

CHEERS

"Showdown"

Part II

#60591-740

Episode 22

Written By

Glen & Les Charles

Created and Developed By

James Burrows

Glen Charles

Les Charles

ON

FINAL DRAFT

February 11, 1983

CHEERS

"Showdown"

Part II

#60591-740

Episode 22

CAST

SAM MALONE..... TED DANSON
DIANE CHAMBERS..... SHELLEY LONG
COACH ERNIE PANTUSSO..... NICK COLASANTO
CARLA TORTELLI..... RHEA PERLMAN
CLIFF..... JOHN RATZENBERGER
NORM..... GEORGE WENDT
CHUCK..... TIM CUNNINGHAM
ALAN..... ALAN KOSS
PAUL..... PAUL VAUGHN
LOIS..... LOIS de BANZIE
HELEN..... HELEN PAGE CAMP
CINDY..... PEGGY KUBENA

SETS

INT. BAR

INT. SAM'S OFFICE

CHEERS

"Showdown"

Part II

#60591-740

Episode 22

TEASERK

FADE IN:

INT. BAR - AFTERNOON

SAM IS SERVING A BEER TO CHUCK AT THE BAR.

SAM

Hey, Chuck. How's the job search goin'?

CHUCK

I got something Sam, but I'm not crazy about it. I'm a janitor at a biology lab where they do DNA experiments, making mutant viruses and stuff.

SAM

Hey, that sounds like a good job.

CHUCK

I dunno. Makes me a little nervous, all that weird stuff floating around.

CARLA

Hey, don't worry about it. I'm sure
it's safe.

SAM

Of course. I'm sure they take every
precaution.

CLIFF AND NORM JOIN IN REASSURINGLY.

CHUCK

Yeah, I guess you're right. I'm
getting a little paranoid, huh?
(HE FINISHES HIS BEER) Well, see
you all later.

CHUCK EXITS. CARLA PICKS UP HIS MUG CAREFULLY WITH A
DIRTY APRON; SAM SPRAYS THE BAR AND STOOL WITH DISINFECTANT.
AS EVERYONE JOINS IN THE CLEAN-UP, WE:

FADE TO:

MAIN TITLES

ACT THREEM

FADE IN:

INT. BAR - AFTERNOON

EVERYONE IS THERE EXCEPT SAM, DIANE AND NORM.

CLIFF

Coach, it's clear we've reached a philosophical impasse here. It's much like the question of a tree falling in the woods.

COACH

A what, Cliff?

CLIFF

A tree falling in the woods.

COACH

Ah.

CLIFF

The question is, if a tree falls in the woods and there's no one there to hear it, is there a sound?

COACH

If there's no one there, how do you know it fell?

CLIFF

Coach, we assume it fell.

COACH

But you don't know.

CLIFF

Okay, okay. I went into the woods the next day and saw it lying on the ground.

COACH

That doesn't mean it fell. A bunch of beavers could've chewed through it and gently lowered it to the ground.

CLIFF

You got me there, Coach.

COACH

You're usually better prepared than this, Cliff.

CLIFF

Sorry, Coach. I fell asleep last night when I was going over my notes for our conversation.

COACH

Oh, you do that, too?

PAUL

Say, where's Diane today?

COACH

It's her day off. She's probably out with Derek again. They've been out together every day.

CARLA

Y'know, I'm sick of hearing about her. Ever since Lady Dye-Job arrived, she gets all the attention. Nobody cares about me anymore. Nobody asks anymore what Carla's doin'.

SHE TURNS AWAY EMOTIONALLY. THEY ALL GATHER AROUND HER.

CLIFF

Hey, come on, Carla. You know that's not true. We weren't that interested in your life before she came here.

ALL THE GUYS AGREE COMFORTINGLY.

CARLA

That's true. Thanks, guys, for reachin' out.

SHE PATS THEM ON THE BACK.

SAM ENTERS WITH A GORGEOUS GIRL NAMED CINDY.

CINDY

Well, Sam, thanks again.

SAM

Thank you for dropping me off. Sure you can't come in for a drink?

CINDY

No, I'm in kind of a hurry. See you later.

SAM

Sorry I shrieked the wrong name.

CINDY

That's okay.

THEY KISS AND CINDY EXITS.

SAM

Hi, everyone.

CLIFF

Wait a minute, Sammy. You mean that gorgeous girl not only went out with you, she also drove?

SAM

No, no, she didn't drive. Carried me.

CLIFF

Woof.

CARLA

I'm proud of you, Sam. You took my little wimp speech to heart. Good to see you back in action.

SAM

Yeah, and I wanna thank you for it. It's taken my mind completely off my brother and your skinny co-worker.

(MORE)

SAM (CONT'D)

I don't care where they are. Where
are they?

CARLA

Bobby and Susie saw 'em at the
drive-in sharin' a cherry coke and
fries. Welcome back to Wimp City,
Sam.

NORM ENTERS.

NORM

Afternoon, everybody.

EVERYONE

Norm!

SAM

Norman.

COACH

How're you doin', Norm?

NORM

I'm on top of the world, which is
a dismal spot in Greenland.

PAUL

How's the new job working out, Norm?

NORM

Don't bring that up. I'm no longer
in the employ of Goldstein, Borman
and Kawakami.

CARLA

What happened?

NORM

I discovered that so-called medical corporation is a polite term for "den of thieves." They're in the business of cheating on taxes.

CLIFF

So you resigned in protest, Norm?

NORM

No, they fired me 'cause I took too long for lunch.

SAM

The last angry man.

NORM

They were also annoyed 'cause I was taking too long to hire a secretary. I thought I was doin' okay. In just two days I had it narrowed down to the top ninety-four. So, where's Diane today? Out with Derek again?

SAM

Y'know, we used to have interesting talk in this bar. There was a time I looked forward to our conversations. Now, there's so much gossip in here, you should all have dryers on your heads. I'll be in my office.

SAM EXITS TO THE OFFICE.

TWO MATRONLY LADIES LOIS AND HELEN ENTER AND SIT AT
A TABLE. CARLA GOES TO WAIT ON THEM.

CARLA

What can I get you?

LOIS

I'll have a cup of tea.

HELEN

And I'll have a small sherry.

CARLA

Fine.

LOIS

Well, sherry does sound nice, and
it is late afternoon. Give me a
glass of sherry, too. No... make
it a glass of wine. White wine.

HELEN

Wine. I haven't had a glass of wine
in ages. (TO CARLA) Is your wine
dry?

CARLA

Yeah, it's okay.

HELEN

Then give me some wine, too.

LOIS

You know what sounds like fun to me
all of a sudden?

HELEN

What?

LOIS

A beer. I haven't had a beer since
I don't know when.

HELEN

I used to have half a beer on a hot
day.

LOIS

Well, it's kind of cold out today.

HELEN

Then put a shot of whiskey with it,
and it'll be perfect.

LOIS

(TO CARLA) Two boilermakers. Wild
Turkey and Bud.

CARLA

I'll run a tab.

LOIS

Good.

COACH

(HANGING UP THE PHONE) Que lástima.

NORM

What's wrong, Coach?

COACH

I didn't get the job in Venezuela.
They decided on somebody else.

CLIFF

They didn't like your Spanish?

COACH

No, my Spanish was fine. They didn't
like my English.

CLIFF

That's too bad, Coach.

COACH

Well, que so what, so what.

DIANE ENTERS.

DIANE

Hello, everyone.

EVERYONE SAYS HI.

CARLA

What're you doin' here? It's your
day off.

DIANE

I felt like I had to be in a place
where I had a few friends.

CARLA

That's your next stop?

DIANE

Not today, Carla, please.

SHE SITS DOWN AT THE BAR.

COACH

Hey, Diane. What can I get you?

DIANE

I want a sympathetic shoulder,
Coach.

COACH

Extra tobasco?

DIANE

You mean there's a drink -- ?

Forget it, give me a soda water.

COACH

Diane, what're you doin' here on
your day off?

DIANE

I just decided to come in. By the
way, Coach, you never take a day
off.

COACH

No, my day off is Thursday.

DIANE

But you work every Thursday.

COACH

Yeah, but I go a little slower.
So, how're you doing today, Diane?

DIANE

Not very well, Coach.

COACH

What's wrong?

DIANE

It's Derek.

COACH

(CONCERNED) What about him, honey?

DIANE

He's flying to Paris today. He wants me to go with him. He's a charming man and he's everything I've been looking for and I think he's interested in me.

COACH

Of all the lousy breaks. Wait a minute, Diane. That sounds good.

DIANE

It is good, Coach.

COACH

I mean, the second I saw you and Derek together I thought, now there's a cute couple.

DIANE

Yes, But what about Sam?

COACH

Sam and Derek are a little cuter, yeah.

DIANE

Coach, let me ask you a question. Am I crazy to even think of letting Derek get away?

COACH

Diane, you're talking to a guy who's taken a lot of footballs in the head. Are you sure you wanna ask me this question?

DIANE

Yes, I am.

COACH

Okay, then ask it.

DIANE

(SHAKES IT OFF) Coach, do you think I'm a smart person?

COACH

You're the smartest person I know.

DIANE

Well I, Diane Chambers, bred and educated to walk with kings, once offered a scholarship to the Sorbonne, have allowed myself to become attracted to a six-foot, three-inch bubblegum card.

COACH

Diane, I may be able to help you with the sore buns, but the rest of it is way over my head.

DIANE

I'm making a confession here, Coach. Not only to you but to myself. In fact, maybe I'll feel better after I say this. You see, I... I...

COACH

You're hot for Sam's chile?

DIANE

I think Keats might have said it better, but I'll accept that.

COACH

Diane, if you like Sam, I don't understand what the problem is.

DIANE

Derek is making a commitment. All I ever get from Sam is adolescent flirtation. I'm not hanging around for that. If Sam would give me something, anything, I'd stay.

COACH

Gee, Diane. Sam's a guy who keeps his feelings to himself. The more he cares about something the less he shows. I've been with him through his divorce, his boozin', the end of his career... And the worse things get the cooler he gets. So if he's not sayin' anything to you, it's a darn good bet he's nuts about you. Either that or he couldn't care less.

NORM COMES OVER.

NORM

Hey, Diane, Mind if I say something?

DIANE

Of course not, Norm.

NORM

Sometimes a man and a woman are so afraid of being vulnerable to rejection, neither of 'em will take the first step of admitting their true feelings.

DIANE

Why, Norm, that's beautiful. Where did you hear that?

NORM

Read it on a bumper sticker. Damn near killed myself.

NORM RETURNS TO HIS STOOL.

DIANE

Well, I have no choice but to force the issue. Where is Sam?

COACH

He's back in his office.

DIANE

I'll tell him I'm going away with his brother and we'll see what he does. If for once in his life he's honest and doesn't hide behind that tough jock facade, I'll stay.

(MORE)

DIANE (CONT'D)

But if he does one of his blithe,
gratuitous jokes, I'm leaving,
I swear it.

DIANE HEADS FOR THE DOOR OF SAM'S OFFICE. CARLA GOES
OVER TO COACH.

CARLA

Why did you do that? We could've
gotten rid of her once and for all.
Are you crazy?

COACH

Crazy, Carla? (POINTS TO HIS
FOREHEAD) Crazy like a door knob.

CLIFF STOPS DIANE.

CLIFF

Wow, Diane, You're putting your whole
future on the line in this one moment.
You're allowing your whole life to
turn on this one response.

DIANE

In a way, that's right.

CLIFF

Can it wait 'til I use the head?

DIANE

No.

CLIFF

I'll hear about it.

CLIFF EXITS TO THE MEN'S ROOM.

DIANE GOES TO THE DOOR OF SAM'S OFFICE, PREPARES
HERSELF, AND KNOCKS. SAM COMES OUT.

SAM

Oh, Hi, Diane.

DIANE

Sam, your brother Derek wants me to
go to Europe with him, so I came to
say goodbye.

SAM

Oh, dammit. I didn't need to hear
that.

DIANE

What? What's wrong?

SAM

It's too late to get a help-wanted
ad in tomorrow's paper.

HE GOES BACK INTO HIS OFFICE AND CLOSSES THE DOOR.
FREEZE ON DIANE'S REACTION.

FADE OUT.

END OF ACT THREE

ACT FOURR

FADE IN:

INT. BAR - AFTERNOON - CONTINUOUSFREEZE FRAME OF DIANE STANDING AT THE DOOR. WE COME OUT OF THE FREEZE AND DIANE HEADS FOR THE FRONT DOOR.

DIANE

Good-bye, everyone. I'm leaving now.

I'll miss all of you very much.

EVERYBODY RESPONDS SAYING GOODBYE, SHAKING HER HAND, A FEW HUGS. SHE THEN GOES TO THE DOOR, TURNS AND LOOKS BACK AT SAM'S OFFICE.

DIANE (CONT'D)

No. No, no. No, no, no.

SHE CROSSES BACK TO SAM'S OFFICE AND GOES IN.

CUT TO:

S

INT. SAM'S OFFICE - AFTERNOON - CONTINUOUS

SAM IS AT HIS DESK. DIANE ENTERS.

SAM

Sorry, honey. I'm not interviewing
'til Monday.

DIANE

Get this straight. I am going away
with him.

SAM

Good. Have fun.

DIANE

This could lead to marriage, you know.
Probably will.

SAM

Oh?

DIANE

"Probably" nothing. Will lead to
marriage.

SAM

Great.

DIANE

We'll be Diane and Derek Malone.
We'll buy a spread somewhere and
call it "The Double D".

SAM

That'll make a nice brand.

DIANE

...Children. We'll have blonde,
blue-eyed children everywhere.

SAM

Have them brush after every meal.

DIANE

Don't worry. I will be your sister-
in-law, Sam. You'll come over for
dinner and say, "She sets a nice
table, and she keeps herself up, too."
I will send you Christmas cards every
year... "To a wonderful brother at
Christmas."

SAM

It'll be nice to be remembered on
the holidays.

DIANE

The card will have a picture of us.
Derek and me, the kids, the dogs...

SAM

And the blonde ones will be the kids?

DIANE

This is okay with you?

SAM

If you're happy.

DIANE

I'm ecstatic. Goodbye.

SAM

See you at the wedding. Do I get to
kiss the bride?

DIANE

I think you know what you can kiss.

DIANE EXITS.

CUT TO:

T

INT. BAR - AFTERNOON - CONTINUOUS

DIANE COMES OUT OF SAM'S OFFICE AND MAKES A BEE-LINE TOWARD THE DOOR. SHE STOPS.

DIANE

This is it, everyone. I bid you all
a fond farewell. I've enjoyed knowing
you. You've brought a lot to my life.

EVERYONE GETS UP AND HALF-HEARTEDLY REPEAT THEIR GOODBYES.
SHE GOES TOWARD THE DOOR, CHANGES HER MIND, AND STARTS
BACK TOWARD THE OFFICE. SHE GETS TO THE DOOR, CHANGES
HER MIND AGAIN, AND GOES BACK TOWARD THE FRONT DOOR.

DIANE (CONT'D)

Goodbye, everyone.

THE BAR GRUMBLES GOODBYES AT HER. SHE STOPS AT EXACTLY
THE SAME SPOT, GOES BACK TOWARD THE OFFICE. THEN BACK
TOWARD THE DOOR.

DIANE (CONT'D)

Farewell...

EVERYONE YELLS AT HER: "GET OUT," "WHO CARES," "LEAVE
ALREADY."

DIANE (CONT'D)

No. I won't let it end like this.

DIANE HEADS BACK FOR SAM'S OFFICE.

CARLA

I've had warts that went away quicker.

DIANE PUSHES THE DOOR TO SAM'S OFFICE OPEN AND WE HEAR
THE SOUND OF THE DOOR SMASHING SAM'S NOSE AGAINST HIS
FACE.

CUT TO:

V

INT. SAM'S OFFICE -- AFTERNOON - CONTINUOUS

SAM IS HOLDING HIS NOSE. DIANE ENTERS.

DIANE

What did I hit?

SAM

My dose.

DIANE

Your what?

SAM

Dose. You're supposed to dock.

DIANE

I'm sorry. Next time I'll dock.

You were coming out to say something
to me, weren't you? What was it?

SAM

I wasn't going to say anything.

DIANE

Yes you were. Say it.

SAM

Go to the airport.

DIANE

Say it!

SAM

No!

DIANE

Okay, wait here.

DIANE EXITS. WE HEAR THE SOUND OF EVERYONE SAYING GOODBYE AGAIN. SAM RUBS HIS NOSE. DIANE RE-ENTERS CARRYING A SMALL BLACKBOARD.

SAM

What're you doing with the blackboard
from the poolroom?

DIANE

Tell me what you were going to say
or you'll be sorry.

SHE HOLDS HER FINGERNAILS TO THE BLACKBOARD.

SAM

Don't do that.

DIANE

Sing!

SHE HOLDS THE BLACKBOARD TOWARD HIM, HE BACKS OFF.

SAM

I hate that! Please don't.

SHE MAKES A LITTLE SCRATCH.

SAM (CONT'D)

All right! All right. Don't go.

DIANE

You want me to stay?

SAM

Yes.

DIANE

Ask me nice.

SAM

Oh, come on.

DIANE

I mean it. I deserve that much.

Ask me nice.

SAM

Okay. Would you please stay?

DIANE

Why should I?

SAM

Get out.

DIANE

I'm not sticking around here just
on the hope that maybe something
will happen between us.

SAM

What is it you want, Diane?

DIANE

I want you to tell me what you want.

SAM

I'll tell you what I want. I'll
tell you exactly what I want. I
want to know what you want.

DIANE

Don't you see, this is the problem
we've had all along. Neither of us
is able to come out and state the
obvious.

SAM

You're right. So let's state the
obvious.

DIANE

Okay, you go first.

SAM

Why should I go first?

DIANE

We're doing it again.

SAM

Diane, just explain one thing to me.
I really wanna know this. Why
aren't you with Derek?

DIANE

Because I like you better.

SAM

Really? Well, I like you better
than Derek, too.

DIANE

(LOSING PATIENCE) Sam...

SAM

Hey, Diane.

HE TAKES HER HANDS.

SAM (CONT'D)

All the jealousy I ever felt for my brother is nothing to what I've felt in the last five minutes.

DIANE

Oh, Sam. I think we're about to start something that might be kind of great, huh?

SAM

Yeah. Yeah. You're right. I guess we oughta like...kiss, huh? (TAKES A STEP FORWARD)

DIANE

Well, no. We're not going to just kiss.

SAM

Hey, we're about to start something, right? A kiss is where you start.

DIANE

Yes, but you don't make an announcement when you're gonna kiss someone romantically.

SAM

It wasn't an announcement. I just didn't want to catch you off guard.

DIANE

Well, on our first kiss it's okay to be off guard. You should be swept away.

SAM

I was.

DIANE

Nobody is swept away if they have the presence of mind to say, "Maybe we should kiss."

SAM

Okay. Okay, fine. When I do it I won't say anything.

DIANE

Good.

HE WAITS A BEAT, THEN HE LUNGES FOR HER.

DIANE (CONT'D)

No, see that's not right either.

SAM

Hey, I didn't say anything. I was swept away that time.

DIANE

Let's face it. This moment's not right. We're too aware of what we're doing.

SAM

You're right. Absolutely right.
This isn't happening the way it
should. Maybe we should forget
about kissing and just hit the sack.

DIANE

This is the dumbest conversation we've
ever had, which makes it the dumbest
conversation that's ever been.

SAM

Maybe this whole thing's a mistake.

DIANE

What whole thing?

SAM

What we're doing here. Every time
we try something together it goes
wrong. Just 'cause I'm a neat-lookin'
guy and you're kinda hungry doesn't
mean --

DIANE

Hungry?

SAM

Okay, look. Here's what I'm trying
to say. You've been here a long time.
If something was gonna happen it
would've happened. It's silly for
us to have to make it happen.

DIANE

Oh, now you say this. After I let
Derek go.

SAM

Don't throw Derek in my face. You
never cared for Derek. You used
him to trap me.

DIANE

Trap you? I'm the best thing that
could have happened to you, and
you're too stupid to realize it.

SAM

You're the worst thing that could've
happened to me. Before you came here
I was happy.

DIANE

You can honestly say you were happier
before you met me than you are now?

SAM

Of course I can. How do you think
it feels to be attracted to someone
who makes you sick?

DIANE

I could write a book on the subject.

SAM

You can't shut up long enough to write
a check. In fact, you can't shut up
at all.

DIANE

You're trying to change the subject.

SAM

The subject is you can't shut up long enough to kiss. I'll bet to save your life you couldn't be quiet for thirty seconds. Make it ten seconds.

DIANE

I most certainly could.

SAM

Okay. Let's see. (LOOKS AT HIS WATCH)

DIANE

You're going to time me?

SAM

That's right, I'm timing you. Ten seconds. Starting... now.

DIANE

Sam, that's moronic.

SAM

Wanna try again?

DIANE

Okay. Time me.

SAM

Start... (CHECKS WATCH) ... now.

DIANE

I don't see the point, but...

SAM

I knew it.

DIANE

I wasn't really trying. You want
to see me do it? Here.

DIANE TAKES SAM'S WRIST AND HOLDS IT UP SO SHE CAN SEE
HIS WATCH.

DIANE (CONT'D)

Starting... now. (A BEAT. THEN, TO
HERSELF) This is crazy.

SAM

Ah ha!

DIANE

Okay, I can't do it. Silence is
over-rated anyway. At least I have
something to say.

SAM

Meaning I don't?

DIANE

The last conversation I had with Derek
was about walking on the moors like
Heathcliff and Katherine, and I threw
it away for this.

SAM

Fine. Tell you what you do.

SAM ESCORTS DIANE TO THE DOOR. HE OPENS THE DOOR AND
ALL OUR REGULARS ARE THERE, OBVIOUSLY LISTENING.

SAM (CONT'D)

Will you get outta here?

THEY ALL SCURRY AWAY.

SAM (CONT'D)

(TO DIANE) Why don't you go find
Derek?

DIANE

Fine.

SAM

He shouldn't be hard to find. Just
look where there's a crowd gathered.

DIANE

Maybe I will. Maybe I can still
catch him.

SAM

Fine. (CLOSES THE DOOR) And while
you're flying through the clouds,
remember the time I said this. You
are the dizziest, jerkiest, phoniest,
nut job I ever met.

DIANE

And you, Sam Malone, are an arrogant,
self-centered, son of a bi --

SAM

(POINTING AT HER) Shut your mouth.
Shut your fat mouth.

DIANE

Make me.

THEY ARE STANDING TOE TO TOE, FURIOUS.

SAM

Make you? I'll bounce you off every wall in this office.

DIANE

Try it and you'll be walking funny tomorrow. Or I should say funnier.

SAM

Y'know, sometimes I really feel like popping you one! This gonna be my day? Huh?

DIANE

You disgust me! I hate you!

SAM

Are you as turned on as I am?

DIANE

More!

SAM

Bet me!

THEY GRAB EACH OTHER AND KISS.

CUT TO BLACK.

OVER BLACK:

SAM (V.O.)

Now I'm gonna nibble on your ear.

DIANE (V.O.)

Sam, don't say you're gonna nibble on my ear. That ruins it.

WE HEAR A SLAP.

DIANE (V.O. CONT'D)

Don't you ever hit me again!

END OF ACT FOUR