEY

It looks good.

Stanley eats.

CAROL

You're welcome.

STANLEY

I hope you didn't eat too much. I was going to take you to dinner tonight.

CAROL

No, Stanley, I'm still a little hungry.

STANLEY

What are you standing around for? Sit down.

Carol sits down.

CAROL

Is that a good sandwich?

STANLEY

Yes, it is.

CAROL

Can I have a little bite?

STANLEY

This is my dinner?

CAROL

Just a little one.

He tears off a piece for her.

STANLEY

You're welcome.

CAROL

It's good, isn't it?

STANLEY

What's the matter, Carol?

CAROL

What do you mean?

STANLEY

Well, look at you. What are you moping for?

CAROL

I'm not moping.

STANLEY

Cheer up, Carol.

CAROL

(smiling)

I'm cheerful, see.

STANLEY

Are you unhappy about something?

CAROL

No.

STANLEY

Is it something I did?

CAROL

No, Stanley.

STANLEY

Come on and tell me. What's the problem?

CAROL

Nothing's the problem.

STANLEY

Okay, it's nothing, but you're sure acting funny.

CAROL

Remember that picture we saw a few weeks ago?

STANLEY

I remember.

CAROL

That was good, wasn't it?

STANLEY

Yes.

CAROL

Wasn't San Francisco beautiful?

STANLEY

Yes.

CAROL

Jimmy Stewart is a real good actor, isn't he.

STANLEY

His other one was better.

CAROL

Which one?

STANLEY

That peeping Tom film.

CAROL

You think so?

STANLEY

Say, Carol, we've got a little time left before the train stops.

CAROL

So?

STANLEY

So what do you say? Let's make the most of it.

He kisses her.

CAROL

I don't think so, Stanley.

STANLEY

What do you mean?

CAROL

Not right now.

STANLEY

But it's our honeymoon.

CAROL

I know, Stanley, but I'm not in the mood anymore.

STANLEY

Then let's get in the mood. We won't be staying in Kokomo that long.

CAROL

No, Stanley.

STANLEY

What is this? We haven't been married a day and already you're saying no! What are you trying to do to me?

CAROL

Don't think like that, Stanley.

STANLEY

What am I supposed to thin when my wife says no on the first day?

CAROL

I can't help it.

STANLEY

It's our first day, Carol. What about tomorrow?

CAROL

What about it?

STANLEY

Will you say no then? Will you say no everyday?

CAROL

Just wait 'til we get off the train.

STANLEY

I brought you on this train. I thought it was romantic.

CAROL

It is romantic, Stanley.

STANLEY

You haven't been like this all day. What's gotten into you, sulking around here bawling your head off?

CAROL

I'm not bawling.

STANLEY

You were crying. I saw you when I woke up. What's the matter?

CAROL

Nothing.

STANLEY

Did you eat something that didn't agree with you?

CAROL

No, I didn't eat.

STANLEY

You didn't?

CAROL

I didn't eat anything.

STANLEY

You said you had dinner. Where did you get that sandwich?

CAROL

I can't say.

STANLEY

What do you mean? Why can't you say?

CAROL

Because I can't, that's why.

STANLEY

What? Is it a secret? What's so secret about a sandwich, Carol?

CAROL

Stanley, do you love me?

STANLEY

Of course! What kind of question is that?

CAROL

I don't mean because we're married and this is our honeymoon. I want to know if you love me.

STANLEY

Yes, I love you, Carol. That's why I married you.

CAROL

Oh, Stanley!

She hugs him.

STANLEY

Why would you ask such a foolish question?

CAROL

You know what I'm talking about. How could you do that to me?

STANLEY

What have I done?

CAROL

You don't have to hide it. I know all about Barbara.

STANLEY

Barbara?

CAROL

I know all about her.

STANLEY

What are you talking about?

CAROL

Your other wife.

STANLEY

Don't be silly. You're my wife.

CAROL

No, Stanley. They told me everything and they're going to arrest you.

STANLEY

Who told you?

CAROL

Barbara did.

STANLEY

She's on the train?

CAROL

Right next door.

Stanley moves to his suitcase. He puts on his shirt and shoes.

STANLEY

I knew he was a detective.

CAROL

What are you going to do, Stanley?

STANLEY

I can't go to jail, can I? I'm going to jump off the train.

CAROL

You're leaving me?

STANLEY

I have to. You'll be alright. They won't do anything to you.

CAROL

Not unless I let you go. Then I'd be an accomplice, wouldn't I?

STANLEY

You don't have to try and stop me.

CAROL

But it's our honeymoon. You just can't leave.

STANLEY

I have no choice.

CAROL

But you said you loved me, Stanley.

STANLEY

And I do, Carol. I really do. You can come with me if you want.

CAROL

And be a criminal?

STANLEY

You make it sound horrible.

CAROL

It is horrible. It is!

STANLEY

It's not as bad as it sounds.

CAROL

What do you expect me to say?

STANLEY

I'd like you to come with me.

CAROL

I can't forgive you that easy, Stanley. I can't forgive you for being married to Barbara.

STANLEY

Then I guess this is goodbye.

CAROL

No, Stanley! You can't go!

Stanley leaves in the direction of Cabin Three.

CAROL (CONT'D)

(screaming)

Howard! Howard!

Howard opens his door and blocks Stanley's escape. Stanley turns and passes Cabin Two. Gary opens the door to Cabin One and blocks Stanley again. Stanley comes back to Cabin Two and locks the door. He goes to the window and opens it. Carol grabs him.

CAROL (CONT'D)

No, Stanley! I won't let you go!

STANLEY

Don't try and stop me.

Howard breaks the door in of Cabin Two. Stanley is half-way out the window with Carol hanging onto him. Howard aims his gun at Stanley.

HOWARD

Hold it right there, buddy!

Stanley surrenders and comes inside.

HOWARD (CONT'D)

(into the hall)

Alright, everyone, you can come in now.

Barbara enters, followed by Gary and Joanne.

JOANNE

John?

STANLEY

Joanne! What are you doing here?

HOWARD

Do you know him?

JOANNE

He's-- he's my husband!

GARY

He's your husband!

JOANNE

Oh no!

HOWARD

No?

GARY

No!

STANLEY

Yes!

Joanne, Barbara, and Carol burst into tears.

HOWARD

You mean you're married to all these women?

STANLEY

Yes. I married them all.

Barbara steps up and punches Stanley square in the jaw. He falls.

HOWARD

Barbara! Control yourself.

BARBARA

He's gonna get it now! He's had it!

Howard and Gary hold her back.

BARBARA (CONT'D)

Let go! Let me at him!

HOWARD

Stop this! Stop! Let's not get out of hand here! Calm down!

BARBARA

He married all of us, Howard.

HOWARD

I know.

JOANNE

You're supposed to be in Toledo.

BARBARA

Well I thought he was in Detroit until Howard called me.

CAROL

What is that? Is that trigamy?

GARY

I think it's polygamy.

JOANNE

My God, John! How many wives do you have?

BARBARA

What did you call him?

JOANNE

John.

BARBARA

It's Paul. Paul Anderson.

CAROL

No, it's not. It's Stanley.

JOANNE

What is your name?

STANLEY

Actually, it's George.

JOANNE

George? How many names do you have?

STANLEY

Seven.

JOANNE

Seven?

STANLEY

Seven names for seven wives.

JOANNE

Seven wives!

STANLEY

You don't think you're the only ones, do you?

Carol erupts into tears.

CAROL

No! That's unheard of! That's impossible!

HOWARD

Listen girls, why don't you go to my cabin? I'll take care of things from here.

JOANNE

Hold on, I just want to know one thing. Why did you do it, John?

HOWARD

It's George.

JOANNE

Why?

STANLEY

I did it because I love you.

JOANNE

You love me?

STANLEY

I love you all.

BARBARA

Don't pull that love talk on me. I won't buy it.

CAROL

You can't love us all.

STANLEY

I do! I can't help it.

JOANNE

But why did you marry us?

STANLEY

I think your friend can answer that.

JOANNE

Gary?

GARY

It's the American institution.

CAROL

I don't understand.

STANLEY

You see, Joanne, I love you, and I love you, Barbara, and I love you too, Carol. I love you as well. I love all three of you, and a man in love - well in this country he gets married.

BARBARA

But you only marry one woman.

STANLEY

How could I, when I love you all?

CAROL

But a person can only love one person.

STANLEY

That's not true. You love your father don't you, and your mother? That's two people.

CAROL

That's not the same.

STANLEY

It is the same. It is. How many people do you fall in love with in your life? A few? Several? Dozens, if you're lucky. All at different times, but you love them all. That love never stops. There's always something there you love about everybody you've ever known. And there's room to love everyone else you might meet. The whole world perhaps.

HOWARD

All the love in the world doesn't give you permission to commit a crime, mister.

STANLEY

A crime? What is a crime? Who put the law above love? I can't let the rules of society govern my own feelings, officer.

BARBARA

No, we call him Howard.

HOWARD

Not you! You can call me detective.

JOANNE

It's the worst day of my life.

BARBARA

Join the family.

STANLEY

I suppose it was wrong not to tell my wives, but I knew you wouldn't understand. I don't see anything so wrong with what I did.

CAROL

Are you blind, Stanley? Do we look happy about it? Do you think we all like being your wives? Don't you know there's something special about marriage? It's for two people to share together, in private. It isn't for the whole neighborhood.

STANLEY

I realize what a shock this must be--

JOANNE

A shock! It's more than just a shock.

BARBARA

I can show you what a shock is, buster!

Barbara attacks Stanley in a rage. Stanley backs off. Everyone else holds her down. As they struggle with Barbara, Stanley heads for the door.

JOANNE

He's getting away!

Howard tackles Stanley at the doorway. Stanley climbs away but Howard holds his leg. The others grab Howard and help pull Stanley back into the room.

Joanne pulls Barbara's gun from Gary's belt. She climbs out of the brawl and loads it. She points it at the open window and fires. The GUNSHOT stops the fighting.

JOANNE

Let's try to remain civilized, shall we?

HOWARD

Come on, mister. Get in that chair and stay there.

Stanley sits in the chair.

JOANNE

Here's your gun, Howard.

HOWARD

Thank you. Now you ladies go next door and wait until we get to Kokomo.

BARBARA

Okay, Howard. We'll be there if you need us.

They exit and go to Cabin Three.

HOWARD

Gary, stay here and help me watch him.

GARY

Sure.

HOWARD

Okay, George! You're under arrest!

Curtain.

ACT TWO. SCENE THREE.

The train waits by the platform. A sign reads KOKOMO STATION. Howard enters the platform just as Gary and Joanne come off the train with their suitcases.

HOWARD

Well everything's taken care of. The police have taken him away.

GARY

I guess you won't need us anymore?

HOWARD

No, that's all. I'd like to thank you both for the help you gave.

JOANNE

There's no need for thanks, Howard.

Carol steps off the train with her suitcase.

CAROL

So this is Kokomo?

HOWARD

This is it. George's honeymoon paradise.

CAROL

It isn't Niagara Falls.

Barbara steps off the train with her big purse.

BARBARA

Boy, am I glad that's all over.

HOWARD

Barbara, I was thinking, when we get back to Indianapolis, you and I ought to get together for coffee or something.

BARBARA

Howard, you devil. Are you asking me for a date?

HOWARD

No! I just thought that-- well-- yeah, I guess that's a date.

BARBARA

I should warn you, I'm a married woman.

JOANNE

Aren't we all?

HOWARD

Well, I didn't mean to--

BARBARA

That's okay, Howard. I don't expect to be a wife for much longer. I'd love to have coffee with you, but why wait until we get back home? We've all got a dinner date, don't we?

HOWARD

That's right! Let's go eat something.

Howard and Barbara start to exit the platform. Joanne starts to follow, but Gary stops her. Carol doesn't move.

BARBARA

Aren't you coming with us?

CAROL

Wouldn't you two rather be alone?

HOWARD

Nonsense! We promised you a honeymoon party, didn't we?

CAROL

Really?

BARBARA

Sure! Come along! All of you!

GARY

We'll catch up in a minute.

BARBARA

(as they exit)

Howard, you surprised me. You're a detective after all.

Barbara, Howard, and Carol exit.

JOANNE

What is it, Gary?

GARY

I wanted to ask you something.

JOANNE

Yes?

GARY

Regarding your husband.

JOANNE

What about him?

GARY

I expect you'll be getting a divorce or something. I was wondering about you and me.

JOANNE

Me and you?

GARY

Maybe now we can get married?

JOANNE

Is that a proposal?

GARY

Yes, to be formal about it, I'm proposing. What do you say, Joanne? Will you marry me?

JOANNE

What a stupid question.

She kisses him. The TRAIN WHISTLE blows.

Final curtain.