

CHEERS

"Coachie Makes Three"

#60592-035

By

Heide Perlman

Created and Developed By

James Burrows
Glen Charles
Les Charles

FIRST DRAFT

October 6, 1983

CHEERS

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CAST

SAM MALONE.....TED DANSON
DIANE CHAMBERS.....SHELLEY LONG
COACH ERNIE PANTUSSO.....NICK COLASANTO
CARLA TORTELLI.....RHEA PERLMAN
CLIFF.....JOHN RATZENBERGER
NORM.....GEORGE WENDT
BILL MORRISSEY.....
WOMAN #1.....
WOMAN #2.....
KATHERINE.....
ALAN.....ALAN KOSS

SETS

INT. BAR
INT. DIANE'S APARTMENT
INT. SAM'S OFFICE

NORM

What'll we say?

CLIFF

We'll use an opening line.

NORM

What line?

CLIFF

Any line. Those babes are hot
for us.

COACH

That's it folks. Closing time.

THE GIRLS WALK OVER TO THE BOYS. CLIFF NUDGES NORM.

CLIFF

(SOTTO, EXCITED) What'd I tell
you? Here they come for the
kill.

WOMAN #1

Excuse me. My friend and I were
wondering if you guys know a
late-night spot to go to.

WOMAN #2

You know, someplace fun.

NORM AND CLIFF ARE INSTANTLY TRANSFORMED INTO GAPE-MOUTHED
VEGETABLES. THERE'S A LONG BEAT OF SILENCE. NORM AND CLIFF
LOOK AT EACH OTHER. FINALLY CLIFF, A NERVOUS WRECK, TURNS
TO THE GIRLS, AND STAMMERS SOMETHING COMPLETELY
UNINTELLIGIBLE.

WOMAN #2

What was that?

NORM

He said (REPEATS WHAT CLIFF
STAMMERED)

WOMAN #1

Martians. Come on. They're
nerds.

WOMAN #2

Their loss.

THE GIRLS SHRUG AND START TO EXIT. AS SOON AS THEY TURN,
THE GUYS RECOVER.

NORM

Cliff, we almost took the
midnight train to bow-wow city.

(HE BARKS)

THEY FOLLOW THE GIRLS TO THE DOOR, YELLING AT THEM AS THEY
EXIT.

CLIFF

Hey, I've seen better legs on a
pool table.

NORM

Yeah, and you can use your chest
for a straight edge.

CLIFF

(CALLING UP THE STAIRS) If you
ever come back, you better wear
a bag on your head.

NORM

A bag's not thick enough. Make
it a bucket.

THE BOYS LAUGH UPROARIOUSLY AND GIVE EACH OTHER THE HIGH
FIVE, AS WE:

DISSOLVE TO:

MAIN TITLES

ACT ONEB

FADE IN:

INT. DIANE'S APT. - NIGHT

IT'S THE DARKEST HOUR BEFORE DAWN. SAM, DIANE AND COACH ARE WATCHING T.V. DIANE IS SOMEWHERE BETWEEN BOREDOM, FATIGUE AND ANNOYANCE.

COACH

(RE T.V.) Watch this. Giant
Robot's gonna fly over Tokyo
while everyone looks up and
points.

SAM

Oh yeah. There they go.

COACH

You know, Sam, Japanese science
fiction movies seem better than
ours, but I think it's because
the monsters look bigger 'cause
the people are shorter.

DIANE

Coach, that's a slur.

COACH

Sorry, Diane. My speech starts
to go at this time of night.

(HE RISES) Anyone want anything
from the bathroom?

SAM

No thanks, Coach.

COACH GOES OFF. DIANE WATCHES HIM.

DIANE

Sam, this has got to stop.

SAM

(LOOKING AT T.V.) I know. I
don't see how they can keep
their arms up that long.

DIANE

I mean the Coach. You know I
love him, but haven't you
noticed? He's been coming over
every night and staying later
and later.

SAM

(SHRUGS) I guess he has. So?

DIANE

Sam, it's become a habit. It's
starting to cut into our
romantic times together. I miss
my Sammy lambs.

SAM

Why didn't you say so, Diane?
I'm not gonna let that happen.
(GRABBING HER HAND) Let's go
into the bedroom.

DIANE

Sam, I don't feel like it when
there's someone else here.

SAM

Boy, it doesn't take much to get
you out of the mood.

SHE GIVES HIM A LOOK.

SAM (CONT'D)

Diane, Coach doesn't know
there's anything wrong. We've
always hung out together, when I
wasn't with a woman. This is
the longest relationship I've
ever had.

DIANE

This? What about your marriage?

SAM

I've had a couple of dates that
lasted longer than my marriage.
Anyway I thought you invited him.

DIANE

Once, weeks ago. I didn't mean
forever.

SAM

Well how was he supposed to know
that?

DIANE

Sam.

SAM

If you want me to, I'll drop a
hint, okay?

DIANE

Okay.

THEY KISS. COACH RE-ENTERS AND SITS RIGHT NEXT TO THEM.

COACH

(RE T.V.) Oh good. They're
still pointing.

SAM

Hey Coach, did you ever hear the
expression two's company;
three's a crowd?

COACH

Yeah. I never understood it.

SAM

Well, it means two people
together are good, but three's
too many.

COACH

I like that. But, you know
what's even better? A stitch in
time saves nine.

SAM

Yeah, yeah. That's great.

SAM GIVES DIANE A HELPLESS LOOK. SHE MAKES A FORCEFUL MOTION BEHIND COACH'S BACK.

SAM (CONT'D)

(RE T.V.) Hey, "The End." I guess that means the movie's over.

COACH

Yup. Oh, well.

COACH GETS UP AND YAWNS. SAM AND DIANE YAWN ALONG LOUDLY. COACH STRETCHES EXTRAVAGANTLY. SAM AND DIANE LOOK AT HIM.

COACH (CONT'D)

I guess I'll go pop some corn.

COACH GOES OFF INTO THE KITCHEN.

DIANE

Sam, if you just tell him the truth, it'll be a lot easier.

SAM

How's this? Diane needs a fix of my love drug. You're gonna have to leave.

DIANE

Sam, this isn't a joke.

SAM

I know. Weaker women have died from the need.

COACH (O.S.)

See what's on next, Sam.

SAM

Coach, I'm pretty tired.

COACH (O.S.)

You're lucky. It takes me hours
to wind down after work.
Sometimes it takes so long I
just stay up.

DIANE

Have you tried anything for it?

COACH (O.S.)

Just coffee.

DIANE

But coffee keeps you up.

COACH RE-ENTERS WITH POPCORN.

COACH

I know. But as long as I'm
gonna be awake, I might as well
be perky.

COACH HANDS THEM THE POPCORN AND PICKS UP THE T.V. GUIDE.

COACH (CONT'D)

(LOOKING THRU T.V. GUIDE)

What's it gonna be?

"Destination Big House" or

"Missile to the Moon"? Your

turn to pick, Sam.

DIANE LOOKS AT SAM.

SAM

Coach... (THERE'S A BEAT THEN
HE BACKS DOWN) I don't care.
You pick.

COACH

(EXCITED) Wait. Robert Mitchum
is on in "Rampage". But darn,
it's not until five fifteen.

DIANE

Yes. It would be a shame to
become absorbed in "Missile to
the Moon" and have to switch in
fifteen minutes.

COACH

(SURPRISED) It's five o'clock
already? Sam, I've been here
all night! I should have left
an hour ago.

SAM

Oh it's all--

DIANE PUTS HER HAND OVER SAM'S MOUTH.

COACH

(GETTING UP TO LEAVE) You kids
probably want to be alone.

SAM

Yeah. We'll see you tomorrow --
at work.

THEY ALL GO TO THE DOOR AND SAY GOODBYE. COACH LEAVES AND
STICKS HIS HEAD BACK IN.

COACH

Go ahead and eat the popcorn.

I'll make a fresh batch tomorrow.

DIANE SHUTS THE DOOR AND LOOKS AT SAM.

SAM

See? He never wears out his
welcome.

DIANE

Oh Sam. I don't mean to harp on
it. It's just that I had
planned a romantic late supper
for our anniversary and you
showed up with Coach.

SAM

It's our anniversary?

DIANE

We've been going steady for
three months.

SAM

Darn, how could I have
forgotten? I'm sorry Diane.

DIANE

You're sorry? Carla wouldn't
trade nights off until I kissed
the soles of her sneakers.

SAM

And I kissed you after that.

DIANE

Sam, please talk to Coach.

SAM

But how do you tell that sweet, sensitive, lonely guy you don't want him around? I don't want to hurt his feelings.

DIANE

If Coach knew he was imposing he wouldn't want to be here. It's unfair not to tell him. The truth shall make us free, Sam.

SAM

I think I have an idea.

DIANE

What?

SAM

Never mind. We have something more important to do right now. We're gonna celebrate our anniversary.

DIANE

Oh Sam, it's so late...I'm exhausted.

SAM

Well, you sleep. I'm gonna celebrate. C'mon, Diane.

THEY GO TOWARD THE BEDROOM.

DIANE

I'll shut off the television.

THEY KISS. SAM EXITS INTO THE BEDROOM. DIANE CROSSES TO THE TUBE AND STANDS OVER IT.

SAM (O.S.)

You may have waited all night,
but I'm worth it. (HE YAWNS)

DIANE

(TO HERSELF RE T.V.) Wow.
Mitchum looks terrific. What,
Sam?

SAM (O.S.)

Hm? Oh, I forget. (YAWNS AGAIN)

DIANE

(ABSORBED IN T.V.) Oh.

SHE SITS DOWN WITH THE POPCORN AND BEGINS TO WATCH.

DIANE (CONT'D)

Boy, was he sexy.

A BEAT LATER WE HEAR SAM SNORING.

DISSOLVE TO:

CINT. BAR - THE NEXT DAY

IT'S EARLY AFTERNOON. CARLA IS BEHIND THE BAR. DIANE,
CLIFF AND NORM ARE THERE.

NORM

Beer, Carla.

CARLA

Sure, Norm. You know, when I'm
in charge of the bar, I know
what God feels like.

NORM

How's that?

CARLA

It's like I'm in complete
control of peoples' destinies.

(MORE)

CARLA (CONT'D)

I can make their drink real strong so they'll get sick or I can water it down so they're paying for nothing, or if I don't like their attitude I can spit in it. (SHE LAUGHS HAPPILY) I love it.

SHE DRAWS BEER AND SERVES IT TO NORM.

NORM

Carla, we're getting along, aren't we?

CARLA

As a matter of fact, you've been pretty testy with me lately.

NORM TAKES A LOOK AT THE BEER AND AT CARLA.

NORM

Some risks are worth taking.

SAM ENTERS WITH BILL MORRISSEY, A GUY AROUND COACH'S AGE.

SAM

Hey everybody. I want you to meet an old friend of Coach's, Bill Morrissey.

EVERYONE AD LIBS GREETINGS.

SAM (CONT'D)

Bill was equipment manager when Coach was coaching the minors. This is gonna be kind of a reunion for them.

BILL

I haven't seen the Coach for
what, fifteen years?

DIANE

What brings you here now, Bill?

BILL

Sam came down to Providence and
got me.

SAM

Carla, give Bill whatever he
wants.

BILL SITS AT THE BAR WITH THE GUYS. DIANE PULLS SAM ASIDE.

DIANE

Sam, you imported a friend for
Coach?

SAM

Hey, he was the only name in
Coach's address book with a
functioning phone number. But,
it's gonna work Diane. Those
guys were tight. It's gonna
make Coach see that it's much
more fun to be with a friend
like him than with us.

DIANE

Sam, this seems a very long way
around when the truth is
actually the shortest distance
between two points.

SAM

There you go again. I like the truth too, but there's no point overusing it.

CARLA

Hey, here comes the Coach now.

SAM

Boy, he's gonna die when he sees his old buddy Bill after all this time.

BILL

Yeah.

COACH ENTERS. HE GREETES EVERYONE, SEES BILL.

COACH

Hi, Bill.

COACH EXITS INTO THE BACK, THEN RE-ENTERS QUICKLY.

COACH (CONT'D)

Bill Morrissey! Is that you?

(A BEAT) Boy, you got old.

BILL

You too.

THEY LAUGH AND HUG EACH OTHER.

BILL (CONT'D)

Coach, you old son of a gun.

COACH

What the hell are you doing here?

BILL

Sam invited me..

COACH

You did, Sam?

SAM

Amazing coincidence. Bill and I happened to be at the same place at the same time. And I thought how great it would be for the old partners to get back together.

COACH

We really were partners. A couple of cut-ups, huh, Bill?

BILL

We were. Remember when we wore each other's hats?

COACH AND BILL LAUGH.

COACH

And when we put the salt in the pepper shakers. It took the boys twice as long to shake it out.

COACH AND BILL HOOT.

CARLA

You guys were real hellcats.

COACH

They couldn't keep us down, Carla. Tell her what they used to call us, Bill.

BILL

Bill and Coach.

COACH

(NOSTALGICALLY) Everything was wilder then.

SAM

Hey, you two have a lot to talk over. Why don't you take the day off, Coach? Go tear up this burg.

COACH

Really? Thanks, Sam.

COACH AND BILL PUT THEIR ARMS AROUND EACH OTHER.

BILL

Let's do like we used to in the old days -- walk around and pretend like we've got limps.

COACH

Always after my heart. (GETTING READY TO LEAVE) Boy Bill, when I think of the great times we had, I wonder why we ever broke it up. You remember, Sam?

SAM

Not me.

BILL

It was the silliest thing. I borrowed some money from the Coach and I paid him back but he claimed I never did.

COACH TURNS ON BILL ENRAGED.

COACH

You owe me fifty bucks, Morrissey.

BILL

Pantusso, I told you what happened.

SAM

Hey, either way, what does it matter now?

COACH

Keep out of this, Sam. (TO BILL) I know you have it. It's probably where you always kept your money, in your sock.

BILL

(ANGRY) You're nuts.

COACH

No, I'm not.

BILL

Oh yeah, you wanna look?

BILL PULLS UP HIS PANT LEG.

COACH

(POINTING, BESIDE HIMSELF)

Those are my socks.

BILL

Yeah, and you can have 'em.

They got more holes than your

head. (HE STARTS TAKING THEM

OFF)

COACH

Somebody better hold me back.

BILL

Thanks for the aggravation,

Malone. You always were an

upstart.

BILL THROWS THE SOCKS AT COACH AND STORMS OUT.

COACH

(YELLING OUT THE DOOR) Don't

think you're gonna get off this

easy. You still owe me

forty-nine fifty. (TO SAM AND

DIANE) Thank God there's a Marx

Brothers movie on tonight.

It'll cheer me up. (STORMS OFF)

DIANE

Sam, I know what a dumb and

useless failure you must feel

like after that, so I won't make

matters worse by mentioning it.

SAM

Thank you.

NORM

What was that all about, Sammy?

SAM

Coach is hanging around us all the time but I can't bring myself to tell him not to. I was trying to find something else for him to do -- or someone else to do it with.

CARLA

Don't look at me, Sam. If Coach hung around with me at home, he'd see that the Carla he knows is not the real Carla.

DIANE

What is the real Carla?

CARLA

Well, believe it or not, I have a dark side.

EVERYONE SHUDDERS AT THE THOUGHT.

SAM

Norm and Cliff, how about you? Got any plans for later?

NORM

You kidding? We're all filled up.

CLIFF

Yeah, Sammy. At six thirty, we're gonna go in the back and shoot a little pool, finish by seven thirty in time for a refill and Family Feud on the video here. Refill, take a whiz around eight fifteen. Refill, then a walk over to the juke box to play a few tunes at nine thirty. Refill, tell a few stories. Refill, and we'll be lamenting another evening's passage.

NORM

Don't forget your speech.

CLIFF

Ah yes, I will end the evening with my weekly foreign policy statement, and a refill.

(EXTENDING MUG) Sam, a refill.

SAM

Excuse me for asking. I didn't realize your schedules were so busy.

NORM

This conversation is putting us hopelessly behind.

CARLA

Sam, you know it's against my beliefs to help you make things go smooth with the squawk box here. But since Coach is involved, I can bend the rules. I happen to know he has a crush on one of the tellers at the bank.

SAM

At Boston Savings down the street?

CARLA

Yeah. Maybe if he was dating her, she'd take him off your hands.

SAM

That's not bad. Maybe I can set them up. Who is she?

CARLA

Either I don't know her name or I won't tell you.

SAM

Carla.

CARLA

You're lucky. I don't know her name.

SAM

Whaddya think, Diane? It's
worth a try.

DIANE

Well...you know that saying you
always hear from me.

SAM

You mean, "if brains were bus
tickets you couldn't get out of
sight"?

DIANE

No, the one about romance.

SAM

"Let's"?

DIANE

I mean, "Romance is the answer
to almost every question."

SAM

I've never heard you say that.

DIANE

Well, I'm going to start.
Finding Coach a girlfriend would
be wonderful.

SAM

I'll get her name from Coach and
set up a blind date.

DIANE

I think Coach would be too embarrassed to go on a blind date. I'd better pretend that she's a friend of mine. That way we can make it look like a chance meeting.

SAM

I like you when you're sneaky.
Thanks.

COACH RE-ENTERS SOMEWHAT CALMED DOWN.

SAM (CONT'D)

You okay now, Coach?

COACH

It just proves what my father always told me: Never trust a man who doesn't dust his shorts with cornstarch.

NORM AND CLIFF LOOK AT EACH OTHER AND EXCHANGE THE OKAY SIGN.

SAM

Hey Coach. Maybe you can help me out. I'm shopping for a new bank. You like yours, don't you?

COACH

It's excellent.

SAM

Like the tellers there?

COACH

They're great.

SAM

Who do you think I should talk
to there? You know someone real
friendly, nice -- cute.

COACH

(THINKING A BEAT) Frank.

CARLA

No Coach. Who's the one you
always talk to?

COACH

The cheerful one with the nice
smile?

CARLA

Yeah.

COACH

That's Frank.

SAM

Isn't there a woman you like
there?

COACH

Oh. Edwina.

DIANE

Edwina at your bank? Isn't that
funny? She's a friend of mine.

COACH

Then you must know Frank too.
They're married.

CARLA

Coach, who was the one you said
was a nice lady last Thursday?

COACH

That's Stella.

SAM

Stella?

DIANE

Stella, that's my friend.

COACH

Not Stella. I hate Stella. I
meant Dorothy.

DIANE

Yes. Me too.

SAM

You like Dorothy?

COACH

She's nice.

SAM

Excuse me.

SAM RUNS OUT.

COACH

But not as nice as Julia.

CARLA RUNS OUT AFTER SAM.

COACH (CONT'D)

Wait a minute. That's my
grocery store. At the bank, no
one beats Sandra.

DIANE TAKES OFF. COACH SLAPS HIS HEAD.

NORM

Wrong name, Coach?

COACH

No. I was killing a fly.

ALAN ENTERS.

ALAN

Hey, what's going on? I just
saw Sam, Carla and Diane chasing
each other up the street.

NORM

They went to the bank.

COACH

Gee. They must be giving away
toasters.

ON NORM'S REACTION:

FADE OUT.

END OF ACT ONE

ACT TWOD

FADE IN:

INT. DIANE'S APT. - A COUPLE OF NIGHTS LATERSAM, DIANE, COACH AND KATHERINE, A PLEASANT MIDDLE-AGED
WOMAN, ENTER. THEY'RE ALL IN HIGH SPIRITS.

DIANE

Well, we're back. (POINTING AT
KATHERINE) Coffee?

COACH

No, Diane, Katherine. You're
usually so good with names. (TO
KATHERINE) Although Coffee's
nice. You might think about
changing...

DIANE

Would you like some coffee?

KATHERINE

Yes, I would.

COACH AND SAM

Me, too.

KATHERINE

(TO DIANE) I'll help you.

THE WOMEN EXIT INTO THE KITCHEN. SAM AND COACH SIT DOWN.

COACH

Sam, I still can't get over it.
Diane is friends with Katherine,
my favorite teller at the bank.

SAM

Small world, isn't it?

COACH

And what luck that she should
happen to be here when I came
over.

SAM

Pure fate.

COACH

And on a night when we closed
the bar early.

SAM

Funny how things work out.

COACH

And that she would want to go
out with us and we all have such
a good time.

SAM

What can I say? It happens.

DIANE AND KATHERINE RE-ENTER FROM THE KITCHEN WITH COFFEE
AND COOKIES.

DIANE

Here we are. Now what were you
two talking about?

SAM

Coincidences.

DIANE

Ah.

COACH

I just thought of something
else. Diane knows just about
everybody at my bank.

SAM

Well, you know how friendly she
is.

COACH

How did you and Katherine meet
anyway, Diane?

KATHERINE

At the drive-up window.

DIANE

At the loan desk.

KATHERINE

At the loan desk.

DIANE

At the drive-up window.

THE WOMEN LAUGH.

COACH

Don't feel bad. Sometimes I
forget things too. Or do I?

KATHERINE

Ernie, you tickle me. Are you
always this funny?

COACH

(CONSIDERING) I doubt it.

KATHERINE LAUGHS AGAIN AND POINTS AT COACH. COACH LAUGHS
TOO AND POINTS BACK, THEN SHRUGS AT SAM.

SAM

Well, Katherine, what's new and
exciting in the world of high
finance?

KATHERINE

I wouldn't know. I'm afraid the
most exciting part of my day is
trying to spot someone picking
their nose on the closed-circuit
T.V. (SHE GIVES SAM A CLOSER
LOOK) I knew you seemed
familiar.

DIANE

Well, I think banking is
fascinating. It has so many
facets. So many things I've
always wondered about.

COACH

Me too.

KATHERINE

Like what?

COACH

Like why do they call them tellers? They never tell you anything, they just ask you questions. And why do they call it interest? It's boring. And another thing, when they tell you to go to the next window, its not a window, it's a little door. And how come the Trust Department has all their pens chained to the table? You call that trust? And another thing...

KATHERINE

(LAUGHING) There he goes again. You're too much.

COACH

(SOTTO TO SAM RE KATHERINE) A little giddy, but she's nice.

KATHERINE

(LOOKING AT HER WATCH) This really has been a wonderful evening, but I'm afraid I have to get up at the crack of dawn. I better go.

SHE GETS UP.

DIANE

Oh, too bad.

COACH

It is pretty late. Can I see
that you get home all right?

KATHERINE

Thank you, Ernie. I'd like that.

EVERYONE GETS UP AND GOES TO THE DOOR.

KATHERINE (CONT'D)

Thanks again, Diane, Sam.

COACH

We'll all have to do it again.

SAM GIVES DIANE A DISCREET OKAY SIGN. EVERYONE AD LIBS
GOODBYE. COACH AND KATHERINE EXIT.

SAM

Well, Diane, I think this proves
that a sticky situation is best
handled with lies, deceit and
trickery.

DIANE

Maybe it worked, but it bothers
me that we never really let him
know our feelings.

SAM

Come on. What difference does
it make? Coach is happy. I'm
happy and you're gonna be in
ecstasy momentarily.

DIANE

Oh, yes, Sam. We've waited so
long.

(MORE)

DIANE (CONT'D)

Let's not waste one second once
we've put this food away.

SAM

Okay.

HE STARTS SHOVING COOKIES IN HIS MOUTH. DIANE LAUGHS.

DIANE

(FONDLY) You lug.

THEY EMBRACE.

DIANE (CONT'D)

Isn't it wonderful? Just the
two of us.

SAM

Absolutely. I feel like I
haven't been alone with my
sweetie in months. But I'm
gonna make up for it all night.

DIANE

Oh, Sam.

SAM TURNS DOWN THE LIGHTS.

SAM

A little mood. Dim lights.

Soft music.

HE GOES TO TURN ON SOME MUSIC. THERE'S A KNOCK ON THE
DOOR. THEY GIVE EACH OTHER A LOOK.

DIANE

Who is it?

COACH (O.S.)

It's me.

SAM

(HOPEFULLY) Me, who?

DIANE OPENS THE DOOR. COACH ENTERS.

COACH

Howdy.

HE GOES TO THE T.V. AND PUTS IT ON AND STARTS TAKING HIS SHOES OFF.

SAM (CONT'D)

Coach. Did you forget something?

COACH

Nothing I can think of. (PICKS UP THE T.V. GUIDE) Hey, would you put on some lights? I can't read this.

SAM

Coach, I thought you were gonna show Katherine home.

COACH

I did. I showed her where the bus stop is. It didn't take long. (FINDING A STATION) Wow! "Attack of the Fifty-Foot Women!"

DIANE

Coach, how could you do that to her?

COACH

Frankly, Diane, I didn't want to give her the wrong idea.

(MORE)

COACH (CONT'D)

You may not have noticed, but
that dame was hot for me.

SAM

So, what's wrong with that?

COACH

Nothing. It's just bad timing.
Between my job, seeing you guys,
and my movies, I just can't fit
her in.

AS COACH RELAXES AND DIANE AND SAM LOOK AT HIM IN ANGUISH,
WE:

DISSOLVE TO:

E

INT. BAR - THE NEXT NIGHT

IT'S NEAR CLOSING TIME. OUR REGULARS ARE THERE. COACH
EXITS INTO THE BACK ROOM. SAM AND DIANE EXCHANGE A LOOK.

DIANE

Sam, do you want me to talk to
him?

SAM

No, Diane. I was just on my way.

CLIFF

I predict tears followed by
senseless violence.

NORM

So, having a hard time breaking
poor old Coach's heart, Sammy?

DIANE

(ANGRY) Norm, you're not
helping.

(MORE)

DIANE (CONT'D)

There are painful realities in
this world. Masking and
avoiding them only perpetrates
the anguish.

CARLA

The Stick's right.

DIANE

Thank you, Carla.

CARLA

I've been in the same
situation. This person just
couldn't take a hint. Finally I
just had to go up to him and say
"Get lost. I don't want you
around."

SAM

What happened?

CARLA

The police brought him back.
They said I gave birth to him
and I had to keep him.

COACH ENTERS, CLEANING TABLES AND SINGING HAPPILY; SAM
WATCHES HIM.

SAM

Okay, Diane. Help me. I can't
do this. Can you talk to him?

DIANE

Okay, Sam.

(MORE)

DIANE (CONT'D)

Maybe it would be better coming from someone who isn't as close to him as you are. Someone who can be firm yet tactful.

(WALKING AWAY) Coach, I'd like to see you in Sam's office.

COACH

Sure, Diane.

DIANE AND COACH START TO EXIT INTO THE OFFICE.

COACH (CONT'D)

But I can tell you right now, I don't look that much different in there.

CUT TO:

|G

INT. OFFICE - CONTINUOUS

DIANE AND COACH ENTER.

COACH

Well, what do you think? The
same, huh?

DIANE

Coach, we have to have a talk.
It's going to be painful but
it's necessary.

COACH

Okay.

DIANE

Coach, there's no use skirting
this issue any longer.

(MORE)

DIANE (CONT'D)

You see, the fact is that the three of us, that is, you, Sam and I have been spending a lot of time together. Coach, Sam and I don't want you to spend so much time with us in the future.

COACH

(CRUSHED) I see.

HE SITS DOWN.

DIANE

I'm sorry, but I thought it best to just say it straight out.

COACH

(HURT) No, I'm sorry. I didn't know I was being a pest. I'll never bother either of you again.

DIANE

Coach, I didn't say never. We would just like it if we didn't see quite so much of you in my apartment after work.

COACH

I'll never come to your apartment again.

DIANE

No, no that's not right either.

(MORE)

DIANE (CONT'D)

There are times you can come to
my apartment. Just not every
night.

COACH

What nights can I come?

DIANE

Well, a lot of nights. When Sam
and I invite you.

COACH

I'll wait for an invitation.

DIANE

No, no there are other times.

COACH

When?

DIANE

Well, if something really
special is going on.

COACH

Like what?

DIANE

Like your birthday.

COACH

Okay, I'll come over once a year.

DIANE

No, no. There are other special
occasions.

COACH

But not just a Robert Mitchum
movie.

DIANE

Now there's a perfect example.
If there's a Robert Mitchum
movie, you're welcome to come
over.

COACH

I hope no Robert Mitchum movies
fall on my birthday, 'cause then
I'll waste a night.

DIANE

Coach, Robert Mitchum movies are
just an example. Any good movie
is okay.

COACH

What if I think it's a good
movie and you don't?

DIANE

Listen, if you think it's a good
movie, then by golly, you'd
better be there.

COACH

I don't understand. When is it
you want me not to come?

DIANE

Well, you know.

(MORE)

DIANE (CONT'D)

Every now and then...or when the occasion doesn't warrant it. For example, if you had an infectious disease.

COACH

I should just lay in my apartment and die?

DIANE

No, no, that was a bad example. You should be with friends that can help. Let's see...well, I don't think you should come to my apartment when I'm not there. And of course, if I move. Or if there's a fire, or the building collapses. And I've heard that in case of nuclear attack, my apartment would be a bad place to be.

COACH

Gotcha.

DIANE

Good. Now we're getting somewhere.

CUT TO:

H

INT. BAR - CONTINUOUS

ALMOST EVERYBODY IS GONE. CARLA IS CLEANING UP. CLIFF IS FINISHING HIS WEEKLY STATEMENT.

CLIFF

...in summary, I think this focus of attention on the Middle East is forcing us to ignore the potential powder keg that exists with our Latin American neighbors to the south.

NORM APPLAUDS

CLIFF (CONT'D)

Thank you. Refill.

SAM

We're closed, guys.

CLIFF

Guess we'll be heading out, if you don't need us anymore, Sammy.

SAM

Go ahead. Why should I need support when my girlfriend is crushing the heart of the man who saved my life.

NORM

Okay, see you tomorrow.

CLIFF

Hey, Norm. I feel like a little exercise. Wanna race to the car?

NORM

You're on.

CLIFF

One -- two -- three -- go!

CLIFF RUNS UP THE STEPS. NORM FOLLOWS AT A LEISURELY PLACE.

NORM

(NORMAL VOICE) Winner buys tomorrow night.

CLIFF AND NORM EXIT. CARLA COMES UP TO SAM.

CARLA

I'm gonna go too, Sammy. Okay?

SAM

Sure, Carla.

CARLA

Look at it this way, Sam. Even if she's lying in there bleeding out of the mouth, you're the only one who's gonna care.

SAM

Thanks, Carla.

CARLA

Sure. And if it's that, call
me. I wanna see.

SHE EXITS. COACH ENTERS FROM THE OFFICE, UP.

COACH

Sam, I just had a really good
talk with Diane.

SAM

You did? Coach, I'm so relieved.

COACH

Yeah, and I'm gonna try to do
like she says.

SAM

Thanks, Coach. I appreciate it.

COACH

Don't know if I can spend the
whole weekend with you two, but
I'll see.

SAM

Huh?

COACH

(PATTING SAM'S BACK) But the
trip to New York is a definite
yes.

SAM

What trip to New York?

COACH

I'll let Diane surprise you.

COACH STARTS TO EXIT.

SAM

Where're you going?

COACH

To get my photo album from the
car. Diane wanted to see it.

COACH EXITS. DIANE ENTERS FROM THE OFFICE SHEEPISHLY.

SAM

What happened?

DIANE

I might have adopted him.

SAM

This is great. After the hell
you put me through about
honesty, you were too gutless to
do it.

DIANE

But Sam, I laid the groundwork.

I'll be a lot easier now.

COACH RE-ENTERS WITH HIS PHOTO ALBUM.

COACH

Sam, Diane, wait a minute. I
smell something fishy.

DIANE

(TO SAM) I knew we should have
been honest.

COACH

Maybe they got some bad mackerel at Melville's. But you know what happens when I smell fish? I think better, and I just put two and two together. I think I'm pretty close to an answer. Tell me if I'm wrong, but I think that date with Katherine last week was a set up.

DIANE

Coach, we don't want you to think...

COACH

Diane, quit your whining and listen.

DIANE

Yes, sir.

COACH

I also don't think you just happened to run into Bill Morrissey. You brought him here, and for a specific reason, Sam.

SAM

Coach, some things are just impossible to say.

COACH

Sam, when you couldn't throw a slider to save your life, I told you, didn't I. And, when you were a drunk, didn't I tell you that you were a drunk?

SAM

Over and over and over.

COACH

Well, you were really a drunk.

SAM

I know.

COACH

I mean you were really a drunk.

I mean a sot. I mean a toss pot. I mean...

SAM

Coach, what are you trying to say?

COACH

You drank too much.

SAM

No, no I mean about tonight.

COACH

Oh. Sam, what kind of friendship do we have if it's so weak you can't just come out and tell the truth?

DIANE

See, Sam?

COACH

You too, Miss Priss. I don't want friends who can't be honest with me. Now, if you have something to say to me, just come out and say it.

THERE'S A BEAT.

SAM

Okay. Coach, we don't want you hanging around.

COACH

There. Now I know you care.

DIANE

We do care, Coach.

COACH

It hurts, but I respect you for it. Never?

SAM

No. Not never.

COACH

Great. You two are really my friends and I'll be there for you, whenever you let me.

SAM

Coach, we'll be there for you too.

COACH

I just don't want you to forget
me.

DIANE

Forget you? Never!

COACH

I'm really gonna miss you guys.

SAM

We'll miss you too.

DIANE

Oh, Coach.

THEY ALL HUG EMOTIONALLY AND STAY THAT WAY FOR A LONG BEAT.

DIANE (CONT'D)

Wanna come over?

COACH

Sure.

THEY START TO EXIT.

DIANE

I got some new gourmet popcorn.

SAM

Hey, I think "Bandito's" on
tonight.

DIANE AND COACH

(EXCITED) Mitchum.

CUT TO BLACK.

END OF ACT TWO