#3862

SEINFELD

"The Mango"

#04-0501

Written by

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Directed by

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AS BROADCAST
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(Jerry)

SHOW OPEN

STAND-UP #1

INT. COMEDY CLUB - NIGHT

JERRY

How about that seedless watermelon? What an invention. Scientists are working on this. You know, other scientists devote their lives to fighting cancer, AIDS, heart disease. These guys go, "No, I'm focusing on melon. Oh sure, thousands of people are dying needlessly, but this (SPITS)- that's gotta stop. Ever try and pick a wet one up off the floor? It's almost impossible. I'm devoting my life to that." So I guess if they can get rid of the seeds, the rind is going next. What do we need that for? Get rid of the rind.

(MORE)

JERRY (CONT'D)

They're not gonna stop until they're making in the ground, ready to eat fruit cups, growing right out of the ground.

CUT TO:

(Jerry, George, Elaine)

ACT ONE

SCENE A

INT. COFFEE SHOP - DAY (1)

JERRY AND GEORGE.

JERRY

So, what's her name?

GEORGE

Karen.

JERRY

Is she nice?

GEORGE

Great.

JERRY

So you like her?

GEORGE

I think so.

JERRY

You don't know?

GEORGE

I can't tell anymore.

JERRY

Well, do you feel anything?

GEORGE

Feel? What's that?

JERRY

Alright, let me ask you this, when she comes over, you cleaning up a lot?

GEORGE

Yeah.

JERRY

Is it straightening up or are you cleaning?

GEORGE

Cleaning.

JERRY

You do the tub?

GEORGE

Yeah.

JERRY

On your knees, Ajax, hands, scrubbing, the whole deal?

GEORGE

Yeah, yeah

JERRY

I think you're in love.

GEORGE

Tub is love?

JERRY

Tub is love.

GEORGE

Huh.

JERRY

So there you are. You've got a nice girl and a clean apartment.

GEORGE

Yeah. ...There's one little problem.

JERRY

...Sexual?

GEORGE IS RELUCTANT - JERRY SIGNALS WITH HIS HAND, "IT'S O.K. TO TELL."

GEORGE

Well...I've never really felt confident in uh, one particular aspect.

JERRY

Below the equator.

GEORGE

Yeah.

JERRY

Nobody does. You know, nobody knows what to do. You just close your eyes, you hope for the best. I really think they're happy if you just make an effort.

GEORGE

I don't know...Last time I got the tap.

JERRY

You got the tap?

GEORGE

You know, you're going along, you think everything's alright, then all of a sudden you- you get that tap on the shoulder. You know it's like, "Alright, that's enough. You're through."

JERRY

The tap is tough.

GEORGE

It's like the manager coming out and asking you for the ball.

JERRY

Well, maybe she just wanted to move onto other business.

GEORGE

No, no, this wasn't moving on. I got the hook. I wish I could get a lesson in that.

JERRY

It's a very complicated area.

GEORGE

You can go crazy trying to figure that place out.

JERRY

It's a hazy mystery.

GEORGE

Anyway, I think everything else is okay, unless of course she's faking.

ELAINE ENTERS FROM THE BATHROOM AND SITS DOWN.

ELAINE

Who's faking?

GEORGE

Nothing.

ELAINE

Faking what?

GEORGE

Nobody's faking.

ELAINE

Orgasms?

GEORGE

She's not faking.

ELAINE

How do you know?

GEORGE

I know. I can tell. It's one of my powers. Why, did you ever fake?

ELAINE

Of course.

JERRY

Really?

GEORGE

You faked?

ELAINE

On occasion.

JERRY

And the guy never knows?

ELAINE

No.

JERRY

How can he not know that?

ELAINE

Because I was good.

JERRY

I guess after that many beers he's probably a little groggy anyway.

ELAINE

Well, you didn't know.

JERRY

...What's that?

ELAINE

You didn't know.

JERRY

Are you saying...?

GEORGE

(RUBBING HANDS; TO WAITRESS) Uh, I think I'll have a piece of cake.

JERRY

With me?

ELAINE

Well.

JERRY

You faked, with me?

ELAINE

Yeah.

JERRY

You faked with me?

ELAINE

Yeah.

JERRY

No.

ELAINE

Yes.

JERRY

You faked it.

ELAINE

I faked it.

JERRY

That whole thing? The whole production. It was all an act?

ELAINE

Not bad, huh?

JERRY

What about the breathing, the panting, the moaning, the screaming?

ELAINE

Fake, fake, fake, fake.

JERRY

I'm stunned. I'm shocked. How many times did you do this?

ELAINE

Uh, ...all the time.

JERRY

All the time?

GEORGE

(TO PASSING WAITRESS) I think I'll have a chocolate malted here.

JERRY

But I'm so good.

GEORGE

I'm sure you are.

ELAINE

Hey, listen it wasn't you. I just didn't have them back then.

JERRY

(TO GEORGE) She faked.

GEORGE RAISES HIS CUP AND WINKS.

JERRY (CONT'D)

Maybe they've all been faking.

ELAINE

I'm sure they're not.

GEORGE

Maybe Karen is faking.

ON GEORGE'S CONCERNED LOOK....

CUT TO:

(Jerry, Kramer)

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - DAY (1)

JERRY AND KRAMER.

KRAMER

She was probably joking.

JERRY

No, no, it was no joke.

KRAMER

She didn't have any?

JERRY

No. None.

KRAMER

She faked 'em all?

JERRY

Faked 'em all.

KRAMER

So she faked 'em? So what?

JERRY

Because the woman had an orgasm under false pretenses. That's sexual perjury.

KRAMER

You know I heard her screaming from my apartment. She woke me up a few times.

JERRY

How did she do it? She's like Meryl Streep, this woman. And I know how to work the equipment. I'm not unskilled. I'm in the union. If she at least told me, maybe I could've done something about it.

KRAMER

Yeah, I could've helped you out.

JERRY

What could you have done?

KRAMER

I could have given you some pointers. I know how to press those buttons, buddy.

JERRY

Well, I'm feeling very inadequate about this whole thing.

KRAMER

Aah.

JERRY

Don't aah. I'm supposed to do something with Elaine and I don't even think I want to see her.

SFX: PHONE RINGS.

JERRY PICKS UP.

JERRY

Hello? ...Oh, hello Elaine.

CUT TO:

(Jerry, Elaine,
Renee)

ACT ONE

SCENE C

INT. ELAINE'S OFFICE/ INT. JERRY'S APARTMENT - DAY (1)

ELAINE

So we having dinner tonight?

JERRY

Ah, I don't know. I'm not really in the mood.

ELAINE

Why? What's wrong? You're not still thinking about this afternoon, are you?

JERRY

What, the grilled cheese? Nah, they always burn the toast.

ELAINE

No, the other thing.

JERRY

Oh, that. Well...

ELAINE

Oh, come on, Jerry. You're making too much of a big deal about it.

JERRY

Yeah, I guess. So you want to meet at that place at 7:30?

ELAINE

Okay.

JERRY

Alright.

ELAINE

Alright, see you later.

JERRY

Bye.

ELAINE

Bye.

ELAINE HANGS UP. CO-WORKER RENEE WALKS BY.

ELAINE (CONT'D)

Renee. Can you come here a second? Let me ask you something. Um, have you ever, you know... faked it?

RENEE

(THINKS) Yeah, sometimes.

ELAINE

Really? Like when?

RENEE

Like if we went to a Broadway show, if we had really good seats.

ELAINE

Yeah, well.

RENEE

Or, you know if it's enough already and I just want to get some sleep.

CUT TO:

(Jerry, Kramer)

ACT ONE

SCENE D

INT. JERRY'S APARTMENT - DAY (1)

JERRY PUTTING PHONE ON COFFEE TABLE.

JERRY

I really don't feel like seeing her.

KRAMER

You know, I've faked it.

JERRY

What?

KRAMER

Yeah.

JERRY

You faked it? Why- why would you do that?

KRAMER

Well, you know, if it's enough already and I just want to get some sleep.

HE TAKES A BITE OF A PEACH. SPITS IT OUT.

JERRY

Yeah, but, I don't if you should-

KRAMER

Blaah!

JERRY

Bad peach?

KRAMER

It's terrible. Eeech!, Feh!, Blah!, etc.

JERRY

Did you get that at Joe's?

KRAMER

Yeah, of course I got it at Joe's.

JERRY

Well, that's surprising. His fruit's usually the best.

KRAMER THROWS IT IN GARBAGE.

KRAMER

You know what I'm gonna do? I'm gonna return this.

JERRY

You're returning used fruit?

KRAMER

Jerry, this peach is sub-par.

CUT TO:

(Kramer, Joe)

ACT ONE

SCENE E

INT. JOE'S FRUIT STORE - DAY (1)

JOE

So what do you want me to do?

KRAMER

I want restitution.

JOE

Restitution? You want restitution?
Why should I give you restitution?

KRAMER

Because it's no good.

JOE

Look, once I put that fruit out,
that's where it ends for me.

KRAMER

But it's still your fruit. You
gotta stand behind your fruit.

JOE

Hey, I stand behind my fruit.

KRAMER

So?

JOE

Hey, you get a bad peach, that's an act of God. He makes the peaches. I don't make the peaches. I sell the peaches. If you have a problem, you talk to Him.

HE POINTS UP.

KRAMER

You know, this whole place is going -Pfffft- downhill. I come in here last week with a bad plum but I let it go.

JOE

Well, I got the perfect solution for you. Take your business elsewhere. I don't want your business.

KRAMER

Oh, now you don't want my business?

JOE

No, I don't want your business. As of this moment you're banned from this store. You're banned.

KRAMER

But what am I gonna do for fruit?

CUT TO:

(George, Karen)

ACT ONE

SCENE G

INT. RESTAURANT - NIGHT (1)

GEORGE AND KAREN. KAREN IS EATING WITH GREAT PLEASURE. SHE FINISHES, PUSHES THE PLATE AWAY, MOANS OF DEEP SATISFACTION.

ANGLE ON: CLOSE UP OF GEORGE WATCHING VERY INTENTLY, SQUINTING, STUDYING.

KAREN LIGHTS UP A CIGARETTE. SHE'S ALMOST GLOWING.

GEORGE

(A LITTLE INTIMIDATED) You seem like you really enjoyed your risotto. You have a very contented air over there. You look very contented, very satisfied. Are you satisfied?

KAREN

I'm very satisfied.

GEORGE

I'm sure if you weren't satisfied you would probably say something, wouldn't you?

KAREN

I probably would, but then again I'm an enigma.

GEORGE

Hey, listen um, instead of the movie, maybe we'll go back and uh, you know, mmm, hmmmm (TRAILS OFF).

KAREN

...Maybe.

GEORGE

So uh, you feel okay about that whole thing? Uh, what we do...in there. You're generally okay with everything in there?

KAREN

Generally.

GEORGE

Do you uh, feel the way you feel after the risotto?

KAREN

Well, no. I feel full after the risotto.

GEORGE

Yeah, full.

CUT TO:

(Jerry, Elaine)

ACT ONE

SCENE H

INT. RESTAURANT #2 - NIGHT (1)

JERRY AND ELAINE. ELAINE HAS THE SAME EXPERIENCE AS KAREN HAD WITH HER FOOD. JERRY WATCHES HER FINISHING UP.

ELAINE

Oh god. Mmmm-mmm. Whew.

JERRY

Satisfied?

ELAINE

Mmmm. Hey, you know what? You wanna go see that new Meryl Streep movie.

JERRY

Meryl Streep?

ELAINE

You don't you like her?

JERRY

Ah, she's okay.

ELAINE

I love her, Jerry. She's so authentic. I really believe everything is actually happening to her. There's no acting there.

JERRY

Yeah, you don't want coffee or anything, do you?

ELAINE

I really admire actors, you know. It's just such an incredible skill.

JERRY

Yeah, yeah. Can we get off of this?

ELAINE

What's the matter?

JERRY

Nothing.

ELAINE

You're not still thinking about that, are you?

JERRY

No.

ELAINE

Oh, good. Ha-ha.

A BEAT.

JERRY

...Give me another shot.

ELAINE

What?

JERRY

Another shot. I want another shot.

ELAINE

You mean?

JERRY

Yes.

ELAINE

Oh no. I don't think so.

JERRY

Come on. One shot. I can do it. I know I can do it.

ELAINE

Jerry, we're friends. We can't do that. It would ruin our friendship.

JERRY

Oh, friendship? Friendship, shmendship.

ELAINE

Yeah, that's important to me.

JERRY

We won't ruin the friendship.

ELAINE

Yeah. Yes, we will.

JERRY

Elaine.

ELAINE

No, Jerry, it is out of the question. You know what sex does to a friendship. It kills it.

JERRY

Half-hour. Give me a half-hour.

ELAINE

No.

JERRY

Okay, fifteen minutes. I guarantee you fifteen minutes, I can make it happen.

ELAINE

No.

JERRY

You're worried I'll be able to do it, aren't you?

ELAINE

No, it doesn't matter. Jerry, I don't care.

JERRY

That's it, that's it. You like having this over me. You don't want me to do it.

ELAINE

That is so ridiculous.

JERRY

Come on, Elaine!

ELAINE

No.

JERRY

Elaine!

ELAINE

No!

CUT TO:

(George, Karen)

ACT ONE

SCENE J

INT. KAREN'S APARTMENT - NIGHT (1)

KAREN AND GEORGE IN BED, STARING AT CEILING. GEORGE IS MAKING HAND GESTURES OF APOLOGY AND WHIMPERING A LITTLE.

GEORGE

It's Jerry's fault.

KAREN

Jerry?

GEORGE

Jerry and Elaine. They made me nuts.

KAREN

Oh, I don't care, George, really. It's alright.

GEORGE

So you feel okay?

KAREN

Well, it's not like after the risotto.

GEORGE LOOKS DOWN AT HIS FRIEND. HE WANTS TO SMACK IT.

GEORGE

You son of a-

CUT TO:

(Jerry, Elaine)

ACT ONE

SCENE K

INT. JERRY'S CAR - NIGHT (1)

JERRY AND ELAINE. CAR STOPS.

JERRY

Well, goodnight.

ELAINE

I still don't understand why we had to walk out on the movie.

JERRY

Oh, that Meryl Streep, she's such a phony baloney.

ELAINE

Goodnight. Thanks for a really fabulous evening.

JERRY

Oh, what you're upset?

ELAINE

Yes, I'm upset. Can't you tell?

JERRY

No, I can't. Maybe you're faking.

ELAINE

I am really, really sorry I told you that.

JERRY

I'm sorry, too.

ELAINE

Well, stop being such a baby.

JERRY

You're a baby!

ELAINE

You're a baby!

FADE OUT.

END OF ACT ONE

(Jerry, George
Kramer)

ACT TWO

SCENE L

INT. JERRY'S APARTMENT - DAY (2)

JERRY AND GEORGE.

GEORGE

It's all your fault! You and Elaine! All that orgasm talk! She did have an orgasm. She didn't have an orgasm. Orgasm this, orgasm that. I got so focused on it. I started to panic and -poom- I lost it. I tried everything. I was talking to it. "Please, wake up. Do something."

JERRY

They're mysterious little fellows, aren't they?

GEORGE

I hate him.

JERRY

You know, it happens to everybody. It happened to Houdini and he could get out of a trunk underwater with his hands in chains. But he had a problem with that. The miracle is that it ever happens.

GEORGE

It's like a magic trick. Sometimes I think it would be easier to bend a spoon mentally than to make that transformation.

KRAMER ENTERS.

KRAMER

(TO JERRY) Hey.

JERRY

Hey.

KRAMER

If I give you money, will you go out and get me some fruit?

JERRY

Why can't you get it?

KRAMER

Well, I got banned from the store. I can't go back in there now.

JERRY

What happened?

KRAMER

Well, we oh, we had a fight over the peach and uh, well Joe doesn't want my business.

GEORGE

Hey, is that a joke about Houdini?

JERRY

No... (TO KRAMER) I told you not to say anything.

KRAMER

Jerry, what am I gonna do for fruit?

JERRY

Well, you'll have to go to the supermarket.

KRAMER

The supermarket? That's impossible. They don't have a decent piece of fruit at the supermarket. The apples are mealy. The oranges are dry. I don't know what's going on with the papayas. Look, Jerry, you've gotta go to Joe's, you've gotta get me some fruit.

JERRY

Oh, so what am I gonna buy all your fruit now?

GEORGE

Well, if Houdini couldn't do it, what chance do I have?

GEORGE EXITS.

KRAMER

Houdini?

SFX: PHONE

JERRY PICKS UP.

JERRY

Hello? ...Oh, hi Patty. Thanks for calling me back. I just wanted to ask you a question. When we were going out did you have orgasms? ...Okay. Thanks. ...No, that's it. Yeah, okay. Bye.

HANGS UP.

JERRY (CONT'D)

Patty Lawrence had 'em.

JERRY BEGINS TO DIAL ELAINE.

KRAMER

(EXITING) Alright, look, I'm gonna make you a fruit list. Alright?

JERRY

Yeah.

KRAMER EXITS.

JERRY (CONT'D)

(TO PHONE) Hello, Elaine? Patty Lawrence had orgasms. What do you think about that? And I've got calls into six other women and I'll bet you they confirm an orgasm, too. So what do you have to say now, Elaine? ...Hello?

CUT TO:

(Jerry, Kramer)

ACT TWO

SCENE M

EXT. FRUIT STORE - DAY (2)

KRAMER TAKES OUT LIST FROM HIS POCKET.

JERRY

Why do I feel like I'm doing something wrong?

KRAMER

Alright now here's the list.

JERRY

All this? It's too much. What do you need five mangos for?

KRAMER

I like mangos.

JERRY

Avocado? I don't know how to pick out an avocado.

KRAMER

Well, they gotta be soft.

JERRY

How soft?

KRAMER

Not too soft.

JERRY

Uh-huh.

KRAMER

Better too hard than too soft.

JERRY

Oh, well, I'm not going through this every week. I'll tell you that right now!

KRAMER

Alright.

JERRY

And what are these, plums? What is that?

KRAMER

Yeah, now get the ones that are red on the inside.

JERRY

Uh-huh. Well, how do I know what they look like on the inside? What do they look like on the outside?

KRAMER

Oh, and get some plantains.

JERRY

Plantains?

KRAMER

Yes.

JERRY

What the hell is a plantain?

KRAMER

It's part of the banana family.

It's a delicacy.

JERRY

You're not getting any plantains.

JERRY GOES INTO THE STORE. KRAMER PEEKS IN THROUGH THE FRUIT STORE WINDOW.

CUT TO:

(Jerry, Joe)

ACT TWO

SCENE N

INT. FRUIT STORE - DAY (2)

JERRY

Hey, Joe.

JOE

How's it going?

JERRY

Good. Just getting some fruit for myself. Gotta have fruit in the house. I like it as a snack. Wholesome, natural, chock full of vitamins. Alright, let's see. Mangos, four plums with red on the inside, avocado... Oooh. Just right. And uh, three plantains ought to do it.

JOE

Alright. Alright, just hold it right there.

JERRY

What?

JOE

This fruit isn't for you.

JERRY

Why? What are you talking about?

JOE

You think I don't know, huh? Mangos, plantains, plums with the red on the inside. That's Kramer.

JERRY

I can't buy mangos and plantains?

JOE

Alright. Get out.

JERRY

You're making a big mistake, Joe.

JOE

And I'll tell you something else, I don't want your business anymore either.

JERRY

Are you saying you're banning me from the store?

JOE

That's exactly what I'm saying.

JERRY

I'm banned?

JOE

You're banned.

CUT TO:

(Jerry, Kramer
George, Elaine)

ACT TWO

SCENE P

INT. JERRY'S APARTMENT - DAY (3)

JERRY AND KRAMER USHER GEORGE IN. GEORGE ENTERS STRUGGLING WITH TWO VERY HEAVY BAGS OF FRUIT.

GEORGE

Alright, where do want it?

JERRY

Put it over there.

GEORGE

Stuff is heavy.

KRAMER TAKES TWO MANGOS OUT OF THE TOP.

KRAMER

Ooh, look at these. Oooh, these mangos are beautiful. These are beautiful. (SLAPS GEORGE ON BACK) You did good, George. Yeah.

KRAMER EXITS WITH HIS FRUIT.

GEORGE

Alright, I gotta get going.

JERRY

What are you doing?

GEORGE

I got a date with Karen. I don't know what I'm going to do. Nothing happening down there.

JERRY

You're thinking about it too much. You're putting too much emphasis on it.

GEORGE

I knew this was gonna happen someday. It was inevitable. I've known it ever since I was a little kid. I've been waiting for it.

KRAMER ENTERS EATING SLICED MANGO FROM A PLATE.

KRAMER

This mango is delicious.

GEORGE

That reminds me. I'm not getting you guys any more fruit. That guy was eyeballing me the whole time. He gave me the creeps. Alright, you owe me $48.60.

JERRY

Gee, sorry, I don't have any cash.

KRAMER

I only got hundreds.

GEORGE

You see? Alright, I knew it.

KRAMER

Oh, come on. Come on. We're gonna pay you. Here have some mango.

GEORGE

I don't want any mango.

KRAMER

No take some. It's good.

GEORGE TASTES IT.

GEORGE

Umm. Very good, juicy,

KRAMER

Yeah.

GEORGE

Ripe.

KRAMER GIVES GEORGE ANOTHER BITE.

GEORGE (CONT'D)

Boy, this Joe's got some terrific fruit.

GEORGE FEELS SOMETHING. A VITALIZING ENERGY.

JERRY

What?

GEORGE

I feel like I got a B-12 shot. It's like a taste explosion.

KRAMER

I told you.

GEORGE FREEZES.

JERRY

What is it?

GEORGE

...I think it moved. Oh my God. I think it moved. (TO KRAMER) Here, give me the big piece. I'll see you later.

GEORGE GETS TO THE DOOR. COMES BACK AND GRABS SOME MORE MANGO, THEN EXITS. GEORGE BRUSHES PAST ELAINE IN THE HALLWAY.

ELAINE

Hi, George.

GEORGE

I'm back, baby! I'm back!

ELAINE COMES IN CARRYING A SHOPPING BAG.

KRAMER

(EXITING, TO ELAINE) Want some mango?

ELAINE

No, thanks.

JERRY

Well, well, if it isn't the first lady of the American theatre. What brings you here?

ELAINE

Just to return some of your things that were in my house.

JERRY

Oh, and I've got some things of yours here.

ELAINE

I know.

JERRY

Well, I'll get them.

ELAINE

I'm waiting.

JERRY

Alright.

JERRY EXITS TO BEDROOM, COMES BACK WITH A BAG FULL OF STUFF.

JERRY

You got my fins?

ELAINE

Yeah, I got your fins. You have my poker chips?

JERRY

I got your poker chips. You got my goggles?

ELAINE

They're next to the fins. You got my cards?

JERRY

They're next to the poker chips.

THEY SWITCH PACKAGES.

ELAINE

Alright, I guess that just about does it.

JERRY

I guess.

ELAINE

Okay. Well, see you around.

JERRY

Yeah, see you.

ELAINE IS ABOUT TO LEAVE, SHE GETS TO THE DOOR, STOPS, TURNS BACK.

ELAINE

Alright let's go, I'll give you half an hour.

JERRY

What?

ELAINE

Come on.

ELAINE STARTS FOR BEDROOM.

JERRY

Are you serious?

ELAINE

Look, Jerry, we have to have sex to save the friendship.

SHE DISAPPEARS INTO BEDROOM.

JERRY

(THINKING) ...Sex to save the friendship. Well, if we have to, we have to.

HE UNTUCKS HIS SHIRT, AND ENTERS BEDROOM.

CUT TO:

(George, Karen)

ACT TWO

SCENE R

EXT. KAREN'S APARTMENT - DAY (3)

WE HEAR MOANS OF ECSTASY.

CUT TO:

INT. KAREN'S APARTMENT - (JUST BED AND BACKING) - DAY (3)

GEORGE IS PLEASED. KAREN EMITS ANOTHER SATISFIED MOAN.

KAREN

Mmmm. Oh, George. Ohhhh.

GEORGE

Please. That's not necessary.

KAREN

What's not necessary?

GEORGE

That little extra moan you threw in there. Laying it on a bit thick, don't you think?

KAREN

What are you talking about?

GEORGE

(SNICKERS) What am I talking about? Come on. You don't think I bought all that.

KAREN

Bought what?

GEORGE

You're very good. Very good with the moanings and the gyrations. You really had me going there for a minute.

KAREN

You think I was faking?

GEORGE

Come on. "Oh, George, Oh, George!" Come on. ...Not that I don't appreciate the effort that was put into the performance.

KAREN

I'd like you to leave.

GEORGE

What?

KAREN

I said, I would like you to leave. Come on, just get your clothes on and get out.

GEORGE

But why?

KAREN

Because I said so.

SHE SHOVES HIM OUT OF BED.

GEORGE

I can't find my glasses.

KAREN

Well, hurry up.

GEORGE

I'm looking for my glasses.

ANGLE ON: GEORGE'S P.O.V. OUT OF FOCUS. SCANNING ROOM, BED, FLOOR, HER FACE, ETC.. IT'S ALL BLURRY.

KAREN

Get out. Get out! Get out!

CUT TO:

(Jerry, Elaine)

ACT TWO

SCENE S

INT. JERRY'S BEDROOM - DAY (3)

JERRY CAN'T DO IT. HE GESTURES AS GEORGE DID PREVIOUSLY.

JERRY

It's all George's fault. All that talk about impotence. It got to me. And that orgasm stuff. Orgasm this and orgasm that. It's a lot pressure.

THEY LIE THERE STARING AT THE CEILING FOR A BEAT.

ELAINE

Hey, you know, I'm a little hungry. You wouldn't happen to have any of that mango left?

AS JERRY'S EYES LIGHT UP - FREEZE FRAME.

FADE OUT:

END OF ACT TWO

(Jerry)

SHOW CLOSE

STAND-UP #2

INT. COMEDY CLUB - NIGHT

JERRY

The female orgasm is kind of like the Batcave. Very few people know where it is. And, uh, if you're lucky enough to see, you probably don't know how how got there and you can't find your way back after you leave. ...There are two types of female orgasm, the real and the fake. And, uh, I'll tell you right now, as a man, we don't know. We do not know because to a man, sex is like a car accident and determining the female orgasm is like being asked, "What did you see after the car went out of control?"

(MORE)

JERRY (CONT'D)

"...Uh, I heard a lot of screeching sounds, uh, and I remember I was facing the wrong way at one point. And in the end, my body was thrown clear."

FADE OUT:

END OF SHOW