

CHEERS

"Father Knows Last"

#60591-014

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RED
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CHEERS

"Father Knows Last"

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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
MARSHALL LIPTON..... MARK KING
JUSTICE OF THE PEACE..... BERNARD BEHRENS
MAN.....
WOMAN.....

SETS

INT. BAR
INT. POOL ROOM
INT. SAM'S OFFICE

CHEERS

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TEASER

X

FADE IN:

INT. BAR - EVENING

THE REGULARS ARE AT THE BAR. COACH AND CARLA ARE NOT THERE YET. DIANE HANGS UP THE PHONE AS SAM COMES OUT OF THE BACK.

DIANE

Sam, I just had a conversation with your date tonight, Bambi. She said she can't make it. She's had an accident.

SAM

Oh, no. What happened?

DIANE

She fell off her shoes.

SAM

That's tough. Leaves me less than two hours to find another date.

DIANE

Oh, well. Too bad.

SAM

No problem.

SAM TAKES OUT AN ADDRESS BOOK. THE BOYS REACT WITH AWE
A LA A BIBLE MOVIE.

CLIFF

The book.

NORM

I swear. It just gave off a beam
of light.

DIANE

A little black book? Didn't that
go out with getting a girl drunk and
seducing her?

NORM

That's out now?

SAM STARTS LOOKING THROUGH THE BOOK.

SAM

Let's see...

DIANE

You're telling me there's a girl in
that book who'll go out with you on
two hours' notice?

SAM

A girl? The question is, who's
the lucky girl.

SAM FINDS A NAME.

SAM (CONT'D)

Christie Leveroni.

NORM

Christie Leveroni, come on down!
Lemme dial, Sammy. (DIALING) It's
been a long time since I've run my
fingers over a girl's digits.

SAM

Sure, Norm. (GIVES HIM BOOK) Gee,
I haven't seen Christie since
Woodstock.

DIANE

You were at Woodstock?

SAM

Yeah. So?

DIANE

I can't imagine you as a flower child.

SAM

A friend of mine talked me into
going. Said it'd be a good place
to pick up chicks.

DIANE

I should've known you wouldn't
have been there for the music.

SAM

There was music at Woodstock?

NORM

(EXCITED) It's ringing.

SAM TAKES THE PHONE.

SAM

(INTO PHONE) Hi, is Christie there?
... This is Sam Malone. Who's
this? ... Oh, Christie's father? Hi,
glad to meet you. How can I get
in touch with Christie? ... She's
entered a convent?

NORM AND CLIFF GROAN IN DISAPPOINTMENT.

DIANE

Looks like your idol has fallen,
boys.

SAM

So, what's the number over there?

FADE OUT.

MAIN TITLES

ACT ONE

A

FADE IN:

INT. BAR - A LITTLE LATER

COACH ENTERS. EVERYONE AD-LIBS GREETINGS.

COACH

(WORRIED) Sam, do I look okay to you?

SAM

Fine, Coach. Why?

COACH

I went to renew my driver's license today. They asked me if I wanted to donate my kidneys.

SAM

It's nothing personal. They do it to everyone.

COACH

(RELIEVED) Thank God. (BEAT) Wait a minute.

(MORE)

COACH (CONT'D)

What does the Registry of Motor
Vehicles want with all those kidneys?

NORM

They make jewelry out of 'em, Coach.

COACH

Oh.

SAM

Kidneys are a girl's best friend.

DIANE COMES UP TO THE BAR.

DIANE

Carla's late again.

SAM

Yeah. I wonder why.

DIANE

You know why. Sam, why aren't any
of us saying anything about her
problem?

COACH

I don't think we should be the ones
to bring it up.

SAM

You know Carla. She's very proud.
Maybe she wants to keep this one
under her hat.

CARLA ENTERS AND HANGS UP HER COAT. SHE'S ABOUT FIVE
MONTHS PREGNANT.

COACH

Besides, maybe it's not what we think
it is.

DIANE

What else could it be?

COACH

Gas.

CARLA GREETES EVERYONE WITH CONTROLLED NONCHALANCE.
THEY DO THE SAME. SHE IMMEDIATELY HEADS FOR THE
BATHROOM.

CARLA

I gotta change.

EVERYONE WATCHES SILENTLY.

DIANE

What are we afraid of? For a month
everyone has known that Carla is --
let me be the first to say it aloud --
pregnant.

COACH

It's out now, Sam.

DIANE

She's all alone in the world. She
needs to be offered some support.
She's probably waiting for one of us
to reach out. And you call yourselves
friends.

SAM

Why don't you talk to her?

DIANE

(BACKING DOWN) Well, I would, but --
Carla has never actually called me a
friend. Unless dufus is a term of
endearment.

NORM

Don't look at me. Vera and I don't
have any children and I don't know
anything about the subject.

COACH

Why don't you have any kids, Norm?

NORM

I can't.

COACH

Oh, that's too bad.

NORM

I look at Vera and I just can't.

CARLA RE-ENTERS. EVERYONE AVOIDS LOOKING AT HER.

SAM

(FROM THE BAR) Carla, we just want
you to know that if there's anything
we can do for you, please just ask,
okay?

CARLA

Well, since you brought it up --

SAM

Yes?

CARLA

I'm gonna need a couple of hours off
at the end of April.

SAM

Listen, Carla. You don't have to
talk about it if you don't want to,
but we're all your friends here and
we want to share this with you.

CARLA

Share it? You can have it. Okay,
okay. I guess it'd have to come out
eventually. I'm pregnant.

EVERYONE AD-LIBS SURPRISE.

DIANE

Carla, why didn't you tell us?

CARLA

I got a lot on my mind. I can't
remember everything.

SAM

Listen, Carla. I'll give you a little
bump in pay to help out.

CARLA

Thanks, Sam.

DIANE

she gets a raise for getting pregnant?
What do I have to do to get a raise
out of the boss?

NORM/CLIFF

Get a raise out of the boss.

NORM

Hey, congratulations, Carla. Unless
you didn't want another kid.

COACH

Of course she wanted it.

CARLA

Sure. What penniless, unmarried,
mother of four wouldn't?

COACH

See?

DIANE

So, who's the father?

CARLA

You're about to see for yourselves.
He's comin' in. I got lucky this
time. He's a nice, responsible guy
and he's gonna support the kid.

EVERYONE AD-LIBS EXCITEMENT AND CONGRATULATIONS.

NORM

So who is the guy?

MARSHALL LIPTON ENTERS, NERDY AS EVER. HE'S CARRYING
SEVERAL LARGE STUFFED TOY ANIMALS.

COACH

Hey, Marshall, you're just in time.
The father of Carla's child is gonna
be here any minute.

NORM

Marshall?

CLIFF

Carla made love to a Ph.D. from M.I.T.?

COACH

If you can't say it in front of me,
don't talk about it.

SAM

No, Coach. Marshall's the father of
Carla's child.

COACH

He is? I don't believe it. And I
believe everything.

CARLA

Marshall, what're all these toys
for? The rug rat's not due for
four months.

MARSHALL

I was walking by the toy store and
saw them. They seemed to call out
his or her name. So, how are you
feeling, Little Mother?

CARLA

I'll make a deal with you. You don't
call me Little Mother and I don't
put your tongue in the blender.

MARSHALL

Very well, Sweetums.

CARLA

I think I see another deal comin'.

SAM

Marshall, this is great news. We're really happy for both of you.

DIANE

Yes. Congratulations, Dad.

SAM

Hey, I think we should have something to celebrate. Drinks all around?

EVERYONE AD-LIBS AGREEMENT. SAM AND COACH PASS OUT DRINKS. CARLA STARTS TO TAKE ONE. MARSHALL STOPS HER.

MARSHALL

Yes, I'm rather happy myself. I've had very little experience with women. In fact, if you add Carla, it comes to an even one.

DIANE

Or some would say less.

NORM

Hey, Marshall. First time at bat, you hit one over the fence. Way to go!

COACH

Marshall, I didn't even know you and Carla were dating.

MARSHALL

Actually, Coach, we only dated the one time. But when you're virile to the max, that's all it takes.

DIANE

By the way, I recommend the Lamaze Method. I read up on it and it sounds wonderful.

CARLA

Forget it. I have my own method. Knock me out and wake me when it's potty trained.

NORM

Somebody make a toast.

DIANE

A toast to the baby. With Marshall as the father, it's sure to have brains. And with Carla as the mother, it's sure to have... need for them. What I mean to say is -- to the baby and it's luck having such wonderful parents.

THEY ALL DRINK.

MARSHALL

This is my finest hour. Carla, you've made my very dull existence exciting.

(MORE)

MARSHALL (CONT'D)

I want to do more than just support my child. I want to support you and all your children. Carla, I want to marry you.

CARLA

Marshall, are you serious?

MARSHALL

Yes. There's a serious side to me.

CARLA

Well, I... I don't know what to say.

EVERYBODY IN THE BAR

Yes!

CARLA

Yes, Marshall. I'll marry you.

MARSHALL

Joy.

A CHEER GOES UP FROM THE BAR. EVERYBODY GATHERS AROUND, CONGRATULATING THEM AGAIN.

CARLA

Would you all excuse me for a minute.

CARLA GOES INTO THE BACK ROOM.

DIANE

She's overcome with emotion. I think she needs her dufus.

DIANE EXITS INTO THE BACK.

CUT TO:

B

INT. BACK ROOM - MOMENTS LATER

CARLA HAS HER BACK TO US. HER SHOULDERS ARE HEAVING AND SHE IS MAKING GASPING NOISES.

DIANE

Oh, Carla. I've never seen you like this. Don't be ashamed. There are times in a woman's life when tears are the only way to express what's inside. Go ahead and cry.

CARLA TURNS AROUND. WE SEE THAT SHE IS LAUGHING.

DIANE (CONT'D)

On the other hand, what's so funny?

CARLA JUST LAUGHS. DIANE STARTS TO JOIN IN THE LAUGHTER A BIT.

DIANE (CONT'D)

What? What is it, Carla?

CARLA

You're not gonna believe this.

THEY LAUGH TOGETHER.

DIANE

Tell me, please.

CARLA

(PUTTING AN ARM AROUND DIANE'S
SHOULDER) I lied. He's not really
the father.

DIANE

(LAUGHING) He's not really the father?
(IN A MURDEROUS RAGE) He's not really
the father?!

DIANE STARTS TO STRANGLE CARLA.

FADE OUT.

END OF ACT ONE

ACT TWOC

FADE IN:

INT. POOL ROOM - CONTINUOUS

DIANE REGAINS HER COMPOSURE. CARLA IS PANTING AND RUBBING HER NECK.

CARLA

Good move Spindle Shanks, but you should have followed it with an eye gouge.

DIANE

Carla, how could you?

CARLA

The whole thing was a dumb mistake. It probably wouldn't have even happened if it wasn't raining.

DIANE

Don't get existential with me, Honey. You're out of your league.

CARLA

Why don't you sit down and let me talk for a change. (TAKING A BREATH) I had had a really rotten day. I got stiffed twice. Sam bawled me out for something. You were here. I got soaked on the way home. By the time I got the kids locked in their rooms I had really had it. I sat down at the kitchen table with a bottle of chianti and I just started thinking how rotten my whole life was, when I saw his face through the fog in the door window.

DIANE

Who?

CARLA

Nick, my ex-husband. Besides everything else, it was our anniversary. He said he just wanted to say hello. I knew he didn't come out in the rain just for hello, but I was so down I figured we could talk for a while. We were drinking, remembering the couple of good times we had.

(MORE)

CARLA (CONT'D)

It was the first laugh I had all day.
He was wearing his black fishnet
T-shirt. I could see his panther
tattoo through the holes. No woman
could resist. And with the wine and
everything, I just got carried away.

DIANE

Carla, this is the man you once
described as a walking slop jar.

CARLA

Sure, Nick's disgusting. But he
knows this spot on your earlobe.
One nibble and you're a heaving
mound of flesh.

DIANE

I find that hard to believe.

CARLA

Oh yeah?

CARLA STARTS NIBBLING DIANE'S EAR.

DIANE

Is his number in the book?

CLIFF ENTERS IN THE MIDST OF THIS AND FREEZES IN THE
DOORWAY.

CLIFF

Wow!

CARLA STOPS.

DIANE

Cliff. This isn't...

CLIFF

It's okay. I'm an eighties guy.

I've seen all the right movies.

(STARTS TO LEAVE)

DIANE GOES AFTER HIM AND GRABS HIM.

DIANE

Carla and I were testing a fascinating
scientific hypothesis.

CLIFF

Oh, yeah?

DIANE

Yes, there's a spot on the earlobe
that turns you to mush when nibbled.

CLIFF

I like science.

DIANE

Show him, Carla.

CARLA PUSHES CLIFF DOWN TO HER LEVEL AND NIBBLES.

DIANE (CONT'D)

Unbelievable, huh?

CLIFF

(AFTER A BEAT) I don't feel anything.

CARLA

Sometimes there's a delayed reaction.

CLIFF

Maybe if you both got on there...

CARLA

Take a walk, Cliff.

CLIFF

Okay. But if it makes you feel any better, a lot of people consider Gertrude Stein one hell of a poet.

HE EXITS.

DIANE

So you were seeing Marshall, and you let him take the responsibility. Carla, that's despicable.

CARLA

(SHAKES HER HEAD) I went up there and purposely seduced him 'cause he was an easy mark.

DIANE

I was wrong. Depraved.

CARLA

(LOSING HER TEMPER) Hey look, Diane. You can talk, but I got four kids and I'm raising them alone and it's been damned hard. I can't take it anymore. Somebody's gonna help me ease my load a little bit this time, and I don't care what I have to do to get it.

DIANE

Carla. It's wrong.

CARLA

It's not. Everybody's happy.

DIANE

But it's wrong. You're lying.

CARLA

I don't care. And I don't care
what you think.

NORM ENTERS.

NORM

What did you do to Cliff back here?

CARLA

What's the matter?

NORM

We just had to pull him off the
wooden Indian.

CARLA LOOKS AT DIANE AS IF TO SAY "WHAT DID I TELL YOU."

CUT TO:

D

INT. BAR - CONTINUOUS ACTION

CARLA, DIANE, AND NORM ENTER FROM THE BACK. CLIFF IS SEATED AT THE BAR, COLLAR UNDONE. COACH IS FANNING HIM WITH A TOWEL. CLIFF IS DRINKING ICE WATER.

CLIFF

Is that you, Coach?

DIANE IS RAILING AT CARLA. CARLA IS TRYING TO BRUSH HER OFF.

SAM

Oh, here's two waitress types.

Could you girls use a job?

CARLA

Sorry, Sam. We had something important to talk about.

DIANE

(TO CARLA) Do you know the story of "The Tell-Tale Heart?"

CARLA

Take a leap, Whitey.

CARLA PICKS UP A TRAY OF DRINKS AND MOVES TO A TABLE WITH DIANE STILL ON HER. THERE IS A COUPLE AT THE TABLE.

DIANE

I'm going to tell it to you.

CARLA STARTS SERVING THE DRINKS TO A TABLE. THE CUSTOMERS AT THE TABLE ARE DRAWN IN BY DIANE'S STORY. THEY AND CARLA LISTEN INTENTLY.

DIANE (CONT'D)

A young man killed an old man. While carrying out the crime, he heard his victim's heart beating in fright. Ba-boom. He was relieved when the man was dead and the awful sound stopped. Then he dismembered his victim and buried him under the floorboards. Soon he began to hear a sound through the floor. Ba-boom. Ba-boom. Till he couldn't stand it anymore. Surely everyone could hear. Eventually, guilt drove him totally insane. Carla, you can never escape your conscience. Ba-boom. Ba-boom.

THE WOMAN AT THE TABLE TURNS TO HER MALE COMPANION.

WOMAN

Okay, okay! Tom, I've been cheating on you! You're a wonderful man and I don't deserve you. (TO DIANE)
I'm sorry!

SHE EXITS.

MAN

Whatever happened to strolling
violinists?

DIANE

Ba-boom, Carla. Ba-boom. Is this
having any effect on you?

CARLA

None at all.

SAM

(TO DIANE) Maybe you need bigger
ba-booms.

DIANE

(BIGGER) Ba-boom. Ba-boom.

CARLA

Diane, leave me alone. (GOES TO
THE BAR)

SHE GOES TO MARSHALL AND PUTS HER ARMS AROUND HIM.

CARLA (CONT'D)

How's it goin', Dad?

MARSHALL

I think I am approaching a state of
euphoria.

SAM

How're things at M.I.T., Marshall?

MARSHALL

Okay, Sam. Very interesting crop
of new students this term.

(MORE)

MARSHALL (CONT'D)

In fact, I have a seven year old
boy in one of my classes.

SAM

Ooh, must be a brilliant kid.

MARSHALL

The best little mathematician to
ever wear training pants.

DIANE COMES UP BEHIND CARLA.

DIANE

(IN CARLA'S EAR) Ba-boom.

Ba-boom. (MOVES OFF)

CARLA LOOKS AT DIANE SPITEFULLY.

MARSHALL

What do you think we should name
the child, Carla?

CARLA

We got time for names.

COACH

The biggest argument my wife and I
ever had was over what to name our
daughter. Her mother wanted Lisa,
but I preferred the original name.

SAM

What was her original name?

COACH

Baby Girl Pantusso.

DIANE

(PASSING BY) Ba-boom. Ba-boom.

CARLA GROWLS.

MARSHALL

(TO CARLA) You know, Carla, I've been thinking. I'm going to see my attorney tomorrow and have a new will drawn up and you and all my children will be named my beneficiaries.

CARLA

Marshall, that's the sweetest thing anybody's ever done for... Diane, would you stop with the stupid ba-boom?

SAM

Carla, Diane's in the back room.

CARLA WHEELS AROUND TO SEE THAT DIANE IS NOWHERE NEAR HER. WITH A LOOK OF TERROR SHE GRABS MARSHALL AND PULLS HIM TOWARD SAM'S OFFICE.

CARLA

Come on. We gotta talk.

DIANE ENTERS FROM THE BACK.

CARLA (CONT'D)

(TO DIANE) You win.

CARLA AND MARSHALL EXIT INTO SAM'S OFFICE.

SAM

(TO DIANE) Where are they going?

DIANE

Oh Sam, it's terrible. She lied to him. The real father is her ex-husband.

SAM

I don't understand this. Her ex-husband is an insensitive macho pig with one thing on his mind.

DIANE

Well, some women are attracted to that.

SAM

Name one.

DIANE

(PICKING UP HIS BLACK BOOK AND READING) Arlene Abrams, Angela Bennett...

AS DIANE GOES ON, WE:

CUT TO:

E

INT. SAM'S OFFICE

MARSHALL

Carla, why?

CARLA

It doesn't matter now. All I can say is, whatever you do, I don't blame you. But remember, I'm pregnant.

MARSHALL

Carla, the idea of having a child made me so happy.

MARSHALL SITS DOWN AND BURIES HIS FACE IN HIS HANDS.

CARLA

Marshall, you're taking this so hard.

MARSHALL

Oh, sure. You think I have no feelings just because I have an I.Q. of 193.

CARLA

Wow. My ex-husband couldn't count
to 193.

MARSHALL STANDS.

MARSHALL

I'm going to leave you now, Carla.

MARSHALL EXITS. CARLA SINKS DOWN ON THE COUCH. AFTER
A BEAT, SAM ENTERS, PULLING MARSHALL WITH HIM.

SAM

Look, Diane told me what's going
on between you two and I can't let
it happen.

MARSHALL

She deceived me, Sam.

SAM

I know. I understand how you feel,
but before you walk out of here,
look at me.

MARSHALL

You, Sam?

SAM

Marshall, you have a chance to have
what I don't. The warmth and love
of a family. You want to wind up
like me? A lonely, rootless guy
with no place to go nights. Nobody
to go home to.

(MORE)

SAM (CONT'D)

I tell you my life is empty...

THE PHONE RINGS.

SAM (CONT'D)

Excuse me. (PICKS UP PHONE) Hello.

...Monica. How was the photo session?

...Oh, you must have been freezing...

This weekend? Well, I'm taking the boat out. How about if I come over

tonight and we'll talk. But I got to be out of there by ten, I've got

another date. (HANGS UP, TURNS

AROUND, TO MARSHALL) Now what was I saying?

MARSHALL

I forget. What was she wearing during the photo session? And what magazine do I buy?

SAM

Marshall, look. I date women but it's all one night stands. You've got a chance at something better.

Besides, you should be honored.

Carla picked you to be the father of her child.

MARSHALL

Sure. Because I'm easy prey.

SAM

Not because you're easy prey,
because you're the most positive
image she could come up with for
a father.

CARLA

That's right, Marshall.

MARSHALL

Well I still would love to have
a child. And I want a family.
Carla, let's get married anyway.

CARLA

Well this is a little sudden.

MARSHALL

I mean it, Carla. I want to be
the father of your child.

CARLA

Oh Marshall...

SHE TURNS AWAY FROM HIM AND HER SHOULDERS START TO
HEAVE AGAIN, AND WE HEAR THE SAME GASPING SOUNDS.

MARSHALL

Oh Carla, you're crying tears of joy.

CARLA NODS AND MAKES AN "OKAY" GESTURE. AS SAM AND
MARSHALL EXCHANGE A SYMPATHETIC LOOK, WE:

DISSOLVE TO:

G

INT. BAR - TWO WEEKS LATER

WE ARE IN THE MIDST OF MARSHALL'S AND CARLA'S NUPTIALS. THE GANG IS THERE, AS ARE VARIOUS CUSTOMERS. A JUSTICE OF THE PEACE IS OFFICIATING.

JUSTICE

You may place the rings on each other's fingers.

THEY DO SO.

JUSTICE (CONT'D)

Marshall and Carla have prepared their own vows.

CARLA

Marshall, I want you to know you've made me the happiest pregnant waitress in the joint... (LOOKS AT DIANE) ... to my knowledge. I'm really gonna try to make this work between us, Marshall. Thanks for marrying me... and, uh... That's it.

MARSHALL

Now it's my turn.

CARLA

(EXPLAINING TO THE JUSTICE) I had
nothing to do with this.

JUSTICE

Go ahead.

MARSHALL

(SINGING) "Having my baby, what a
lovely way of saying how much you
love me. Having my baby, what a
lovely way of saying what you're
thinking of me." Everybody!

EVERYONE LOOKS AT LITTLE CARDS AND SINGS.

EVERYONE

"You're a woman in love and I love
what's goin' through you..."

CARLA

Wait a minute, everybody. Stop the
music. This isn't right.

NORM

You're right. I was in the wrong
key.

CARLA

No. I can't go through with it.

MARSHALL

What's wrong, dear?

CARLA

Marshall, I can't let you do this.
I don't want you to marry me 'cause
you think you should, or 'cause you
feel sorry for me. I've been raising
four kids with nothin' and I can raise
another one with nothin'. Thanks
anyway.

MARSHALL

But Carla, you're forgetting one
something.

CARLA

What?

MARSHALL

I love you.

CARLA

Get outta here.

MARSHALL

No, really. I do.

CARLA

Now's a fine time to tell me.

MARSHALL

I mean it. I really love you.

CARLA

Marshall, there are people listening.

MARSHALL

What's the matter? Didn't anyone
ever say that to you before?

CARLA

Yeah, but no one ever meant it before.

MARSHALL

So, what do you say, Carla? Will
you marry me?

CARLA TAKES A LONG TIME TO THINK ABOUT IT. EVERYONE
LEANS FORWARD. THEN FINALLY:

CARLA

(SHRUGGING) "I'm a woman in love
and I love what it's doing to me."

MARSHALL

Just the girls.

GIRLS

"I'm a woman in love and I love
what it's doin' to me."

EVERYONE

"You're having my baby, what a
lovely way of..."

THE SONG GOES ON, BUT WE LUCKILY...

FADE OUT.

END OF ACT TWO