CHEERS

"Now Pitching: Sam Malone"

#60591-016

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Return to Script Department
PARAMOUNT PICTURES CORPORATION
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FINAL DRAFT
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CHEERS
"Now Pitching: Sam Malone"

CAST

SAM MALONE........................................... TEE DANSION
DIANE CHAMBERS..................................... SHELLEY LONG
COACH ERNIE PANTUSSO.............................. NICK COLASANTO
CARLA TORTELLI..................................... RHEA PERLMAN
CLIFF.................................................. JOHN RATZENBERGER
NORM................................................... GEORGE WENDT
LANA MARSHALL...................................... BARBARA BABCOCK
TIBOR SVEKTIVOC..................................... RICK HILL
PAUL................................................... PAUL VAUGHN
LUIS TIANT........................................... HIMSELF
DIRECTOR.............................................

SETS

INT. BAR

INT. SAM'S OFFICE
FADE IN:

INT. BAR – CLOSING TIME

SAM AND COACH ARE CLOSING UP. AS THEY HEAD FOR THE DOOR, COACH STOPS AND LOOKS AROUND.

COACH

Y'know Sam, this is my favorite time of day.

SAM

Closing time, Coach?

COACH

No, 1:37. Something about it, I don't know...

SAM

Yeah, it's nice. Everybody's probably got their favorite 1:37 story.
COACH
Yeah. What time of day do you
like, Sam?

SAM
Gee, I don't know... 8:15's
nice.

COACH
I used to like 9:15, but I kinda
outgrew it.

AS THEY TALK, SAM TURNS OUT THE LIGHTS. THEY GO OUT THE DOOR,
UP THE STEPS AND DISAPPEAR. AFTER A BEAT NORM COMES RUSHING
OUT OF THE BATHROOM.

NORM
Wait a minute, I...

HE STOPS. A THOUGHT OCCURS TO HIM. HE LOOKS AROUND, GOES
OVER AND TURNS ON THE TV.

NORM (CONT'D)
A man needs some time alone.

FADE OUT:

MAIN TITLES
FADE IN:

INT. BAR - EVENING

IT'S A FAIRLY CROWDED HAPPY HOUR. EVERYONE IS PRESENT.
NORM ENTERS.

NORM

Evening, everyone.

EVERYONE

Norm!

DIANE

Norman.

COACH

Beer, Norm?

NORM

Nah, I'd probably only drink it.

SAM

What have you been up to, Norm?
NORM
(TAKING BEER) Just came from a
late lunch at the Copley Plaza.

CLIFF
Norm, you had lunch at the Copley?

NORM
Took a prospective employer there.
Kinda courting him.

COACH
What did you have?

NORM
Rack of lamb for two. I don't
remember what he had. By the way,
Teddy Kennedy was there.

CARLA
Wow, really Normie?

DIANE
I still say Kennedy will be president
some day. Maybe even this next
time. You know how politicians are.

THE BAR PATRONS AD-LIB THEIR RESPONSES TO THIS STATEMENT,
SEEMINGLY EVENLY DIVIDED.

CLIFF
I don't think so, Diane.

COACH
Hold it, everybody. Cliff theory.
CLIFF
I heard a theory the other day that
if you go back through history
taking every president, the numerical
value of the letters in his name
was evenly divisible into the year
in which he was elected.

COACH
Who'll win then, Cliff? Reagan
again?

NORM
Mondale?

CLIFF
I don't think so. I figured it out,
and by my calculations our next
president has to be named Degoberto
Yellnick McWawa.

SAM
That's crazy.

COACH
Hey, four years ago who'd heard of
Ronald Reagan?

SAM
(TO NORM) So, what was Kennedy doing
at the Copley?

NORM
He was having lunch. I got his
autograph. (MORE)
NORM (CONT'D)
Followed him into the men's room to get it.

PAUL
You followed Kennedy into the men's room?

NORM
I didn't want to interrupt him while he was eating.

A DARK, GOOD-LOOKING YOUNG MAN NAMED TIBOR SVETKOVIC AND A FAIRLY ATTRACTIVE, WELL-DRESSED WOMAN IN HER FORTIES, LANA MARSHALL, ENTER THE BAR TOGETHER FROM MELVILLE'S. NORM SPOTS THEM AS THEY TAKE A TABLE.

NORM (CONT'D)
Holy cats, isn't that Tibor Svetkovic?

CARLA
Svetkovic? Where? Where?

CLIFF
Yeah, that's Svetkovic.

DIANE
Based on the fact that the man has a long name and you can all pronounce it, he must be an athlete.

(TO CLIFF) Or will he be president in 1990?

CLIFF
That man was Czechoslovakia's greatest hockey player. He defected to play in the NHL.
SAM

Yeah, it's an incredible story. He dressed up like a woman, hid in a hay wagon, crawled on his belly under barbed wire, swam across a couple of rivers and stowed away on a tramp steamer to get here.

DIANE

That's amazing.

CARLA

The very next week the rest of his team came over on the Concorde. That's what he gets for not reading the schedule.

CLIFF

Nobody said he was a smart hockey player.

NORM

Is this my day? First Teddy Kennedy and now Tibor Svetkovic. Boy, I wouldn't trade my life with anybody.

CARLA APPROACHES TIBOR AND LANA.

CARLA

Hey Tibor, I know you're a terrific player, but I gotta speak my mind here. You Europeans are ruining hockey. All you know how to do is skate around and score.

(MORE)
CARLA (CONT'D)

No hitting, no checking, nothin'.
People don't pay to see finesse.

TIBOR

Your problem may be too much caffeine.

CARLA

What?

LANA

He doesn't speak much English. He's learning the language from television.

CARLA

(TO TIBOR) I'll make it easy for you to understand. (POINTING AT TIBOR) You, Tibor, skate too much.

(PANTOMIMES SKATING) I want more... (PUNCHES HIM IN THE STOMACH)

TIBOR

There's always room for Jello.

CARLA

He's not a real good conversationalist, is he?

LANA

I don't know, we never get around to talking.

SAM COMES OVER TO THE TABLE.

SAM

Hi, Tibor. I'm Sam Malone.
TIBOR
When you get this close your teeth
have to be their whitest. But
first, this message. Meet Lana.

SAM
I'd be delighted.

LANA
I'm Tibor's commercial agent.

SAM
I'm Sam Malone. I'm the boss here.

LANA
You're the boss? You gonna tell me
what to do?

SAM
Looks like you might know what to do.

LANA
Well, I know what I'd like to do.

SAM
I like a woman who knows what she
likes to do and likes what she does.

DIANE
The mating ritual of the horny-
breasted lounge lizard.

SAM
Let me take care of you two. Beer,
Tibor?

TIBOR
Parkay.
SAM

What about you, Lana? What can I bring you?

LANA

What's your specialty?

SAM

I do everything pretty much the same -- great.

LANA

Then why don't you surprise me.

SAM

My pleasure.

LANA

Mine too, I hope.

SAM

I always satisfy my customers.

TIBOR

And surprisingly affordable.

SAM

I'll be right back.

LANA

Don't worry, I'll be here.

SAM

I hope you're here for me to...

DIANE STEPS BETWEEN THEM.

DIANE

Yes, you'll be here. He'll be back.

It'll be a surprise.

(MORE)
DIANE (CONT'D)

It'll be a pleasure. Now stop.

SHE WALKS AWAY SHAKING HER HEAD. SAM GOES BACK TO THE BAR TO THE COACH.

SAM

(PUZZLED) What got into her?

CARLA

(TO LANA) You get jobs for athletes to be in commercials, huh?

LANA

Yes, as a matter of fact I specialize in male athletes.

CARLA

Don't you know who you were just talking to? That's Sam Malone.

TIBOR

Cute guy, too bad he has dandruff.

CARLA

He used to play with the Red Sox.

LANA

(LOOKING AT SAM WITH RENEWED INTEREST) Really. Who does he play with now?

CARLA

I'm telling you, Sam'd be great. He could sell anything. Couldn't he sell you anything?
LANA

I've bought everything so far.

CARLA GOES AWAY TO WAIT ON A TABLE. LANA STUDIES SAM. DIANE IS PASSING BY THE TABLE. LANA STOPS HER.

LANA (CONT'D)

(TO DIANE) Excuse me. Could I ask you something about your boss here?

DIANE

You mean the king of the single entendre?

LANA

Tell me, does he have a wife, or worse, someone he cares about?

DIANE

He's available and he's really very sweet. And I still maintain he's innocent of that strangler business.

DIANE MOVES OFF.

LANA

Tibor, it's time for you to get to the Garden.

TIBOR

(LOOKING AT WATCH) Oh-oh. (GETS UP) Later... (POINTING AT HIMSELF) You'll own a piece of the rock.

LANA

No, I think I'm going to be busy tonight, Tibor.
TIBOR

Sorry, Charlie. (GOES TO DOOR)

Goodbye, goodbye. And now we conclude
another day of programming.

HE EXITS SINGING "AMERICA THE BEAUTIFUL." LANA GOES
OVER TO THE BAR.

LANA

(TO SAM) I understand you were an
athlete. Sorry, I don't remember
you.

SAM

I was a relief pitcher before they
became famous. Missed it by a year.
If I was playing today I'd be in
"Sports Illustrated" in my jockey shorts... instead of reading it in
my jockey shorts.

LANA

A sense of humor and terribly good
looking. I'm sorry I missed you.

SAM

(TOO NONCHALANT) Yeah... I guess
those are the breaks.

LANA

Tell me, have you done any acting?

SAM

Yeah, I had the lead in a play in
school.

(MORE)
SAM (CONT'D)
The one about the evil woman who
keeps pushing her husband into
getting rid of people so he can
have more and more power.

LANA
You mean "MacBeth?"

SAM
No, "How Boots Fooled the King."
Is that what "MacBeth's" about?

DIANE
(IN PASSING, TO LANA) Tibor's
looking better, isn't he?

SAM
Diane, we're talking here.

DIANE
She's talking. You're killing time
between thoughts. (WALKS AWAY)

LANA
Sam, I've been thinking... You
might do very well in commercials.

SAM
Me? You're kidding.

LANA
No, you have a very sexy, playful
quality I'm sure would come across
on camera.
SAM
Wait a minute. I haven't played
baseball in a while. I'm not exactly
a household word.

LANA
Leave it to me. Non-star athletes
are in vogue. They come across as
regular people. Advertisers think
they sell trustworthy. What do you
say, Sam?

SAM
I'll have to think it over.

COACH
(COMING OVER) Aw, do it, Sam. You'd
be a natural. You're tall, you're
handsome, you got a great smile.
Show her your smile.

SAM SMILES.

COACH (CONT'D)
I'll be darned. Who was I thinking
of?

NORM
Sammy, go for it. You could be a
star.

SAM
Y'know, I gotta admit all these years
I've been watching these commercials,
I always thought I might be pretty good at it.
LANA
Wonderful. I'm staying at the Ritz.
Why don't we meet there tonight and
work out the details.

SAM
I'm working till two.

LANA
All the better.

DIANE CLEAR HER THROAT.

LANA (CONT'D)
(TURNING TO DIANE) Why, all the
people in this bar and no one
introduced us.

DIANE
No, they didn't.

LANA
I'd like to thank each and every
one of them.

LANA EXITS.

SAM
Who'd've thought I'd be doing a
commercial?

COACH
Stu Willoughby.

SAM
Who's Stu Willoughby?
COACH

That's the guy with the great smile.

CUT TO:
INT. A BAR - SEVERAL WEEKS LATER

WE'RE WATCHING AN ACTUAL BEER COMMERCIAL. IT'S A SIMILAR SETTING TO THOSE SEEN IN REAL-LIFE COMMERCIALS.
LUIS TIANT SITS IN A CHAIR SMOKING A BIG CIGAR AND ENJOYING A SODA. LUIS' NAME IS SUPERED UP ON THE SCREEN.

LUIS

(TO CAMERA) After a game I like
to sit back, light up a cigar, and
enjoy a Fields Lite Beer.

SAM WALKS UP BEHIND LUIS, HIS NAME IS SUPERED UP.
"'MAYDAY' MALONE, EX-RED SOX RELIEF PITCHER."

SAM

Hey, Luis.

LUIS

Hey, Sam.

SAM TALKS WITH SOME GUYS IN THE BACKGROUND.

LUIS (CONT'D)

When you get to be my age (LOOKS AROUND) ...thirty, you don't want to get filled.

(MORE)
LUIS (CONT'D)

That's why I drink Fields Beer. It's refreshing, it's satisfying, and you don't feel full with Fields, you just feel fine.

LUIS HAS TROUBLE WITH THE LAST SENTENCE AND TRIES IT A COUPLE OF WAYS UNTIL THE DIRECTOR STEPS INTO THE FRAME.

DIRECTOR

Sorry, Luis. I don't think you got it. I'm gonna have to pull you.

LUIS

Aw, Skipper, don't do that. I can finish.

DIRECTOR

Sorry, Big Guy.

THE DIRECTOR MOTIONS FOR SAM, WHO GIVES LUIS A PAT ON THE RUMP AND TAKES HIS SEAT.

DIRECTOR (CONT'D)

Go get 'em, Mayday.

SAM ADJUSTS HIMSELF, THEN GOES.

SAM

Fields. It's refreshing, it's satisfying, and you don't feel full with Fields. You just feel fine.

THE CROWD IN THE SHOT APPLAUDS, SAM, WHO GIVES THEM FIVE ALL AROUND.

SAM (CONT'D)

(TO THE CAMERA) Another save.

WE PULL BACK AND WE'RE INSIDE CHEERS.
INT. BAR - CONTINUOUS

THE REGULARS ARE ALL APPLAUDING SAM AND THE COMMERCIAL. SAM ACCEPTS THEIR APPLAUSE WITH LESS THAN TOTAL ENTHUSIASM.

CARLA
Sam, you were great.

NORM
Coach, pour me a Fields. Normally I wouldn't use it to shampoo my dog, but Sammy just sold me one.

COACH
Sam, you could sell me ice cubes in the summer.

CLIFF
The thematic integrity was unparalleled. Clearly we've just witnessed a great allegory on the nature of man. One must go back to the Rice Krispie commercials of the early fifties to find imagery as intense.

DIANE
Cliff, you've been reading "Film Quarterly" again, haven't you?

CLIFF
It passes the time between "Playboys."

CARLA
Hey Sam, you're in show biz now.
COACH
Yeah, what's Elizabeth Taylor really like?

NORM
Come on, Sammy, let's have a speech from the actor here.

COACH
Yeah, how'd it feel to see yourself up there, Sammy?

EVERYBODY LEANS FORWARD WAITING FOR SAM'S REACTION.

SAM
(NOT BUBBLY) It was nice. Really nice.

CLIFF
I was afraid of this. We're gonna have to sedate the man, he's hysterical.

COACH
What's the matter, Sam? I thought you'd be real excited.

SAM
I am excited. But it's only a local commercial.

CARLA
Yeah, but I'll bet you'll be doing national commercials soon.

SAM
(STILL UNENTHUSIASTIC) Yeah, maybe next week.

(MORE)
SAM (CONT'D)
I got some airline thing they're talking about.

MORM
Isn't that good money, Sam?

SAM
(FLAT) Thousands.

COACH
Gee, that's a shame. (GIVES SAM A CONSOILING PAT ON THE BACK)

CLIFF
(TO NORM) Oh I get it. He's trying to act like he's not excited.

NORM
Who do you think you're fooling, Sammy, trying to be so blase?

CARLA
Deep deep down he's higher than a kite.

THEY ALL WALK AWAY LEAVING SAM AND DIANE RELATIVELY ALONE.

DIANE
Sam, listen, if there's something you want to talk about... get off your chest...

SAM
There's nothing I want to talk about. Why don't you wait on some tables.
DIANE

Fine.

SHE STARTS TO GO.

CLIFF

Hey Sammy, how much makeup did you wear for that thing?

SAM

(LOSING HIS TEMPER) Hey look, I’m trying to tend bar. Okay?

COACH

(TO CLIFF) Some guys are sensitive about their makeup.

DIANE

Sam, let’s talk.

SAM

Diane, I’m busy.

DIANE

Sam, it’s important. Come into the office, now.

SHE EXITS INTO THE OFFICE. SAM RELUCTANTLY FOLLOWS HER.

CARLA

Oh—oh. Sammy’s in trouble with Miss Chambers again.

THE REGULARS START TO CHANT LIKE SCHOOL KIDS.
ALL
Sammy's in trouble with Miss Chambers.
Sammy's in trouble with Miss Chambers.

FADE OUT.

END OF ACT ONE
FADE IN:

INT. SAM'S OFFICE - CONTINUOUS

SAM AND DIANE ENTER.

SAM

What what what?

DIANE

Sam, I know men and I know you. You are so afraid of being vulnerable, of sharing how you really feel. Somehow your culture has taught you to maintain that masculine silent strength. And I think, you in particular, Sam, have a real problem with...

SAM

(BREAKING DOWN) I'm miserable and I'm confused. This should be the happiest moment of my life and it's not and I don't know why.
DIANE
Sam, please, no one likes a whiner.

SAM
I'm sorry I said anything.

DIANE
No. Tell me about this. It'll do you good.

SAM
I don't know what to talk about.

DIANE
Well, let's look the situation over and see what we can see. Could it be that you think you were bad in the commercial?

SAM
No, I thought I was good.

DIANE
Really? (SHAKES HER HEAD) Well, then let's go on. Could it be about the money, the auditions, your agent...

SAM GROANS.

DIANE (CONT'D)
We may be on to something.

SAM
Look, I might as well just come out and say it. Diane, crazy as it may seem, Lana and I are sleeping together.
DIANE
Give me a tenth of a second to catch my breath.

SAM
You're not surprised?

DIANE
Sam, I think anyone who saw that commercial can guess you're sleeping with somebody. (OFF HIS REACTION) Okay, Sam, I'm sorry. You and Lana are sleeping together. Are you enjoying this carnal cavorting?

SAM
Well, that all depends.

DIANE
On what?

SAM
On what the hell that means.

DIANE
It means are you enjoying making love?

SAM
You're asking me? Sam Malone? Ask a bird, does it like to fly... ask a fish, does it like to swim...
DIANE
I asked you if you're enjoying this.

SAM
Not that much.

DIANE
(NODDING) Why is that?

SAM
Well, it was great at first. She's an attractive lady, she can be a lot of fun. For a while there I thought we had something special, something really long-lasting. Then the second night I wasn't so sure. Y'see, Diane, Lana's a very strong-minded woman. She likes to be in control. This woman has to decide when. This woman has to decide where. She has to decide everything. No... there's one thing she lets me decide.

DIANE
What's that?

SAM
Where to go to get her lunch.

DIANE
Have you ever thought of... dare I say it... stopping?
SAM
Well, it's... crossed my mind.

DIANE
No need to pack a lunch for that trip.

SAM
Diane.

DIANE
I'm sorry. Sam, you're afraid she'll stop getting you jobs if you stop, right?

SAM
Diane, when you're a major league baseball player you get used to attention. Since I stopped playing there's been a little something missing in my life. I was thinking these commercials might be a way to get it back.

DIANE
So you want to do these commercials to make yourself happy?

SAM
Yes.

DIANE
But you're miserable.
SAM
No plan is perfect.

DIANE
Sam, do you want my opinion?

SAM
I may regret this, but yes.

DIANE
Is it worth throwing away your self-respect, your pride and your masculinity so that one day all of America can watch you shave one side of your face with a playing card?

COACH ENTERS.

COACH
Sam, I'm here.

SAM
Wait a minute, Coach. (TO DIANE)
We go through this every time.
Coach, who said, "Tell Sam I'm here"?

COACH
Lana.

SAM
Thank you, Coach.

COACH
Any time.

COACH EXITS, WHISTLING.
DIANE

I have a sneaking hunch if you go out there and tell her you're through you'll feel ten feet tall.

SAM

What if I do one more commercial first and feel seven-five?

SHE POINTS AT THE DOOR. HE NODS.

CUT TO:
INT. BAR - CONTINUOUS

LANA IS TALKING WITH CARLA. DURING THE COURSE OF THEIR CONVERSATION SAM AND DIANE RE-ENTER.

CARLA

So tell me somethin', Red.

(LOWERING HER VOICE) Are professional athletes better in the sack than ordinary men?

LANA

I've had no experience with ordinary men.

CARLA

Me either, but I'm hoping to work my way up to one.
LANA
Believe me. Athletes take their pants off one leg at a time, just like anybody else.

CARLA
They take off their pants?

CARLA MOVES OFF AND SAM APPROACHES LANA.

SAM
Hi, Lana. I'm glad you're here, I've got something important to tell you.

LANA
Hi, Sam. What do you think of your commercial?

SAM
Hey, it was fine. Listen, Lana, I've been doing some thinking...

LANA
I thought you were wonderful. I've had a lot of calls about you.

SAM
Calls?

LANA
Yes. A lot of people saw you, and they liked what they saw.
SAM
Well, I can do even better. I was a little nervous. But what I want to talk to you about...

LANA
Sam, what this is all leading up to is some wonderful news. One of the calls I got was an offer for you. It's a national commercial. It's big money. They want to fly you to Hawaii. You're doing the commercial with the Osmonds.

SAM
The Osmonds? The whole family?

LANA
That's right.

SAM
Even little Jimmy?

LANA
We're hoping. Now come on, we have a lot to do to get ready.

SAM
Okay.

DIANE
Oh, Sam... Aren't you forgetting something?
SAM
No, no. I can buy a bathing suit
when I get to Hawaii.

DIANE
Sam...

SAM
Oh, yeah. Lana, we really have to
talk.

LANA
Sam, can't it wait? We need to
get some new pictures taken, and we
should stop off and get you a new
sport coat. And then afterwards we
can stop at my hotel for a bite...
and a nibble... and a scratch.

SAM
Oh, Lana, about that. Maybe we've
been nibbling a little too much.

LANA
Impossible.

SAM
I'm a little tired today. I've
been working late all week.

LANA
How about if I stayed over another
night?
SAM

Same thing.

LANA

(RE: DIANE) This wouldn't have anything to do with you and the blonde stick, would it?

SAM

Diane? No, no, that's strictly a business relationship.

LANA

I think I see what you're saying here, Sam. You want to... limit our involvement.

SAM

I'd like our relationship from now on to be just business. I just don't feel right about it.

LANA

I see.

SAM

But that doesn't mean you can't be my agent.
LANA
I don't think so, Sam. I know from past experience, once you've had an intimate relationship with someone it's impossible to work together as mere business associates.

SAM
So you're telling me you're dumping me.

LANA
No, I'm just saying that I think it's time I looked for a new face.

NORM
(PASSING BY) My face is new.

LANA
Good. You still have time to return it.

NORM
(TO SAM) She's good.

SAM
I hope you don't have a lot of trouble finding somebody to replace me in the Hawaii commercial.

LANA
If it takes me longer than a half hour, I'll quit.
SAM
(TO NORM) She is good.

SAM EXITS INTO HIS OFFICE.

LANA STARTS TO COLLECT HER THINGS.

DIANE

May I ask you something?

LANA

You want to know how he was?

DIANE

What? Do you think I want to stand here and listen to you tell me Sam was great, or good, or fair? ... or poor?

LANA

What do you want?

DIANE

I want to know how you can live with yourself.

LANA

I can't. That's why I like having young jocks around. I've always been crazy about athletes. They have an electricity about them. Sometimes when I'm with one I swear I can actually hear the crowd cheering.

(MORE)
LANA (CONT'D)

So if I have to act foolish and
scheme a little to get their
attention, then I do.

DIANE

Well, I hope I'm never in a
situation where I have to use
people like that.

LANA

While you're at it, hope you don't
get older.

LANA EXITS. DIANE STANDS THERE FOR A MOMENT LOOKING AFTER
HER. THEN SHE TURNS TO NORM.

DIANE

Good? She's great.

SAM ENTERS.

SAM

(LOOKING AROUND) Did the She Creature
leave yet?

DIANE

Yes. She's gone.

SAM

I was in that office just now
thinking that I have you to thank
for this, Diane.

(MORE)
SAM (CONT'D)

Before you came to work in this bar,
I never thought about things like
integrity and morals. You really
made me aware of all that for the
first time.

DIANE

Thank you, Sam.

SAM

That's why I'm firing you. Don't
forget to leave your apron.

AS THEY EXCHANGE A LOOK, WE:

DISSOLVE TO:
EXT. CHEERS - NIGHT (STOCK)

INT. - CHEERS - LATE THAT NIGHT

THE BAR IS DARK AND EMPTY EXCEPT FOR SAM, WHO SITS BATHED IN THE BLUE LIGHT OF THE TELEVISION. WE HEAR THE END OF HIS COMMERCIAL COMING FROM THE TELEVISION.

SAM

(TO HIMSELF) I was good.

HE TURNS THE TELEVISION OFF, GETS UP, STARTS TOWARD THE DOOR. NORM COMES OUT OF THE HALL.

NORM

Whoa! Sammy. What are you doing in your bar after closing?

SAM

Watching a little T.V. How come you're here, Norm?
NORM

It's my quiet time, Sammy.

SAM NODS.

SAM

Be sure to lock up.

SAM LEAVES.

NORM TAKES HIS USUAL PLACE AT THE BAR, AND WE:

FADE TO BLACK.

END OF ACT TWO