

FILE COPY
Castle Rock

SEINFELD

"The Pick"

#04-0413

Written by
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Directed by
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AS BROADCAST
December 16, 1992

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SEINFELD
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1.
(1/A)

SHOW OPEN

STAND-UP #1

INT. COMEDY CLUB - NIGHT

JERRY

So I went to a fashion show. First of all, the whole concept of modeling is counterproductive to the fashion industry because when these women are around who's looking at clothes. I didn't notice any of the clothes. We're all applauding. "Yeah." What are we applauding? We're applauding, "There's great looking women here. Yeah. They're just great." We're applauding, "I'm glad I'm here in this room with all these great looking women. Anybody can design a shirt. It takes talent to get all these girls in one spot.

(MORE)

JERRY (cont'd)

That's talent." What is this goofy walk that the models do? You know this walk that they do? Down the runway just like they have to go somewhere. You know they're walking like this. Like they're really on their way somewhere, you know. And then they get to the end and it's like, "Well, I guess I'll just go back."

FADE OUT.

(Jerry, George, Elaine
Kramer)

ACT ONE

SCENE A

INT. JERRY'S APARTMENT - DAY (1)

JERRY AND GEORGE.

GEORGE

I loved her, Jerry. I loved her.

JERRY

No, you didn't.

GEORGE

And she loved me. Hoo, hoo, hoo.

She really did.

JERRY

No she didn't.

GEORGE

What am I gonna do now? I can't
live without Susan. I've got to
get her back. How? How am I gonna
get her back?

ELAINE (O.S.)

(FROM BATHROOM) Not only didn't
you love her, you didn't even like
her.

GEORGE

Who says?

ELAINE (O.S.)

You did.

GEORGE

Ahhh. A beautiful, successful,
intelligent woman's in love with me
and I throw it all away. Oh, ho,
ho, ho-boy. Now I'll spend the
rest of my life living alone. I'll
sit in my disgusting little
apartment watching basketball
games, eating chinese take out.
Walking around with no underwear
'cause I'm too lazy to do a
laundry.

JERRY

You walk around with no underwear?

GEORGE

Yeah. What do you do when you run
out of laundry?

JERRY

I do a wash.

GEORGE

Who am I going to meet that's
better than her? No one, Jerry.
No one's better than her.

JERRY

When you were with her you said you
couldn't stand her.

GEORGE

I loved her.

JERRY

You said going up the steps to her
apartment was like being taken to a
cell.

GEORGE

I would give anything to be going
up those stairs again. I've got to
call her. Should I call her?

JERRY

George, I don't know if that's such
a good idea.

GEORGE

Why?

JERRY

You need some professional advice.
Why don't you go see Elaine's
friend? She's a therapist.

GEORGE

I'm not going to that nut doctor
she went to Europe with.

ELAINE ENTERS FROM BATHROOM.

JERRY

No, no, no. Elaine, what's the
name of that friend of yours that's
a therapist, the woman?

ELAINE

Dana Foley.

JERRY

Right, Dana Foley.

GEORGE

Is she any good?

ELAINE

Yeah, she's terrific. Why, are you
thinking of going?

GEORGE

Mmm.

ELAINE IS LOOKING THROUGH JERRY'S CHRISTMAS CARDS.

ELAINE

Tia? Who's that?

JERRY

It's that model I met on the plane.

ELAINE

She sent you a Christmas card?

JERRY

Mmm-hmm, and we're going out
Saturday night.

GEORGE

My darling Susan. My darling!

JERRY

What are you doing?

ELAINE

Date with Fred.

JERRY

The religious guy?

ELAINE

He's not that religious.

JERRY

"Let us pray."

KRAMER

You got any Double Crunch.

JERRY

Yeah.

GEORGE

Kramer, should I call Susan?

KRAMER

Now what does the little man inside
you say? See, you've got to listen
to the little man.

GEORGE

My little man doesn't know.

KRAMER

The little man knows all.

GEORGE

My little man's an idiot.

ELAINE

(RE: CARD) See, she was clever,
you know, she put her picture on
her card. I should do that. I
never do anything like that.

KRAMER

(TO ELAINE) Wait, wait. You want
a picture like that on a Christmas
card? I could do that for you.

GEORGE

She kept such a nice clean
apartment. She was so sanitary.

ELAINE

No, no I was just thinking out loud
I don't want my picture on a card.

KRAMER

No, no. I'll take your picture.
I'll take care of everything.

GEORGE

She made a big breakfast every
Sunday. I don't know what she put
in those eggs.

KRAMER

You come on over. I'll have my
cereal and I'll take your picture.

ELAINE

Really? Can you really take a
picture?

JERRY

Yeah, he's good. He takes good
pictures. He's got equipment over
there.

ELAINE

(HAPPILY) Alright.

KRAMER

Yeah.

ELAINE AND KRAMER START TO EXIT.

KRAMER

I don't know about that outfit,
though.

ELAINE

Why? What's wrong with it?

KRAMER

Well, we'll have to improvise.

THEY EXIT.

GEORGE

(SINGS CHARLIE RICH SONG) "Oh hey,
did you happen to see the most
beautiful girl, who walked out on
me. Tell her I'm sorry. Tell her
I need my baby. Oh, won't you tell
her that I love her....(BEAT)..."Oh
hey-"

JERRY

George, I'm afraid I'm gonna have
to ask you to leave.

CUT TO:

(Jerry, Kramer, Tia)

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - NIGHT (1)

JERRY AND TIA BY THE STEREO.

JERRY

So, I'm thinking of putting in a
tropical fish tank right here.

TIA

Are you sure you're ready for that
kind of commitment?

JERRY

Well, I figure if it doesn't work
out, I can always flush 'em down
the toilet.

TIA

That's horrible.

JERRY

(SMELLING) What's that perfume
you're wearing?

TIA

Oh, I completely forgot. I want you to see this. (GOES TO PURSE ON COUCH) That Calvin Klein ad I was telling you about came out today.

JERRY

What is that smell?

TIA

It's here somewhere.

SHE LOOKS THROUGH MAGAZINE.

JERRY

It smells like the beach.

TIA

Exactly.

SHE SHOWS JERRY THE AD.

JERRY

Oh my God, is that the new perfume?

TIA

Yeah.

JERRY

I can't believe this. My next-door neighbor had the idea for this exact perfume last year. He even met with an executive at Calvin Klein. I can't believe they stole his idea.

TIA

Are you sure?

JERRY

And you're the model for this
perfume?

WE HEAR KRAMER'S DOOR SLAM. JERRY FREEZES.

JERRY (CONT'D)

Oh, that's him, he just came home.

WE HEAR KRAMER'S DOOR SLAM AGAIN.

JERRY (CONT'D)

Oh, the door.

HE RUNS TO LOCK IT, BUT KRAMER ENTERS FIRST.

JERRY (CONT'D)

Hey, how you doing?

KRAMER

(SEEING TIA) Oooh.

JERRY

(HINTING) Uh, yeah. I'll see you
later.

KRAMER

I just wanted to borrow your
dustbuster.

JERRY

Alright, come on in. Just wait
over here. Just wait here and I'll
get it for you. Kramer, this is
Tia.

KRAMER

Hello.

TIA

Hi.

JERRY

Yeah.

JERRY PUSHES TIA BACK BY THE DESK. HE EXITS TO BEDROOM.

KRAMER

How tall are you?

TIA

5'10".

KRAMER

Let's see. Come on. Back to back.

THEY MOVE TOGETHER UNTIL JERRY RUSHES OUT WITH DUSTBUSTER.

JERRY

No, Kramer.

KRAMER

What? What's the matter with you?

I just wanted to see how tall she
was.

JERRY

Oh, you're tall. She's tall. I'm tall. What's the difference who's tall? We're all tall.

NOW KRAMER STARTS SNIFFING.

KRAMER

What's that?

JERRY

What?

KRAMER

That smell. What's that smell?

JERRY

What smell?

JERRY DUSTBUSTS AROUND TIA.

KRAMER

It's very familiar. I can't put my finger on it. It's very familiar.

JERRY

Oh, they're all the same. Here.

(HANDS HIM DUSTBUSTER) Now if you'll excuse us.

KRAMER

Yeah. Okay. So, I'll see you tomorrow?

JERRY

Yeah.

KRAMER

Yeah, okay. Nice meeting you.

TIA

Nice meeting you, too.

KRAMER EXITS, THE DOOR CLOSSES.

JERRY

Whooh, that was close.

KRAMER (O.S.)

The beach!

HE'S BACK.

KRAMER (CONT'D)

You smell like the beach. What's
the name of that perfume?

TIA

It's Ocean. By Calvin Klein.

KRAMER

Calvin Klein? No, no. That's my
idea. They stole my idea. See, I
had the idea of a cologne that
makes you smell like you just came
from the beach.

JERRY SHOWS KRAMER MAGAZINE.

JERRY

I know. Look at this.

KRAMER LOOKS AT AD AND RECOILS IN HORROR.

KRAMER

(RE: TIA) That's you. What is going on here? D'Giff, he laughs at me and then he steals my idea! I could've been a millionaire. I could've been a fragrance millionaire, Jerry. (RIPPING OUT AD) They're not gonna get away with this.

KRAMER EXITS.

CUT TO:

(George, Dana)

ACT ONE

SCENE C

INT. THERAPIST'S OFFICE - DAY (2)

DANA FOLEY, WARM, COMPASSIONATE, GREETES GEORGE.

DANA

Hello George, come in, come in.
I've heard an awful lot about you.
Please, sit down.

GEORGE

Well, hello...um..uh, specifically
the reason that I'm here, I don't
know what Elaine told you, but uh,
I broke with my girlfriend a couple
of weeks ago. Actually, she broke
up with me, and uh, well I was the
cause of it, and uh, I just wanted
to find out from you-

GEORGE HAS BEEN TRYING UNSUCCESSFULLY TO PULL THE ZIPPER ON
HIS JACKET DOWN.

GEORGE (CONT'D)

(RE: JAMMED ZIPPER) What's with
this thing?

DANA

So, uh, she broke up with you?

GEORGE

Yeah and - Why won't this go down?

DANA

It's alright, don't worry about it.
So why did she break up with you?

GEORGE

What is with this damn zipper?!

DANA

It doesn't matter. You'll fix it
later. Tell me about your
girlfriend.

GEORGE

(PULLING AND TUGGING) It's stuck
on a piece of cloth here. I can't
get the cloth out.

DANA

It doesn't matter-

GEORGE

Oh, this is a brand new jacket.
Boy, this really burns me up.

DANA

George, George, look at me. Okay,
forget about the zipper. What's
your girlfriend's name?

GEORGE

Susan.

DANA

Okay, we're getting somewhere.

GEORGE

Heh, heh...it's just so
frustrating. It's a brand new
jacket.

NOW GEORGE TRIES TO PULL IT OVER HIS HEAD AND IT GETS STUCK
THERE.

CUT TO:

(Jerry, Elaine, Kramer
Newman)

ACT ONE

SCENE D

INT. JERRY'S APARTMENT - DAY (2)

JERRY AND ELAINE ENTER. JERRY WITH MAIL.

ELAINE

Anyway, so Fred and I are gonna do
some volunteer work for that church
on Amsterdam.

JERRY

Oh, volunteer work. See, that's
what I love about the holiday
season. That's the true spirit of
Christmas. People being helped by
people other than me. That makes
me feel good inside.

JERRY LOOKING THROUGH MAIL, FINDS ELAINE'S CHRISTMAS CARD.

JERRY (CONT'D)

Well, look at what we have here. A
Christmas card from Laney. Thank
you. Ah, you didn't have to go to
that trouble.

ELAINE

Oh, it's no trouble. My assistant
did the whole thing.

JERRY

I didn't see the picture, how did
it come out?

ELAINE

Well, you know, it's a picture.

JERRY OPENS IT.

JERRY

Oh yeah. Look at that. Looks
good. Kramer did a good job.

ELAINE

Yeah well, I mean, how hard is it
to take a picture?

JERRY

Hmm.

ELAINE

What?

JERRY

Did you look at this picture
carefully?

ELAINE

Carefully?

JERRY

Because I'm not sure and correct me if I'm wrong, but I think I see a nipple.

ELAINE

What?

JERRY

Here, take a look. What is-? What is that?

ELAINE INSPECTS THE CARD.

ELAINE

Oh my God. That's my nipple.

JERRY

That's what I thought.

ELAINE

That's my nipple! My nipple's exposed! I sent this card to hundreds of people. My parents, my boss, (GASPING) Nana and Papa...

JERRY

Didn't you look at the picture?

ELAINE

Oh, god I didn't notice it. Oh, what am I gonna do?

(MORE)

ELAINE (cont'd)

You know, your whole life you- you go through painstaking efforts to hide your nipple and then: "boom". Suddenly, hundreds of people get their own personal shot of it.

KRAMER ENTERS.

KRAMER

Hey.

ELAINE

Have you seen the card?

KRAMER

What card?

ELAINE

My Christmas card?

KRAMER

Oh yeah, yeah. Of course, I took it.

ELAINE

Well, did you notice anything unusual about it?

KRAMER

No.

ELAINE

Well, come here and take a look.

KRAMER LOOKS AT CARD.

KRAMER

Yeah, so -

ELAINE

(POINTING) So what's that?

KRAMER

That's a nipple.

ELAINE

Right.

KRAMER

Oooh.

ELAINE

Oh, great. Didn't you see that?

KRAMER

Uh, no, no. I didn't notice it.

Uh-

ELAINE

It's because you made me wear that
stupid shirt.

JERRY

Well, maybe no one noticed it. You
didn't notice it. Let me go get
Newman. We'll see if he sees it.

ELAINE

No, I don't want him looking.

JERRY

Oh, what's the difference?

Everybody else you know has it.

JERRY EXITS. KRAMER PICKS IT UP TO LOOK AGAIN. ELAINE GRABS IT AWAY.

ELAINE

Oh my god, I sent one to the super in my building, my mailman, my ten year old little nephew, Sister Mary Catherine, Father Chelios. Oh my God. Fred! I sent one to Fred!

JERRY AND NEWMAN ENTER.

NEWMAN

Okay, what is it?

JERRY

Here, take a look at this card. Tell me if you notice anything unusual about it.

NEWMAN

Yeah, your nipple's showing.

JERRY

Okay, thanks.

NEWMAN

Anything else?

JERRY

No.

NEWMAN

Alright, see you later.

NEWMAN EXITS. ELAINE SLUMPS.

JERRY

What? So what? It's a nipple.
It's a little, brown, circular
protuberance. What's the big deal?
Here everybody's got 'em. Look, I
got 'em.

JERRY PULLS UP HIS SHIRT, KRAMER FOLLOWS SUIT.

KRAMER

I got 'em too.

JERRY

See? Everybody's got 'em.

CUT TO:

(George, Dana)

ACT ONE

SCENE E

INT. THERAPIST'S OFFICE - DAY (2)

DANA IS NOW STANDING OVER GEORGE STRUGGLING WITH THE ZIPPER.

DANA

See...it's kind of got a little
piece of the cloth that's stuck
underneath it.

GEORGE

Can you pull it up a little bit?

DANA

(GETTING FRUSTRATED) Oh, oh. Well,
here you hold it. Wait...hold
it...hold it... Damn it! I can't
move it! Oh, I've never seen a
zipper so stubborn. Ooh damn
it...I almost had it.

GEORGE

Okay, you've got it separated.
Take it right off the-

DANA

Wait, wait, let me try.

GEORGE

You're gonna rip it. You're gonna
rip it!

DANA

(GRUNTS ONE MORE TIME, CHECKS
WATCH) ...I'm afraid we're gonna
have to stop now.

GEORGE

Okay, uh, my mother is gonna pay
for this session. (NOTICES
ELAINE'S X-MAS CARD ON DESK) Oh,
is this Elaine?

GEORGE PICKS UP CARD.

DANA

Yeah.

GEORGE LOOKS AT, THEN LOOKS CLOSER.

CUT TO:

(Jerry, Tia)

ACT ONE

SCENE H

INT. JERRY'S CAR - NIGHT (2)

JERRY IS STOPPED AT A LIGHT. TIA PULLS UP IN A CAB ON JERRY'S LEFT. JERRY HAS RIGHT HAND ON RIGHT NOSTRIL, SCRATCHING IN A DAZE. JERRY THEN TURNS TO HIS LEFT ONLY TO SEE TIA'S HORRIFIED LOOK. THE CAB THEN SPEEDS OFF LEAVING JERRY CAUGHT WITH HIS HAND IN THE COOKIE JAR.

JERRY

(REALIZING) No...No!...Oh no.

FADE OUT.

END OF ACT ONE

(Jerry, George, Elaine,
Kramer)

ACT TWO

SCENE J

INT. JERRY'S APARTMENT - DAY (3)

JERRY AND GEORGE.

JERRY

I've called every day for the past
four days. She hasn't returned one
call.

GEORGE

Was it a scratch or a pick?

JERRY

It was a scratch.

GEORGE

Hey, it's me.

JERRY

Don't you think I know the
difference between a pick and a
scratch?

SFX: BUZZER

JERRY

(INTO INTERCOM) Yeah?

ELAINE (V.O.)

It's me.

JERRY

Come on up.

BUZZES HER UP.

GEORGE

Was there any nostril penetration?

JERRY

There may have been some incidental penetration. But from her angle she was in no position to make the call.

GEORGE

So let's say in her mind she witnessed a pick. Okay. So then what?

JERRY

Is that so unforgiveable? Is that like breaking a Commandment? Did God say to Moses, "Thou shalt not pick?"

GEORGE

I guarantee you Moses was a picker. You wander throught the desert for forty years with that dry air ...

(MORE)

GEORGE (cont'd)

You're telling me you're not gonna
have occasion to clean house a
little?

JERRY

Let me ask you something. If you
were going out with somebody and
she did that, what would you do?
Would you continue going out with
here?

GEORGE

No. That's disgusting.

GEORGE EXITS TO BATHROOM. ELAINE ENTERS.

ELAINE

You cannot believe what I'm going
through. That card is plastered
all over the office. Everybody's
calling me "Nip." Yeah, that's my
new nickname at the office, "Nip."
These guys keep asking me out for
drinks. Not only that, Fred, you
know the guy I told you about, he
hasn't called me in three days.

Oh, hey!

ELAINE GOES TO BOOKCASE, TAKES CARD DOWN. GEORGE ENTERS
FROM BATHROOM.

GEORGE

Hey, how come I didn't get a Christmas card? Everybody else got one. Jerry got one. Kramer got one. I thought we were good friends. I don't get a Christmas card. I don't get it.

ELAINE

You want a Christmas card? You want a Christmas card? All right, here- Here's your Christmas card.

SHE PULLS HIS HEAD TO HER BREAST. SHE RELEASES HIM AND CROSSES AWAY. GEORGE IS IN SHOCK. KRAMER ENTERS.

KRAMER

You got any Double Crunch?

JERRY

Yeah, I think I do.

KRAMER

(SMELLING) What's that perfume?

ELAINE

It's 'the Ocean'.

KRAMER

That's mine. That's my smell. Jerry, you've got to get that model to get me an appointment with Calvin Klein.

JERRY

I can't. She won't return my calls because she caught me in a pick at a light.

KRAMER

I thought you said it was a scratch.

JERRY

But that's not what she thinks.

GEORGE

Hey, why don't you call her agency? Maybe she's been out of town...she didn't get the calls.

JERRY

Alright, I'll call the agency.

JERRY CHECKS ADDRESS BOOK AND DIALS.

JERRY (CONT'D)

Hello? ...Yes, I'm trying to get in touch with Tia Van Camp. Do you know if she's been in town?...Oh really? Well, thank you very much.

HANGS UP.

JERRY (CONT'D)

She has been in town. (TO KRAMER)
She's at Calvin Klein right now.

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KRAMER

Let's go.

CUT TO:

(George, Susan)

ACT TWO

SCENE K

INT. COFFEE SHOP - DAY (3)

GEORGE AND SUSAN.

GEORGE

It'll be different this time. I
promise. I promise difference.
I'm committed to difference.

SUSAN

I need someone a little more
stable.

GEORGE

I'm not stable? I'm like a rock.
I take these glasses off, you can't
tell the difference between me and
a rock. I put these glasses on a
rock, you know what jumps into most
people's minds? Costanza.

SUSAN

People don't change.

GEORGE

I change. I change. Two weeks ago I tried a soft boiled egg. Never liked it before. Now, I'm dunking a piece of toast in there and I'm loving it.

SUSAN

I'm not a soft boiled egg.

GEORGE

And I am not a piece of toast.

SUSAN

I just don't think that we have anything in common.

GEORGE

That's okay. That's good. You think Louis Pasteur and his wife had anything in common? He was in the fields all day with the cows, you know, and the milk. Examining the milk, delving into milk, consumed with milk, pasteurization, homogenization. And she was in the kitchen killing cockroaches with a boot on each hand.

SUSAN

Why were there so many cockroaches?

GEORGE

Because there was a lot of cake
lying around the house. Just
sitting there to go with all the
excess milk from all the
experiments.

SUSAN

And they got along?

GEORGE

Yes. Yes. You know, she didn't
know about Pasteurization, he
didn't know about fumigation, but
they made it work.

CUT TO:

(Kramer, Tia, Calvin,
Assistant (o.s.))

ACT TWO

SCENE L

INT. CALVIN KLEIN'S OFFICE - DAY (3)

CALVIN AND TIA ARE IN A MEETING. KRAMER IS HEARD OUTSIDE
THE DOOR.

KRAMER (O.S.)

I wanna talk to Calvin.

ASSISTANT (O.S.)

You can't go in there.

KRAMER (O.S.)

Let me talk to Calvin. I'm gonna
talk to Calvin.

KRAMER ENTERS.

TIA

Kramer?

KRAMER

Oh Tia, hi.

CALVIN

Who are you?

KRAMER

I'm here to talk about "The Ocean."

CALVIN

Oh yes. Kramer. I think I know
something about this. Would you
excuse us, Tia?

KRAMER

Yeah.

TIA EXITS.

KRAMER (CONT'D)

Now I don't want any trouble,
Calvin.

CALVIN

Neither do I.

CUT TO:

(Jerry, Tia)

ACT TWO

SCENE M

INT. CALVIN KLEIN OUTER OFFICE - DAY (3)

JERRY WALKS DOWN THE HALLWAY. TIA ENTERS FROM OFFICE.

JERRY

Hello. There you are.

TIA

Hello. What are you doing here?

JERRY

Well, I had to talk to you. I noticed you haven't been returning my calls.

TIA

Well, I've been busy.

JERRY

Because I- I thought we had a good time the other night and the only explanation I could come up with is that you think that you caught me in a pick.

TIA

I'd rather not talk about this.

JERRY

But I was clearly on the outer edge
of the nostril.

TIA

I know what I saw.

JERRY

(FRANTIC) But there was no pick.
I did not pick. There was no pick.

TIA

I gotta go.

JERRY

No. No pick.

CUT TO:

ACT TWO

SCENE P

INT. CALVIN KLEIN'S OFFICE - DAY (3)

KRAMER

Alright, now here's the scoop,
Calvin. I, uh, I came in here last
January to talk to one of your
flunkies-

CALVIN

(RE: KRAMER) Interesting face.

KRAMER

Yeah. And, uh, when I told him my
idea about the beach cologne, you
know, he laughed at me.

CALVIN

You're very lithe, aren't you?
Very graceful.

KRAMER

Well, yeah.

CALVIN

Sit down.

KRAMER SITS.

CALVIN

You're very lean, but muscular.

KRAMER

You know, I try to take care of
myself. I- I watch what I eat.
Just recently I cut out fructose.

CALVIN

I think you're spectacular.

KRAMER

Oh?

CUT TO:

(Elaine, Fred,
Receptionist (v.o.), Man)

ACT TWO

SCENE R

INT. ELAINE'S OFFICE - DAY (3)

ELAINE AND FRED GORDON.

ELAINE

I told you Fred, my friend's next
door neighbor took it.

FRED

So what happened?

ELAINE

Well, I- I- I must've missed a
button. I forgot to button it.

FRED

I really don't see how you could
miss a button like that.

ELAINE

Oh, you've never missed a button?

SFX: PHONE BUZZES

ELAINE (CONT'D)

Yeah.

RECEPTIONIST (V.O.)

It's your sister Gail.

ELAINE

Oh God, my nephew. (INTO PHONE)

Hi, Gail. Ye- Yes, Gail, I know
how old he is.

MAN APPEARS IN ELAINE'S DOORWAY.

MAN

Hey, Nip, you need that manuscript
or can I take it home?

ELAINE

Yeah, take it. Take it! And stop
calling me 'Nip'!

MAN TAKES MANUSCRIPT FROM ELAINE'S DESK AND EXITS.

ELAINE (CONT'D)

(TO PHONE) ..It was an accident...
Well- Well, it's got to be
somewhere. Look under his
mattress.

CUT TO:

SEINFELD
"The Pick"

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48.
(2/R)

(George, Susan)

ACT TWO

SCENE R

INT. SUSAN'S STAIRWELL - DAY (3)

ANGLE: FROM THE TOP OF THE STAIR OVER SUSAN'S SHOULDER TO
GEORGE'S FACE, RETURNING TO HIS CELL.

CUT TO:

(Kramer, Calvin, Male
Exec., Female Exec.,
(3rd Exec.))

ACT TWO

SCENE S

INT. CALVIN KLEIN'S OFFICE - DAY (3)

CALVIN KLEIN PLUS THREE EXECUTIVES TALKING AMONGST
THEMSELVES.

FEMALE EXECUTIVE

About the focus group? I had
nothing to do with the focus group.

KRAMER ENTERS FROM THE CLOSET WEARING NOTHING BUT CALVIN
KLEIN JOCKEY SHORTS. KRAMER MODELS FOR THEM. THEY'RE
"OOHING!" AND "AAHING."

FEMALE EXECUTIVE (CONT'D)

He's sexual, athletic, and without
a trace of self-consciousness.

MALE EXECUTIVE

His buttocks are sublime. If his
pectorals could a little work I
suppose we could get him in the
weight room.

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50.
(2/S)

FEMALE EXECUTIVE

No, let's get him in the studio
today. We could send these out
immediately.

KRAMER LEANS AGAINST THE CURVED WALL, LOSES HIS BALANCE AND
LANDS ON THE FLOOR.

MALE EXECUTIVE

You've done it again, C.K.

CUT TO:

(Jerry, Tia)

ACT TWO

SCENE T

INT. CALVIN KLEIN ELEVATOR AREA - DAY (3)

JERRY

And what if I did do it? Even though I admit to nothing and never will, what does that make me? And I'm not here just defending myself, but all those pickers out there who've been caught.

TIA GETS INTO ELEVATOR.

JERRY (CONT'D)

Each and every one of them who has to suffer the shame and humiliation...

THE DOORS START TO CLOSE. HE STOPS THEM.

JERRY (CONT'D)

...Because of people like you. Are we not human?

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52.
(2/T)

ELEVATOR DOOR CLOSES. A CROWD HAS GATHERED TO WATCH.

JERRY (CONT'D)

If we pick, do we not bleed? (TO
CROWD) I-am- not-an-animal.

CUT TO:

(Elaine, Fred)

ACT TWO

SCENE U

INT. ELAINE'S OFFICE - DAY (3)

SHE'S ON HER FEET AND LECTURING FRED.

ELAINE

I did not bare myself deliberately
but I tell you, I wish now that I
had. Because it is not me that has
been exposed but you, for I have
seen the nipple on your soul.

CUT TO:

(Jerry, George, Elaine,
Kramer)

ACT TWO

SCENE W

INT. COFFEE SHOP - DAY (4)

JERRY, GEORGE AND ELAINE.

GEORGE

So the minute I started up the steps to her apartment, I knew I made a terrible mistake. Going back with her. So we're in her apartment, she goes into the bathroom, I'm cursing myself: "Now how do I get out of there?" And then it hits me like a bolt of lightning...The pick.

JERRY/ELAINE

The pick?

GEORGE

She comes out of the bathroom, I'm in up to my wrist. You should've seen the look on her face.

JERRY

I think I've seen that look.

KRAMER ENTERS HOLDING A MAGAZINE.

KRAMER

I got the magazine. The underwear
ad came out.

ALL

(AD-LIB) Hey. Calvin Klein. Hey,
you look great. You look great.

JERRY

Boy, they really worked on your
pectorals.

KRAMER

Yeah.

GEORGE

Your buttocks are spectacular.

KRAMER

Okay.

ELAINE

Oh my.

KRAMER

What?

ELAINE

(SPOTTING SOMETHING) Well, I'm not
sure but I think I see your...

FADE OUT.

END OF ACT TWO

SHOW CLOSE

STAND-UP #2

INT. COMEDY CLUB - NIGHT

JERRY

The human body is a lot of maintenance. It's a lot of showering, a lot of shaving, a lot of cleaning, a lot of clipping, a lot of checking... if your body was a car, you wouldn't buy it. It's too much upkeep. It's a pain. ...But women definitely go to the absolute extreme. To me, it's amazing the way women take care of all the hair on their bodies. One of the great mysteries to me is the fact that a woman could pour hot wax on her legs, rip the hair out by the roots, and still be afraid of a spider.

FADE OUT:

END OF SHOW