

Seinfeld

"The Puffy Shirt"

#04-0503

Written by
Larry David

Directed by
Tom Cherones

TABLE DRAFT
August 25, 1993

8/25/93

SEINFELD
"The Puffy Shirt"
#04-0503

THIS IS A TENTATIVE SCHEDULE ONLY. ALL DATES ARE SUBJECT TO CHANGE AND DO NOT CONSTITUTE A "CALL" FOR ANY EPISODE OR DATE.

WEDNESDAY, AUGUST 25

STAGE 19

PRODUCTION MEETING	12:00 PM -	1:00 PM
TABLE READING	1:00 PM -	1:30 PM
NOTES/REHEARSE	1:30 PM -	2:00 PM
REHEARSE	2:00 PM -	6:00 PM

THURSDAY, AUGUST 26

STAGE 19

REHEARSE	9:00 AM -	2:00 PM
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FRIDAY, AUGUST 27

STAGE 19

REHEARSE	9:00 AM -	2:00 PM
RUN-THRU	2:00 PM -	3:00 PM

MONDAY, AUGUST 30

STAGE 19

BLOCK	9:00 AM -	2:30 PM
LUNCH	2:30 PM -	3:30 PM
BLOCK/SHOOT	3:30 PM -	9:00 PM
SHOOT STAND-UP		TBA

TUESDAY, AUGUST 31

STAGE 19

BLOCK/MAKEUP/HAIR/WARDROBE/SHOOT	12:30 PM -	6:12 PM
LUNCH	6:12 PM -	7:12 PM
AUDIENCE-IN	6:30 PM -	7:15 PM
AUDIENCE WARM-UP	7:15 PM -	7:30 PM
SHOOT SHOW	7:30 PM -	---

SEINFELD

"The Puffy Shirt"

#04-0503

CAST

JERRY.....JERRY SEINFELD
 GEORGE.....JASON ALEXANDER
 KRAMER.....MICHAEL RICHARDS
 ELAINE.....JULIA LOUIS-DREYFUS

GUEST CAST

(in order of appearance)

ESTELLE.....ESTELLE HARRIS
 LESLIE.....WENDEL MELDRUM
 FRANK.....JERRY STILLER
 ELSA.....DEBORAH MAY
 STAGE MANAGER.....Terrence Higgins
 PHOTOGRAPHER.....Michael Nizza
 ASSISTANT.....Kin Gillingham
 CLIENT.....DAVID BRISBIN
 BRYANT GUMBEL.....BRYANT GUMBEL
 HOMELESS MAN.....Lee Ross

SEINFELD

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"The Puffy Shirt"

Production No.: 04-0503

Director: Tom Cherones

<p><u>ACT ONE - SCENE A</u> (1) <u>INT. JERRY'S APARTMENT - DAY (1)</u> Jerry, George, Kramer</p>				
<p><u>ACT ONE - SCENE B</u> (5) <u>INT. COSTANZA LIVING ROOM - DAY (1)</u> Jerry, George, Kramer, Estelle</p>				
<p><u>ACT ONE - SCENE C</u> (10) <u>INT. MANHATTAN RESTAURANT - NIGHT (1)</u> Jerry, Elaine, Kramer, Leslie</p>				
<p><u>ACT ONE - SCENE D</u> (14) <u>INT. QUEENS RESTAURANT - NIGHT (1)</u> George, Estelle, Frank</p>				
<p><u>ACT ONE - SCENE E</u> (18) <u>INT. QUEENS RESTAURANT ENTRANCE - NIGHT (1)</u> George, Elsa</p>				
<p><u>ACT ONE - SCENE G</u> (20) <u>INT. JERRY'S APARTMENT - DAY (2)</u> Jerry, George, Kramer</p>				
<p><u>ACT TWO - SCENE H</u> (27) <u>INT. COSTANZA LIVING ROOM - DAY (2)</u> George, Estelle, Frank</p>				
<p><u>ACT TWO - SCENE J</u> (31) <u>INT. DRESSING ROOM - DAY (3)</u> Jerry, Elaine, Kramer, Stage Manager</p>				

SEINFELD
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Director: Tom Cherones

<u>ACT TWO - SCENE K</u> <u>INT. PHOTO STUDIO - DAY (3)</u> George, Photographer, Assistant, Client	(36)				
<u>ACT TWO - SCENE L</u> <u>INT. TODAY SHOW SET - DAY (3)</u> Jerry, Bryant, Leslie (O.S.), (Kramer, Elaine)	(39)				
<u>ACT TWO - SCENE M</u> <u>INT. PHOTO STUDIO - DAY (3)</u> George, Photographer, Client, Assistant)	(42)				
<u>ACT TWO - SCENE N</u> <u>EXT. CENTRAL PARK - DAY (3)</u> (George)	(44)				
<u>ACT TWO - SCENE P</u> <u>INT. DRESSING ROOM - DAY (3)</u> Jerry, Leslie, George, Elaine, (Kramer)	(45)				
<u>ACT TWO - SCENE R</u> <u>EXT. NEW YORK STREET - DAY (3)</u> George (O.S.)	(48)				
<u>ACT TWO - SCENE S</u> <u>INT. COFFEE SHOP - DAY (4)</u> Jerry, George, Elaine, Kramer	(49)				
<u>ACT TWO - SCENE T</u> <u>EXT. NEW YORK STREET -</u> <u>OUTSIDE COFFEE SHOP - DAY (4)</u> Jerry, Homeless Man, (George, Elaine, Kramer)	(52)				

(Jerry, George, Kramer)

ACT ONE

SCENE A

INT. JERRY'S APARTMENT - DAY (1)

GEORGE IS WAITING FOR JERRY WHO'S GETTING READY TO LEAVE.

GEORGE

I can't believe it. I can't
believe it.

JERRY

It won't be for too long.

GEORGE

How am I going to do this? How can
I live with those people? Please,
tell me how. They're insane, you
know that.

JERRY

Ah, my parents are just as crazy.

GEORGE

Are you kidding? How could you
compare your parents to my parents?

JERRY

Hey no one's in a league with my
father.

GEORGE

My father wears sneakers in the
pool.

JERRY

Oh really? Well my father has
never thrown anything out. Never.

GEORGE

Yeah, you're father's pretty sick.
But what about my mother?

JERRY

What about her?

GEORGE

She's as sick as they come.

JERRY

My mother has never set foot in a
natural body of water. Never
touched it. Not so much as a toe.

GEORGE

Yeah? Yeah? My mother has never
laughed. Ever. Not a giggle. Not
a tee hee.

JERRY

A chuckle?

GEORGE

Nothing. And, I'm moving back there.

JERRY

I told you I'd loan you the money for the rent.

GEORGE

Borrowing money from a friend is like having sex. It completely changes the relationship.

KRAMER ENTERS, HE HAS MOVING GLOVES ON.

KRAMER

Okay, I'm ready. I still don't understand. Why do you want to move back in with your parents?

GEORGE

I don't want to. I'm out of money. I have seven-hundred and fourteen dollars left in the bank.

KRAMER

So move in here.

JERRY

What's that?

KRAMER

Why doesn't he just move in here?

GEORGE

Yeah, yeah, I'm going to move in here. He doesn't even let you use the toilet.

KRAMER

You can stay with me if you want.

GEORGE

Thank you. But that might not work out.

SFX: PHONE

JERRY

Hello? Yes, hi Mrs. Costanza, he's right here.

GEORGE TAKES PHONE.

GEORGE

What?...I don't know if they're going to be hungry. If they want something you'll make it for them...It's not that important. It doesn't have to be ready as soon as they walk in...They drink anything...Yes, that's good too. Whatever. I'll see you, bye.

HE HANGS UP. AS THEY EXIT:

JERRY

Yeah, I think you've got me beat.

CUT TO:

(Jerry, George, Kramer,
Estelle)

ACT ONE

SCENE B

INT. COSTANZA LIVING ROOM - DAY (1)

JERRY, GEORGE AND KRAMER COMING IN WITH SUITCASES. THEY
BUMP A WALL.

ESTELLE

Careful, careful with the
suitcases. We just painted.

JERRY/KRAMER

Hello Mrs. Costanza.

ESTELLE

Hello Kramer. Close the door

KRAMER

We have to get some more stuff.

ESTELLE

More stuff? How much is there?

GEORGE

There's more.

ESTELLE

So how are you, Jerry?

JERRY

I'm fine. I got a good joke for
you Mrs. Costanza.

ESTELLE

No, I'm not interested.

JERRY

No, no it's really funny.

ESTELLE

Tell it to the audience. Here, I
made some bologna sandwiches.

GEORGE

Bologna? Who eats bologna anymore?

ESTELLE

What are you talking about? Have a
sandwich.

JERRY

I don't eat bologna.

GEORGE

Nobody eats bologna.

ESTELLE

What's the matter with bologna?

GEORGE

It's not good for you.

ESTELLE

Oh, will you stop it. Have a
sandwich.

GEORGE

No.

ESTELLE

Kramer, you don't want one?

KRAMER

No thanks.

ESTELLE

What's the matter with you?

KRAMER

Me, nothing.

ESTELLE

You're all a little touched in the head. You're so worried about your health? You're young men. Jerry, take a sandwich.

JERRY

I don't really eat it.

ESTELLE

What am I going to do with all these sandwiches? Will you take them home? Give them to someone in the building.

JERRY

I don't know if I'm comfortable giving out bologna sandwiches in the building.

KRAMER

(RE: MOVING) Okay, anything else?

GEORGE

That's it.

SFX: CAR HONK

KRAMER

I better move the car out of the
way.

HE EXITS.

JERRY

Okay, I guess we'll be going.

GEORGE

You're going?

JERRY

Yeah.

GEORGE

Okay, well uh, what are you doing
later?

JERRY

Elaine and I are going out to
dinner with Kramer and his new
girlfriend.

GEORGE

Really?

JERRY

Yeah, I met her, she's one of these
low talkers. I can't hear anything
she says. I'm always going,
"What's that?" "Excuse me?"

GEORGE

Well, maybe I'll meet you.

ESTELLE

No George, we're going out to eat
tonight with your father.

GEORGE

Oh okay. I'll speak to you later.

JERRY

Take it easy.

GEORGE

Oh my God.

CUT TO:

(Jerry, Elaine, Kramer,
Leslie)

ACT ONE

SCENE C

INT. MANHATTAN RESTAURANT - NIGHT (1)

KRAMER AND LESLIE, JERRY AND ELAINE.

ELAINE

He had this idea for a pizza place
where you make your own pie.

Remember that?

KRAMER

Yeah, yeah, that was a good one.

LESLIE

So people... (THEN SHE MUMBLES
SOMETHING)

JERRY/ELAINE

I'm sorry. Excuse me.

LESLIE

People... (MUMBLES)

JERRY/ELAINE

Yeah. Yeah.

ELAINE

(LAUGHS AGAIN) What was the latest one?

KRAMER

The toilet in the car.

ELAINE

Right. He wants to put a toilet in a car. (TO KRAMER) So you lift the back seat up and there's a toilet under there?

LESLIE

I could see how... (TRAILS OFF)

JERRY/ELAINE

Well, yeah, uh-huh.

KRAMER

Leslie is in the shirt business. She's a designer. In fact she just came up with a new one that's really going to be the big new thing in men's fashion. It's a puffy shirt.

LESLIE

Well... (MUMBLE)

KRAMER

Yeah, it's all puffy like the pirates used to wear.

JERRY/ELAINE

Oh a puffy shirt, yeah.

KRAMER

I think people want to look like pirates. It's the right time for it. To be all puffy and devil may care.

LESLIE

(TO KRAMER) That's a... (MUMBLE)

KRAMER

(LAUGHS) That's true. I'll be right back.

KRAMER EXITS.

ELAINE

Puffy shirt. Pretty good.

THERE'S A LULL IN THE CONVERSATION.

ELAINE

So, Jerry is going to be on "The Today Show" on Friday.

JERRY

Yeah, that's right.

ELAINE

He's doing a benefit for Goodwill. You know, they give out clothing to the poor and the homeless.

JERRY

And the indigent.

ELAINE

And the indigent. I do volunteer
work for Goodwill. I set the whole
thing up and got Jerry to do it.

LESLIE

Well, maybe if you... (MUMBLE)

JERRY/ELAINE

Oh yeah, yeah. Sure.

LESLIE

Oh well... (MUMBLE)

JERRY/ELAINE

Uh-huh. Hm. Right.

KRAMER RETURNS.

KRAMER

What are you guys talking about?

JERRY/ELAINE

Oh, this and that.

CUT TO:

(George, Estelle, Frank)

ACT ONE

SCENE D

INT. QUEENS RESTAURANT - NIGHT (1)

GEORGE, ESTELLE AND FRANK.

ESTELLE

Maybe you should take a civil
service test.

GEORGE

I'm not taking a civil service
test.

FRANK

Hey, look at this George. You ever
seen a silver dollar?

GEORGE

Yes, yes. I've seen a silver
dollar.

ESTELLE

Why don't you want to take the
test?

GEORGE

To do what, work in the post office? Is that what you want me to do?

FRANK

Would you believe when I was eighteen I had a silver dollar collection?

GEORGE

Yeah, I believe it. Why not?

ESTELLE

What's the matter with the post office?

GEORGE

I'm going to be a mailman? Is that what you want me to be? You want me to walk around the neighborhood in shorts and get bit by dogs?

FRANK

Would you believe I had one from 1916, mint condition? Mint.

GEORGE

That I don't believe.

ESTELLE

I don't understand. You get the job security, you get a paycheck every week.

GEORGE

I'm not going to take it.

FRANK

You know I can't bring myself to spend one of these. I got some kind of phobia.

GEORGE

Well, you're reminded of your collection from when you were eighteen.

ESTELLE

So what are you going to do?

GEORGE

I don't know. But I know I have some kind of talent, something to offer. I just haven't found out what it is yet.

FRANK

I'll bet that collection would be worth a lot of money today.

GEORGE

(MUMBLING) Oh my God.

FRANK

George, what are you getting? I don't like this waiter. Look at him, he sees us. He doesn't want to come over.

GEORGE

I've got to get some air.

ESTELLE

George, where are you going?

GEORGE

It's none of your business!

FRANK

He's not getting a tip, this guy.

CUT TO:

(George, Elsa)

ACT ONE

SCENE E

INT. QUEENS RESTAURANT ENTRANCE - NIGHT (1)

PODIUM AREA. GEORGE IS MAKING HIS WAY OUT. HE'S UPSET, PREOCCUPIED. HE BUMPS INTO ELSA CARLISLE, AN AGING MODEL, MINI-MOGUL. HER PURSE IS DUMPED.

GEORGE

Oh, I'm sorry. I'm terribly sorry.

ELSA

Look what you've done. You've spilled my bag.

GEORGE

Let me help you.

ELSA

That's alright.

GEORGE STARTS TO PICK UP ITEMS FROM FLOOR AND HAND THEM TO STANDING ELSA.

ELSA

(GRABS GEORGE'S HANDS) Hm.

GEORGE

What?

ELSA

Your hands.

GEORGE

What about them?

GEORGE STANDS.

ELSA

They're quite exquisite.

GEORGE

They are?

ELSA

Have you ever done any hand
modeling?

GEORGE

Hand modeling?

ELSA

Here's my card. Why don't you give
me a call?

ANGLE ON: E.C.U. OF CARD. "ELSA CARLISLE, SPECIALTY
MODELS" WITH A PHONE NUMBER.

CUT TO:

(Jerry, George, Kramer)

ACT ONE

SCENE G

INT. JERRY'S APARTMENT - DAY (2)

JERRY AND GEORGE. JERRY IS LOOKING AT GEORGE'S HANDS.

JERRY

I don't get it.

GEORGE

Me either.

JERRY

What is it?

GEORGE

I don't know.

JERRY

It's a hand.

GEORGE

I know.

JERRY

Must be a joke.

GEORGE

No, it's no joke. She's already
sent me up for a job.

JERRY

What about my hands? I don't see
how yours are any better than mine.

GEORGE

No, no. See your knuckles are all
out of proportion. You got hair
there. (RE: HIS OWN HAND) This is
special. This is a one in a
million hand.

JERRY

This is amazing.

GEORGE

See what happens when you avoid
manual labor your whole life?

JERRY

You know you're going to clean up.
These hand models make a lot of
money.

GEORGE

This is it! It's happened for me!
It's finally happened. We were in
the restaurant, the two mental
cases were talking, I couldn't take
it anymore. I got up from the
table, I bump into this woman.

JERRY

Just like in the movies.

GEORGE

(LOOKING AT HIS HANDS) All these years, right in front of me. And now I'm going to have everything I ever wanted. All because of these beauties.

HE KISSES THEM. KRAMER ENTERS.

KRAMER

Hey George.

KRAMER EXTENDS HIS HAND. GEORGE SHAKES - KRAMER HAS A JOY BUZZER AND A PIRATE SHIRT IN A GARMENT BAG OVER HIS SHOULDER.

GEORGE

What are you doing?! Are you crazy? My hands. You could have damaged my hands.

KRAMER

It's just a toy.

JERRY

George has become a hand model.

KRAMER

A hand model? Really, let me see your hands.

GEORGE IS RELUCTANT TO SHOW.

GEORGE

Don't touch them.

KRAMER

Ooh.

GEORGE

I'll show them to you, but don't
touch them.

KRAMER

Hm. Very nice. Really smooth.
Good George. What's this shiny
stuff?

GEORGE

(UNDER HIS BREATH) Polish.

Alright, I've got to go.

HE PULLS OUT A PAIR OF GLOVES.

JERRY

Ski gloves?

GEORGE

It's all I had. Would you get the
door, please?

KRAMER OR JERRY OPENS IT.

GEORGE (CONT'D)

Thank you.

GEORGE EXITS.

KRAMER

You can't believe what's happening
with Leslie. Since you agreed to
wear the puffy shirt on "The Today
Show," she's been able to get all
these orders from boutiques and
department stores.

JERRY

Uh-huh. Since I what?

KRAMER

Agreed to wear the puffy shirt.

JERRY

What are you talking about?

KRAMER

You said you'd wear the puffy shirt
on "The Today Show."

JERRY

No I didn't.

KRAMER

Yes, you did.

JERRY

When did I say that?

KRAMER

When we went out to dinner that
night.

JERRY

Are you crazy?

KRAMER

What did you talk about when I went
to the bathroom?

JERRY

I don't know. I couldn't hear a
word she said. I was just nodding.

KRAMER

There you go.

JERRY

Where I go? You mean she was asking me to wear this ridiculous shirt on national tv and I said yes?

KRAMER

Yeah.

JERRY

But I didn't know what she was talking about. I couldn't hear her.

KRAMER

Well, she asked you.

JERRY

I can't wear this puffy shirt on tv. Look at it. It looks ridiculous.

KRAMER

Jerry, you have to wear it. All those stores are stocking it based on the condition that you're going to wear it on tv. The factory in Massachusetts is already making them.

JERRY

They're making these.

KRAMER

Jerry, this pirate trend she's creating is going to be the look of the nineties. You'll be the first pirate.

JERRY

I don't want to be a pirate.

KRAMER

Jerry, her career was floundering. You've revitalized her whole business.

JERRY

Well, maybe if I put a sport jacket over it.

KRAMER

Sportjacket? Pirates don't wear sport jackets.

JERRY

Why can't this woman speak up?

FADE OUT:

END OF ACT ONE

(George, Estelle, Frank)

ACT TWO

SCENE H

INT. COSTANZA LIVING ROOM - DAY (2)

ANGLE ON: ECU GEORGE'S HANDS. HE'S APPLYING CLEAR NAIL POLISH. HE'S GOT LOTIONS, COTTON BALLS, ETC.

ESTELLE

I knew it. I always knew you had beautiful hands. I used to tell people. Frank, didn't I use to talk about his hands?

FRANK

You talked about his hands? Who the hell did you ever mention his hands to?

ESTELLE

I mentioned his hands to plenty of people.

FRANK

You never mentioned them to me.

GEORGE

Hand me an emery board.

ESTELLE

I always talk about your hands how
they're so soft and milky white.

FRANK

Milky white? No - You never said
milky white.

ESTELLE

I said milky white.

GEORGE

(PUTS HAND IN THE AIR) Scissor.

ESTELLE HANDS IT TO HIM WITH THE POINT FACING HIM.

GEORGE (CONT'D)

Don't hand it to me with the point
out.

ESTELLE

Oh, sorry.

GEORGE

You're sorry.

ESTELLE

I'll try and be more careful.

GEORGE

I hope so.

ESTELLE

Would you like anything to drink?

GEORGE

Not right now.

ESTELLE

George, would you like some Jello?

FRANK

It's not any good. I don't know
why you put the bananas on the
bottom.

ESTELLE

George likes the bananas.

FRANK

So let him have bananas on the
side.

GEORGE

Please. I cannot have this
constant bickering. Stress is very
damaging to the epidermis. Now I
have a photo shoot early tomorrow
morning, my hands have to be in tip
top condition. I need my rest so
please get out.

ESTELLE

But Geroge -

GEORGE

Out.

ESTELLE

What about the Jello?

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30.
(H)

GEORGE

Alright, get the Jello and then go.

CUT TO:

(Jerry, Kramer, Elaine
Stage Manager)

ACT TWO

SCENE J

INT. DRESSING ROOM - DAY (3)

IT HAS A WINDOW THAT OPENS. THERE'S AN IRONING BOARD WITH
AN IRON. KRAMER IS READING MAGAZINES.

KNOCK ON THE DOOR

KRAMER

Come in.

STAGE MANAGER

Just wanted to let you know he's
got about five minutes.

KRAMER

(SNAPS FINGERS) Skipdidlipdot.

JERRY ENTERS FROM BATHROOM. HE'S WEARING THE PUFFY SHIRT.

KRAMER

Hey, now that's a great looking
shirt. I'm glad I ironed it, it's
perfect.

JERRY IS SPEECHLESS.

KRAMER (CONT'D)

Look at it. It's fantastic.

JERRY

I can't wear this, Kramer. How am
I going to wear this?

KRAMER

Hey, this looks better than
anything you own. In two months
everybody's going to be wearing the
pirate look.

KNOCK AT THE DOOR.

KRAMER GETS IT. IT'S ELAINE.

KRAMER

Hey.

ELAINE

Hello. I just met Bryant Gumbel.
He said he might appear at the
benefit. (RE: SHIRT) What is
that?

KRAMER

It's the puffy shirt. Looks good,
huh? What do you think? Is that
cool, or what?

ELAINE

Why are you wearing it now?

JERRY

Why? I'll tell you why. Because
the low-talker asked me to.

(MORE)

JERRY (cont'd)

And I said yes. Do you know why I
said yes? Because I couldn't hear
her.

ELAINE

When did she ask you this?

JERRY

At the restaurant when Kramer went
to the bathroom.

ELAINE

I didn't hear anything.

JERRY

Of course you didn't. No one hears
anything when that woman speaks.

ELAINE

Well you can't wear that on the
show.

KRAMER

(OUT OF THE SIDE OF HIS MOUTH)

Elaine, will you stop it?

ELAINE

You're promoting a benefit to
clothes homeless people.

(MORE)

ELAINE (cont'd)

You can't come out dressed like that, you're all puffed up. You look like the Count of Monte Cristo.

JERRY

I have to wear it. The woman's got orders from all these stores to sell these shirts based on me wearing it on tv. The factory is producing them as we speak.

ELAINE

You're supposed to look like a compassionate person that cares about poor people. YOU look like you're going to swing in on a chandelier. You're making a mockery.

KRAMER

Elaine, her whole business depends on this. She hasn't sold a shirt in two years.

ELAINE

He looks ridiculous.

KRAMER

Elaine, he doesn't look ridiculous. He looks like a pirate.

ELAINE

But he's not a pirate. There are
no more pirates and in case you
haven't noticed, we're not on the
high seas.

KNOCK AT THE DOOR.

STAGE MANAGER

Okay, let's go...Is that what
you're wearing?

CUT TO:

(George, Photographer
Client, Assistant)

ACT TWO

SCENE K

INT. PHOTO STUDIO - DAY (3)

GEORGE AND FOUR PEOPLE: PHOTOGRAPHER, ASSISTANT, MAKE-UP,
CLIENT.

PHOTOGRAPHER

I've never seen hands like this
before.

ASSISTANT

They're so soft and milky white.

PHOTOGRAPHER

You know who's hands they remind me
of? Ray McKigney.

CLIENT

Oh Ray. He was it.

GEORGE

Who's he?

PHOTOGRAPHER

The most exquisite hands you've
ever seen. He had it all.

(MORE)

PHOTOGRAPHER (cont'd)

The knuckles, the nails, the palms.
Take your breath away.

GEORGE

Well, what happened to him?

CLIENT

Tragic story I'm afraid. He
could've had any woman in the
world. But none could match the
beauty of his own hand. And that
became his one true love.

GEORGE

You mean?

CLIENT

Yes, he was not master of his
domain.

GEORGE

But how - ?

CLIENT

The muscles became so strained from
overuse eventually the hand locked
into a deformed position and he was
left with nothing but a claw. He
travelled the world, seeking a
cure. Accupunturists, herbalists,
swamis, nothing helped.

(MORE)

CLIENT (cont'd)

Towards the end, the hands became so frozen he was unable to manipulate utensils and was dependent on Cub Scouts to feed him. What a waste. Ray Louis McKigney. The greatest hands of our time. I hadn't seen another pair of hands like Ray McKigney's until today. You are his successor. I only hope you have a little more self-control.

GEORGE

Oh don't worry about me. I won a contest.

PHOTOGRAPHER

Okay, let's get to work.

CUT TO:

(Jerry, Bryant, (Elaine)
Leslie (O.S.) (Kramer))

ACT TWO

SCENE 1

INT. TODAY SHOW SET - DAY (3)

JERRY'S INTERVIEW WITH BRYANT GUMBEL.

BRYANT

On Tuesday the 19th here in New York there will be a benefit for Goodwill Industries, an organization that sells donated clothing to fund job-training services. One of the performers will be comedian Jerry Seinfeld. Jerry, good morning.

JERRY

Thank you, Bryant.

BRYANT

Speaking of clothing, that's quite a shirt you have on.

ANGLE ON: KRAMER AND LESLIE IN THE STUDIO PLEASED.

JERRY

Yeah, uh-huh.

BRYANT

Look at you, you're all kind of
puffed up.

JERRY

Yeah, it's a puffy shirt.

BRYANT

You look kinda like a pirate.

JERRY

Yeah, I look like a pirate. Anyway
we're hoping to raise enough money
to -

BRYANT

I don't think I've ever seen a
shirt like this. (PAUSE) How'd
you get here, on one of the tall
ships?

JERRY

Yeah, that's funny.

BRYANT

(STARTS LAUGHING) I'm sorry, it is
just a very unusual shirt.

ANGLE ON: ELAINE, HANDS ON SINUSES.

BRYANT

You know this could be a whole new
look for you. Put a patch over
your eye, you'll be the pirate
comedian.

JERRY

Uh huh, yeah.

BRYANT

So will you be wearing the puffy
shirt at the benefit?

JERRY

Look, it's not my shirt.

BRYANT

Whose shirt is it?

JERRY

What's the difference? I agreed to
wear it. I feel ridiculous in it.
It's too puffy. It's the stupidest
shirt I've ever seen.

LESLIE (O.S.)

You bastard.

BRYANT

Did you hear that?

JERRY

That I heard.

CUT TO:

(George, Photographer,
Client, Assistant)

ACT TWO

SCENE M

INT. PHOTO STUDIO - DAY (3)

GEORGE IS MODELING A WATCH.

PHOTOGRAPHER

Alright, a little to the left. A
little higher. Alright, perfect.

GEORGE

Like this?

PHOTOGRAPHER

Just like that. Good, got it.
Okay, you're done.

GEORGE

That's it?

PHOTOGRAPHER

That's it and here's your check.

GEORGE LOOKS AT THE CHECK, HE IS THRILLED.

CLIENT

Thank you very much. It was an
honor.

GEORGE IS ABOUT TO LEAVE AS COMELY PHOTO ASSISTANT
APPROACHES.

ASSISTANT

It was great working with you.
You're hands are beautiful.

GEORGE

Oh, thank you very much.

ASSISTANT

I was wondering if you weren't
doing anything later, maybe you
want to get together.

GEORGE

Well, I got a manicure at four but
after that I'm free.

ASSISTANT

Here's my number.

GEORGE PUTS HIS GLOVES ON.

GEORGE

Great. See you later.

CUT TO:

SEINFELD
"The Puffy Shirt"

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44.
(N)

((George))

ACT TWO

SCENE N

EXT. CENTRAL PARK - DAY (3)

GEORGE IS GIDDY, WALKING ON AIR. SKIPPING, DELIRIOUS.

CUT TO:

(Jerry, George, Elaine
Leslie, (Kramer))

ACT TWO

SCENE P

INT. DRESSING ROOM - DAY (3)

JERRY, ELAINE, KRAMER, AND LESLIE.

LESLIE

You've ruined me. You've ruined my
career!

JERRY

Quiet, keep your voice down.
Everyone can hear you.

LESLIE

I don't give a damn.

JERRY

You know if you talked like this to
start out with I never would've
been in this costume in the first
place.

GEORGE ENTERS. HE IS EXPANSIVE, EXUBERANT.

GEORGE

Hey! You can't believe it! Look at this check! They told me I've got the most beautiful hands they've ever seen, except for this McKigney guy! This great looking girl gave me her number! I've got it. I've got it all. I'm busting Jerry, I'm busting!

ELAINE

I've never noticed your hands. Let me see.

GEORGE

(TAKES GLOVES OFF) Alright, but brace yourself for when I remove these gloves, the beauty can blind the naked eye. Much like a pirate opening a treasure chest of magnificent jewels.

ELAINE

Hm. Look at that. Pretty nice.

GEORGE LOOKS UP, NOTICES JERRY.

GEORGE

Hey, nice shirt. What is that? Did you wear that thing on the show? Have you lost your mind?

(MORE)

SEINFELD
"The Puffy Shirt"

Table Draft
Aug 25 1993

47.
(P)

GEORGE (cont'd)

Who's dressing you? You look like
a complete idiot. I wouldn't wipe
my-

AT THIS MOMENT LESLIE, IN A RAGE, PUSHES HIM FROM BEHIND.
GEORGE LUNGES FORWARD, HANDS OUTSTRETCHED.

ANGLE ON: CU OF IRON, SIZZLING.

CUT TO:

SEINFELD
"The Puffy Shirt"

Table Draft
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48.
(R)

(George (O.S.))

ACT TWO

SCENE R

EXT. NEW YORK CITY - DAY (3)

LONG SHOT OF ROCKEFELLER CENTER.

GEORGE (O.S.)

(SCREAM)

CUT TO:

EXT. NEW YORK CITY STREET - DAY (3)

A PASSERBY HEARS SCREAM, STOPS, LOOKS UP AT WINDOW. SHAKES
HEAD AND WALKS ON.

CUT TO:

(George, Elaine, Kramer
Jerry)

ACT TWO

SCENE 5

INT. COFFEE SHOP - DAY (4)

GEORGE'S HAND IS BANDAGED. ELAINE IS HOLDING HIS COFFEE FOR HIM.

GEORGE

Could you put another sugar in
there, for me.

ELAINE

Sure. (SHE PUTS IT IN) You ready?

GEORGE

Yeah.

SHE GIVES HIM A SIP BUT IT'S TOO HOT.

GEORGE (CONT'D)

(GURGLE) Hey, hey it's too hot.

ELAINE

I'm sorry.

GEORGE

At least McKigney had a few good
years. (TO KRAMER) How could you
forget to turn an iron off?

KRAMER

I was excited because Jerry was putting on the puffy shirt.

GEORGE

A puffy shirt. A puffy shirt. My life is destroyed by a puffy shirt.

ELAINE

Yes, well it didn't do me any good either.

JERRY

Me either. That benefit was the worst show I ever did. Some of those heckles were really uncalled for, "Avast ye matey." What does that mean? "20 degrees off the starboard side, it's a spanish galleon" There's no comeback for that.

ELAINE

Well, it got me fired from the Goodwill committee. Who gets fired from volunteer work?

KRAMER

You know all those stores cancelled out on her. She's finished.

JERRY

So what happened to all the shirts?

KRAMER

They gave them to Goodwill.

GEORGE GETS UP.

JERRY

Where you going?

GEORGE

I got to go home. My mother's
making meatloaf. There's no living
with her if it's cold when I get
there.

JERRY/ELAINE

Wait, wait we're going too.

GEORGE

(SIGHS) A puffy shirt.

THEY EXIT.

CUT TO:

(Jerry, Elaine, George,
Kramer, Homeless Man)

ACT TWO

SCENE T

EXT. NYC STREET - OUTSIDE COFFEE SHOP - CONTINUOUS - DAY (4)

THEY SEE TWO HOMELESS PEOPLE BOTH IN THE SHIRTS.

HOMELESS MAN

Can you spare some change for an
old Buccaneer?

GEORGE GESTURES HE CAN'T BECAUSE OF THE BANDAGES. ELAINE
AND KRAMER WALK BY. JERRY STOPS.

JERRY

(RE:SHIRT) You know, it's really
not a bad looking shirt.

END OF ACT TWO