

CHEERS

"Now Pitching: Sam Malone"

#60591-016

Written By

Ken Levine & David Isaacs

Created and Developed By

James Burrows

Glen Charles

Les Charles

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..... TED DANSON  
DIANE CHAMBERS..... SHELLEY LONG  
COACH ERNIE PANTUSSO..... NICK COLASANTO  
CARLA TORTELLI..... RHEA PERLMAN  
CLIFF..... JOHN RATZENBERGER  
NORM..... GEORGE WENDT  
LANA MARSHALL..... BARBARA BABCOCK  
TIBOR SVETKOVIC..... RICK HILL  
PAUL..... PAUL VAUGHN  
LUIS TIAN..... HIMSELF  
DIRECTOR.....

SETS

INT. BAR

INT. SAM'S OFFICE

CHEERS

"Now Pitching: Sam Malone"

TEASER

X

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 8:15, 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

ACT ONE

A

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?

WM

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 CLEARS 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:

BINT. 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 TIAN'T 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.

NORM

Isn't that good money, Sam?

SAM

(FLAT) Thousands.

COACH

Gee, that's a shame. (GIVES SAM A CONSOLING 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

ACT TWOC

FADE IN:

INT. SAM'S OFFICE - CONTINUOUSSAM 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:

D

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:

E

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