

SEINFELD

~~"The Dude"~~
THE SUMMER OF GEORGE
#04-0822

Written by

Alec Berg & Jeff Schaffer

Directed by

Andy Ackerman

***** Full Script Revision**

Revision One (blue)
March 31, 1997

**FOR EDUCATIONAL
PURPOSES ONLY**

SEINFELD

4/1/97

"The Dude"

Revision Two (yellow)

Production No.: 04-0822

Director: Andy Ackerman

<u>COLD OPEN - SCENE A</u> (1) <u>EXT. SIDEWALK CAFE - DAY (0)</u> Jerry, George, Lanette				
<u>ACT ONE - SCENE B</u> (6) <u>INT. PETERMAN HALLWAY -</u> <u>DAY (1)</u> Elaine, Dugan, Walter, (Sam, Workers)				
<u>ACT ONE - SCENE C</u> (8) <u>INT. JERRY'S APARTMENT -</u> <u>DAY (1)</u> Jerry, George, Elaine, Kramer				
<u>ACT ONE - SCENE D</u> (12) <u>INT. PETERMAN HALLWAY -</u> <u>DAY (2)</u> Elaine, Dugan, Sam, Walter, (Workers)				
<u>ACT ONE - SCENE E</u> (14) <u>INT. LANETTE'S APARTMENT</u> <u>HALLWAY - NIGHT (2)</u> Jerry, Lyle, Lanette				
<u>ACT ONE - SCENE G</u> (16) <u>INT. TONY AWARDS - NIGHT (2)</u> Jerry, Kramer, Lanette, Man, Lew, Announcer (V.O.), (Woman, Guy, Malcolm, Producers, Audience Members)				
<u>ACT ONE - SCENE H</u> (19) <u>INT. GEORGE'S APARTMENT /</u> <u>INT. TONY AWARDS - NIGHT (2)</u> George, Kramer, (Lew, Malcolm, Producers, Presenter)				
<u>ACT ONE - SCENE J</u> (21) <u>INT. COFFEE SHOP - NIGHT (2)</u> Elaine, Sam, Waitress				

SEINFELD
 "The Dude"
 Production No.: 04-0822

4/1/97
 Revision Two (yellow)
 Director: Andy Ackerman

<u>ACT ONE - SCENE K</u> (24) <u>INT. JERRY'S APARTMENT -</u> <u>DAY (3)</u> Jerry, George, Kramer				
<u>ACT ONE - SCENE L</u> (28) <u>INT. ELAINE'S OFFICE -</u> <u>DAY (3)</u> Elaine, Sam				
<u>ACT ONE - SCENE M</u> (30) ### SCENE OMITTED ###				
<u>ACT ONE - SCENE N</u> (31) <u>INT. LANETTE'S APARTMENT -</u> <u>NIGHT (3)</u> Jerry, Lanette, Lyle				
<u>ACT TWO - SCENE P</u> (32) <u>INT. JERRY'S APARTMENT / INT.</u> <u>GEORGE'S APARTMENT - DAY (4)</u> Jerry, George, Kramer, Lanette				
<u>ACT TWO - SCENE R</u> (37) <u>INT. SARDI'S - DAY (4)</u> Kramer, Lew, (Malcolm, Theatre Folk)				
<u>ACT TWO - SCENE S</u> (39) <u>INT. ELAINE'S OFFICE -</u> <u>DAY (4)</u> Elaine, Peterman, (Sam)				

SEINFELD 4/1/97
 "The Dude" Revision Two (yellow)
 Production No.: 04-0822 Director: Andy Ackerman

ACT TWO - SCENE T (41) INT. COFFEE SHOP - NIGHT (4) Jerry, George, Lanette				
ACT TWO - SCENE V (45) INT. SARDI'S - NIGHT (4) Kramer, Lew, Malcolm				
ACT TWO - SCENE W (47) INT. JERRY'S APARTMENT - DAY (5) Jerry, Elaine, Kramer, Sam (V.O.)				
ACT TWO - SCENE Y (50) EXT. NEW YORK STREET - NIGHT (5) Jerry, George, Lanette				
ACT TWO - SCENE Z (53) INT. MELODY STATIONERS - DAY (6) George, Clerk				
ACT TWO - SCENE AA (55) INT. RAQUEL WELCH'S DRESSING ROOM / INT. THEATRE HALLWAY - DAY (6) Kramer, Raquel Welch				
ACT TWO - SCENE BB (58) EXT. CENTRAL PARK - DAY (6) (George, The Real Dave Mandel)				
ACT TWO - SCENE CC (59) INT. LANETTE'S APARTMENT - DAY (6) Jerry, Lanette				

SEINFELD	4/1/97
"The Dude"	Revision Two (yellow)
Production No.: 04-0822	Director: Andy Ackerman

ACT TWO - SCENE CC-A <u>INT. GEORGE'S BUILDING -</u> <u>STAIRWAY - DAY (6)</u> George	(60)				
ACT TWO - SCENE CC-B <u>INT. GEORGE'S APARTMENT /</u> <u>INT. LANETTE'S APARTMENT -</u> <u>DAY (6)</u> Jerry, George	(61)				
ACT TWO - SCENE CC-C <u>INT. GEORGE'S BUILDING -</u> <u>STAIRWAY - DAY (6)</u> George	(63)				
ACT TWO - SCENE DD <u>EXT. NEW YORK STREET -</u> <u>DAY (6)</u> Elaine, Raquel Welch, Cop #1, Cop #2, Sam (V.O.)	(64)				
ACT TWO - SCENE EE <u>INT. HOSPITAL HALLWAY -</u> <u>DAY (6)</u> Jerry, George, Elaine, Kramer, Doctor, (Nurse)	(67)				
SHOW CLOSE - SCENE GG <u>INT. THERAPY ROOM - DAY (7)</u> George, Sam, Therapist	(71)				

*4/1/97

SEINFELD

"The Dude"

#04-0822

CAST

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

GUEST CAST

(in order of appearance)

LANETTE.....AMANDA PEET
DUGAN.....JOE URLA
WALTER.....WAYNE WILDERSON
SAM.....MOLLY SHANNON
LYLE.....BLAKE GIBBONS
MAN.....ADRIAN SPARKS
WOMAN.....JANE A. JOHNSTON
LEW.....PETER DENNIS
MALCOLM.....TUCKER SMALLWOOD
WAITRESS.....LAUREN BOWLES
PETERMAN.....JOHN O'HURLEY
CLERK.....SUE GOODMAN
RAQUEL WELCH.....RAQUEL WELCH
THE REAL DAVE MANDEL.....DAVE MANDEL

COP #1.....NEIL FLYNN

COP #2.....TOM MICHAEL BAILY

DOCTOR.....VICTOR RAIDER-WEXLER

THERAPIST.....DENISE BESSETTE

COLD OPEN

SCENE A

EXT. SIDEWALK CAFE - DAY (0)
(Jerry, George, Lanette)

JERRY AND GEORGE. GEORGE FLIPS THROUGH HIS MAIL. *

GEORGE

I can't believe the Yankees really
fired me.

JERRY

Hey, you had a good run. You took
them to the World Series.

GEORGE

Well, thanks but, I've got to give
the players most of the credit for
that.

JERRY

Don't sell yourself short. You
made all those hotel arrangements,
flights, buses. *

GEORGE

Actually, the team travel agent
took care of all that.

JERRY

But when there were rainouts and
the schedule had to be reshuffled,
that was you?

GEORGE

No. I don't know who was doing
that.

JERRY

So when you actually did work,
what is it that you did?

GEORGE

I just miss being there.

A PRETTY WAITRESS, LANETTE, COMES OVER WITH COFFEE.

LANETTE

Here you go, two lattes.

JERRY

Thank you, Lanette.

SHE LEAVES.

JERRY (CONT'D)

Maybe I should ask her out.

GEORGE

She is a good waitress.

JERRY

Yeah. Maybe I'll take her to the
Tony's.

GEORGE

You're going to the Tony's?

JERRY

Yeah. I wrote some jokes for the
show and they gave me two tickets.

GEORGE

What kind of jokes?

JERRY

Jokes.

GEORGE

You should have asked me. I have
a million theater jokes. "Hey,
what's the deal with those guys
down in the pit?"

JERRY

They're the musicians. That's not
a joke.

GEORGE

It's a funny observation.

GEORGE OPENS AN ENVELOPE.

GEORGE (CONT'D)

Oh my God.

JERRY

What is it? Get drafted?

GEORGE

"Enclosed please find details
regarding your severance package."
Unbelievable! I get three months
full pay for doing nothing.

JERRY

They did it for three years, what's
another few months?

GEORGE

Well I'm not going to waste this.
I'm going to do something with
this three months.

JERRY

Like what?

GEORGE

I'm going to read a book, from the
beginning to the end, in that order.

JERRY

I've always wanted to do that.

GEORGE

I will recreate. I will galavant.
I will get outside.

JERRY

We're outside now.

GEORGE

Further outside. Way out. I could
learn to play froolf.

JERRY

You mean golf?

GEORGE

Frolf. Frisbee golf, Jerry. Golf
with a frisbee.

JERRY

Should be gisbee. *

GEORGE *

This will be my time. Time to *
taste the fruits and let the juice *
run down my chin. *

JERRY *

Ech. *

GEORGE *

I proclaim this to be the summer *
of George. *

CUT TO: *

ACT ONE

SCENE B

INT. PETERMAN HALLWAY - DAY (1)
(Elaine, Dugan, Walter*, (Sam, Workers))

ELAINE, DUGAN AND A COUPLE OF OTHER GUYS STAND AT
THE WATER COOLER.

ELAINE

...And then Peterman ate it. I
never told him.

SAM WALKS BY. SHE DOESN'T SWING HER ARMS WHEN SHE
WALKS. IT REALLY LOOKS STRANGE.

ELAINE (CONT'D)

Hey, Dugan. Who's that?

DUGAN

That's Sam. The new girl in
accounting.

WALTER

What's with her arms? They just
hang like salamis.

DUGAN

She walks like an ape.

ELAINE

*

It's certainly a unique walk.

*

DUGAN

Reargh!

ELAINE

What?

DUGAN AND WALTER MAKE CLAWING MOTIONS.

*

WALTER

*

Fsssssssssss.

*

DUGAN

*

Cat-ty.

*

DUGAN WALKS OFF. ELAINE IS STUNNED.

*

CUT TO:

ACT ONE

SCENE C

INT. JERRY'S APARTMENT - DAY (1)
(Jerry, George, Elaine, Kramer)

JERRY AND ELAINE. GEORGE SITS ON THE COUCH WATCHING
TV.

ELAINE

They don't move at all. It's like *
she's carrying invisible suitcases. *

JERRY

Like this?

JERRY TRIES THE WALK.

JERRY (CONT'D) *

This is weird.

ELAINE

Exactly. Why am I the only one *
who gets "reargh'ed"? They were *
just as catty as I was. *

JERRY *

Well men like to think of women as *
cats. *

ELAINE

Why?

JERRY

They're attainable. Most men look at women and think, "I could never have her." But you look at a cat and go, "I could have one of those in my apartment."

ELAINE

That's pretty stupid.

JERRY

Reargh.

GEORGE

(WATCHING TV) Hey, The White Shadow is on.

ELAINE

Hey, are we going to the movies or not?

GEORGE

No, I'm going to watch this.

JERRY

You're really packing it all in.

GEORGE

Jerry, my vacation's just starting. I need a day or two to decompress. Besides, I did plenty today.

JERRY

Like what?

GEORGE

I ordered a recliner with a fridge
built right into it.

*

*

JERRY

*

Ah, let the summer of George begin.

*

KRAMER ENTERS.

KRAMER

Jerry, you got any Tums?

JERRY

Stomach ache?

KRAMER

I drank too much water in the
shower.

JERRY

Hey George, I'm taking that waitress
to the Tony's tonight.

KRAMER

The Tony's? I'll see you there,
buddy.

ELAINE

You're going to the Tony's too?

KRAMER

Roger that.

JERRY

Where are you sitting?

KRAMER

All over the place. I'm a seat filler. See, they don't like to see empty seats on TV. So when someone gets up, I park my caboose in their spot until they come back.

ELAINE

How'd you get that job?

KRAMER

Mickey hooked me up. He's a member of the academy.

JERRY

What academy?

KRAMER

He didn't say.

CUT TO:

ACT ONE

SCENE D

INT. PETERMAN HALLWAY - DAY (2)
(Elaine, Dugan, Sam, Walter*, (Workers))

ELAINE, DUGAN AND THE OTHER OFFICE WORKERS STAND
AROUND THE WATER COOLER.

SAM CROSSES TO SOME FILING CABINETS. AGAIN, NO ARM
MOVEMENT WHEN SHE WALKS.

DUGAN

There goes Mighty Joe Young.

ELAINE

Reargh.

DUGAN

What?

ELAINE

That was pretty catty.

DUGAN

It wasn't catty, it was witty.

ELAINE

Maybe dimwitty.

DUGAN

*

Reargh.

ELAINE

That's not a "reargh" you idiot.

*

WALTER

*

Reargh.

ELAINE

*

I am not catty. Watch.

*

SAM WALKS BY.

ELAINE (CONT'D)

Hey, Sam? You want to grab a bite
after work?

*

*

SAM

Sure.

SHE LEAVES.

ELAINE

There, you see how nice I am, you
jackasses... Don't.

CUT TO:

ACT ONE

SCENE E

INT. LANETTE'S APARTMENT HALLWAY - NIGHT (2)
(Jerry, Lyle*, Lanette) *

JERRY IN A TUXEDO, KNOCKS ON DOOR. SHE OPENS IT.

LANETTE

Hi. You look great.

JERRY

Thanks, you too. You know, I almost wore that dress tonight. Then I remembered that I'm not a woman any more.

LANETTE

Good thinking. Well, shall we go?

JERRY

Absolutely.

LANETTE

(CALLING OUT) Lyle, we're going. *

LYLE COMES INTO THE HALL. *

LANETTE (CONT'D)

Jerry, this is Lyle. *

LYLE *

Hi, how you doing?

JERRY

Okay...

LANETTE

(TO LYLE) We're off. *

LYLE AND LANETTE KISS. *

LYLE *

Have a good time.

JERRY

Thanks...Lyle. *

LANETTE AND JERRY EXIT.

CUT TO:

ACT ONE

SCENE G

INT. TONY AWARDS - NIGHT (2)

(Jerry, Kramer, Lanette, Man, *, Lew*, Announcer
(V.O.), (Woman*, Guy, Malcolm, Producers, Audience
Members))

*
*

AN OLDER COUPLE SIT ON AN AISLE.

MAN

I'll be right back.

THE MAN STANDS, KRAMER ZIPS UP TO HIM.

KRAMER

You leaving? I've got you covered.

THE MAN STARTS BUTTONING HIS JACKET. KRAMER WAITS
IMPATIENTLY.

*

KRAMER (CONT'D)

All set?

MAN

Just a min--

KRAMER CLIMBS OVER THE BACK OF THE MAN'S SEAT AND
SITS.

MAN (CONT'D)

What are you doing?

KRAMER

(INDIGNANT) My job. What are you
doing?

THE MAN SQUEEZES PAST KRAMER, EXITS. *

KRAMER (CONT'D)

(TO WOMAN) You know, if they catch
us on camera, you might have a
little explaining to do.

ANGLE ON: JERRY AND LANETTE IN THEIR SEATS. *

JERRY

So, you and Lyle are roommates? *

LANETTE

No. *

JERRY *

Relative? *

LANETTE *

No. *

JERRY *

Gay? *

LANETTE *

What?

JERRY

Is he gay?

LANETTE

No.

JERRY

Are you sure?

LANETTE

(LAUGHS) I think I would know.

JERRY

(TO SELF) This is a new one.

ANGLE ON: KRAMER AND THE WOMAN. *

KRAMER PULLS SOME JERKY OUT OF HIS POCKET. *

KRAMER *

Turkey jerky? Come on, take a
pull. Suit yourself. *

KRAMER TRIES TO BITE OFF A PIECE OF JERKY, HIS HAND
JERKS AWAY AND PUNCHES THE GUY IN FRONT OF HIM IN
THE BACK OF THE HEAD. *

KRAMER (CONT'D) *

(POINTS AT WOMAN) That was her. *

ANNOUNCER (V.O.) *

And the Tony award for best musical
goes to Scarsdale Surprise.

PEOPLE IN KRAMER'S ROW STAND AND HUG.

ANNOUNCER (V.O.) (CONT'D)

Malcolm Oliver, Douglas Ewing, *

Polly Kennedy, Benjamin Herndon

and Lew Maxtone-Graham, producers. *

KRAMER STANDS TO LET THEM PASS, GETS CAUGHT UP IN
THE BUNCH. A GUY TURNS AND HUGS HIM.

LEW *

We won!

KRAMER

I can't believe it!

THEY ALL HEAD FOR THE STAGE.

CUT TO:

ACT ONE

SCENE H

INT. GEORGE'S APARTMENT / INT. TONY AWARDS -
NIGHT (2)

(George, Kramer, (Lew*, Malcolm, Producers, Presenter,
*))

GEORGE SITS IN HIS NEW RECLINER, INCREDIBLY RELAXED,
WATCHING TV. GEORGE REACHES DOWN AND PULLS A SODA
OUT OF THE CHAIR'S FRIDGE. HE OPENS IT. HE NOTICES
SOMETHING ON THE TV.

GEORGE

Kramer?

ANGLE ON: GEORGE'S TV.

CUT TO:

INT. TONY AWARDS - CONTINUOUS

GEORGE'S POV: ON THE TV, KRAMER STANDS TO ONE SIDE
OF THE PRODUCERS ONSTAGE ACCEPTING THEIR TONY. THE
GROUP BEGINS TO LEAVE THE STAGE, KRAMER GOES THE
WRONG WAY, IS SHOED BACK BY A PRESENTER.

CUT TO:

INT. GEORGE'S APARTMENT - CONTINUOUS

GEORGE SHRUGS, CHANGES THE CHANNEL.

SEINFELD
"The Dude"

Revision One (blue)
Mar 31 1997

20.
(H)

ANGLE ON: THE TELEVISION. WE SEE THE SHOW, THE
WHITE SHADOW.

*
*
—

GEORGE

That Salami is such a chucker.

*

CUT TO:

*
—

ACT ONE

SCENE J

INT. COFFEE SHOP - NIGHT (2)
(Elaine, Sam, Waitress)

ELAINE SITTING AT A BOOTH WAITING. SAM ENTERS AND LOOKS AROUND.

ELAINE

Sam, hey. Over here.

SAM WALKS OVER, NOT SWINGING HER ARMS AT ALL. SHE SITS DOWN.

SAM

It was so nice of you to ask me to lunch.

ELAINE

Well, I know how it is to be the new girl.

SAM

I just get the feeling that Dugan and the others are making fun of me all the time. Do they just hate me?

ELAINE

No, no, they like you. (DELICATE)

But there is one little thing. *

SAM *

What? Tell me. *

ELAINE *

You might think about, maybe, moving
your arms a little more when you
walk? *

SAM

My arms? *

ELAINE

Yeah, swing them. So you're not
lurching around, you know, like a
caveman. *

SAM

Oh my God, you are so mean. *

ELAINE

But you asked me. *

SAM

Everyone told me what a catty shrew
you were.

SAM RUNS OUT OF THE COFFEE SHOP, NOT SWINGING HER
ARMS.

SAM (CONT'D)

You're horrible!

THE WAITRESS STARES AT ELAINE.

ELAINE

All I said was she should swing
her arms.

SEINFELD
"The Dude"

Revision One (blue)
Mar 31 1997

23.*
(J)

WAITRESS

Reargh!

CUT TO:

ACT ONE

SCENE K

INT. JERRY'S APARTMENT - DAY (3)
(Jerry, George, Kramer)

JERRY AND GEORGE.

GEORGE

What do you mean a dude?

JERRY

When I got there to pick her up,
there was a dude there. *

GEORGE

How do you know he was her dude?

JERRY

When we got back, the dude was
still there. *

GEORGE

Hmmm, that sounds like her dude. *

JERRY

Why is she going out with me if
she's got this dude? *

GEORGE

Maybe she wanted to go to the
Tony's. Look, ask her out again,
no Tony, just Jerry. Find out if
he's her dude or just some dude.

JERRY

Okay.

GEORGE

Alright, that's enough. I'm going
to go home and take a nap.

JERRY

It's 10:30.

GEORGE

What can I tell you, I'm wiped.

GEORGE PICKS UP A SHOPPING BAG.

JERRY

What's that?

GEORGE

Six weeks worth of underwear.

JERRY

You can't do laundry?

GEORGE

I can. Thank God I don't have to.

JERRY

So has the summer of George begun
or are you still decomposing?

GEORGE

Decompressing.

KRAMER ENTERS CARRYING A TONY AND AN EMPTY CHAMPAGNE BOTTLE. HIS TUX IS DISHEVELED.

KRAMER

Morning, gentlemen. Tony says
hello to you!

JERRY

You didn't give that thing back?

KRAMER

Jerry, it was a whirlwind. They
whisked us back stage, the media
was swarming, champagne was flowing.
I just can't describe how great it
is to win.

JERRY

Is that because you didn't win?

GEORGE LOOKS AT THE TONY.

GEORGE

Scarsdale Surprise. That's the
musical about the Scarsdale diet
doctor murder?

KRAMER

Starring the woderful talent of
Raquel Welch.

JERRY

You've never even seen it!

KRAMER

You can't get me down off this
high, Jerry. I was partying all
night. I saw the sunrise at Liza's.

SEINFELD
"The Dude"

Revision One (blue)
Mar 31 1997

27.*
(K)

GEORGE

Minelli?

KRAMER

No.

CUT TO:

ACT ONE

SCENE L

INT. ELAINE'S OFFICE - DAY (3)
(Elaine, *, Sam*)

ELAINE SITTING IN HER OFFICE. SAM WALKS IN.

ELAINE

Oh Sam, I didn't hear you come in.
Listen, I am so sorry about the
other day.

SAM

Don't apologize, Elaine. I was
thinking maybe I should swing my
arms a little more.

ELAINE

That's all I was saying.

SAM

How's this?

SAM KNOCKS SOMETHING OFF OF ELAINE'S DESK.

SAM (CONT'D)

Or this?

SFX: THINGS FLYING OFF THE DESK AND BREAKING.

ANGLE ON: ELAINE'S REACTION. *

ELAINE *

You seem to be getting the hang of
it. *

CUT TO: *

SEINFELD
"The Dude"

Revision One (blue)
Mar 31 1997

30.
(M)

ACT ONE

SCENE M

*** SCENE OMITTED ***

*

CUT TO:

ACT ONE

SCENE N

INT. LANETTE'S APARTMENT - NIGHT (3)
(Jerry, Lanette, Lyle*)

LANETTE, WEARING A TOWEL, OPENS THE DOOR TO REVEAL
JERRY HOLDING FLOWERS.

JERRY

Hi.

LANETTE

Sorry, I'm running late. I lost
track of time.

LYLE ENTERS, ALSO WEARING A TOWEL.

LYLE

Hey, Jerry. What's up?

JERRY

I have absolutely no idea.

FADE OUT:

END OF ACT ONE

ACT TWO

SCENE P

INT. JERRY'S APARTMENT / INT. GEORGE'S APARTMENT -
DAY (4)

(Jerry, George, Kramer, Lanette)

JERRY AND GEORGE ON THE PHONE. GEORGE LAYS IN HIS
RECLINER.

JERRY

So get this, Lanette calls me again
today and asks me if I want to
take her to a movie.

GEORGE

What did she want to see? Shampoo? *

JERRY *

What? *

GEORGE *

You know, 'cause she was in a towel. *

It's a joke. *

JERRY *

No, it's not. *

GEORGE

It's a funny reference.

JERRY

Anyway, I told her to forget it.
Can you believe she expected me to
squire her around town while that
dude just sat at home in swaddling
clothes?

GEORGE

I know... Do they make swaddling
clothes for adults?

JERRY

It's like she split the role of
boyfriend into two jobs but the
dude's playing the show room and
I'm just doing food and beverage.

GEORGE

No good.

JERRY

No. I told her, I'm a full service
boyfriend. I do it all. Concierge,
reservations, and room service.

KRAMER ENTERS HOLDING THE TONY.

KRAMER

Hey, buddy.

GEORGE

Who's that?

JERRY

Kramer.

GEORGE

Hey, Kramer.

JERRY

George says "hi."

GEORGE

How's that Tony?

JERRY

I don't know. Why don't you just
come over here?

GEORGE

I'm comfortable. Why can't I do this over the phone? What's Kramer doing now?

JERRY

He's looking in the fridge.

GEORGE

Kramer. What's in there? Any popsicles? *

JERRY

I can't do this.

KRAMER

Is that George? What's he doing?

JERRY

He's not doing anything. You're not doing anything. And I'm doing too much. Goodbye.

JERRY HANGS UP.

KRAMER

So, I'm grabbing a bite at Sardi's. You want to go?

JERRY

You're taking that with you?

KRAMER

I can't put it down. It just feels so right. Come on, all those theatre people. It could be good for your career. You're foundering.

SFX: KNOCK AT DOOR. *

JERRY OPENS IT TO LANETTE. *

JERRY

Oh, hi.

KRAMER

I'm going to go.

LANETTE

(RE: TONY) Congratulations.

KRAMER

Oh, thank you. Thank you so much.

It still hasn't sunk in yet.

KRAMER EXITS.

SFX: PHONE RINGS. JERRY PICKS IT UP. *

JERRY *

I said no. *

JERRY HANGS UP THE PHONE. *

JERRY (CONT'D)

So, how's your friend? Is he dry yet?

LANETTE

Jerry, I just want you to know
Lyle and I are completely over.
I'd rather be with you.

JERRY

Just me? No other dudes?

LANETTE

Just you. What do you think?

JERRY

I can start right away.

SFX: PHONE RINGS.

LANETTE

Fantastic.

JERRY

(SOTTO) I'm playing the big room!

THEY EXIT.

SFX: MACHINE CLICKS AND BEEPS.

GEORGE (V.O.)

Jerry, what's going on? Pick up
the phone! Come on, tell me what's
happening. Wait, channel forty-
seven. A guy just blew smoke into
a soap bubble.

CUT TO:

ACT TWO

SCENE R

INT. SARDI'S - DAY (4)

(Kramer, Lew*, *, *, (*, *, Malcolm, Theatre Folk,
*)

*
*
*

KRAMER SITS AT A BOOTH WITH THEATRE FOLK. KRAMER'S
TONY IS ON THE TABLE.

KRAMER

So, I said to him, Arthur, Artie,
bubbula, why does the salesman
have to die? Just change the title.
"The Life of a Salesman." That's
what the people want to see.

*
*
*
*
*

EVERYONE CRACKS UP. A GROUP APPROACHES KRAMER.
IT'S THE PRODUCERS FROM SCARSDALE SURPRISE.

*
*

LEW

Excuse me, Mr. Kramer?

KRAMER

Please, I'm with people. (TO TABLE)
Don't make eye contact. They'll
go away eventually.

LEW

*

My name is Lew Maxtone-Grahm. I'm
one of the producers of Scarsdale
Surprise. We met the other night
at the Tony's.

*

*

KRAMER

Oh, oh. Hi, Lew.

LEW

*

We need to talk.

CUT TO:

ACT TWO

SCENE S

INT. ELAINE'S OFFICE - DAY (4)
(Elaine, Peterman, (Sam))

ELAINE IS CLEARING HER OFFICE. PETERMAN ENTERS.

PETERMAN

Elaine, what's the emergency? *

ELAINE

Do you see this?

PETERMAN

Yes I do. *

HE CLEARS SOME RUBBLE OFF A CHAIR AND SITS DOWN.

PETERMAN (CONT'D)

Now what is it you wanted to talk
to me about? *

ELAINE

This. My office. Sam trashed my
office.

PETERMAN

Well I see what's going on here.

(MORE)

PETERMAN (CONT'D)

I'm smack dab in the middle of a
good old fashioned catfight.

ELAINE

Please, Mr. Peterman. I can't
take anymore of this. This is not
a catfight. This is psychotic,
violent behavior directed at me,
just because I told her she didn't
swing her arms.

PETERMAN

Woof.

ELAINE

What is that?

PETERMAN

You know, woof, woof, woof.

ELAINE

You mean "reargh"?

PETERMAN

Yes, that's the one. Good day.

PETERMAN EXITS. ELAINE GETS UP TO FOLLOW.

ELAINE

But, Mr. Peterman. She's crazy.

SAM STEPS INTO THE DOORWAY.

ELAINE (CONT'D)

(SINGING) Crazy, for feeling so
lonely...

CUT TO:

ACT TWO

SCENE T

INT. COFFEE SHOP - NIGHT (4)
(Jerry, George, Lanette, *)

JERRY AND LANETTE ENTER. JERRY CARRIES A FEW SHOPPING BAGS.

LANETTE

Thanks for a great day.

JERRY

I can't believe how much we did.
I have a friend, today would have
been his whole life.

THEY SIT.

LANETTE

So what time are you picking me up
tonight?

JERRY

Huh?

LANETTE

You got reservations at Sfuzi,
didn't you?

JERRY

Oh yeah, Sfuzi. I got to do that.

LANETTE

And not near the window. I get
cold.

JERRY

Right, the window.

LANETTE

Not the window.

JERRY GETS UP.

LANETTE (CONT'D)

Should I wear the outfit I got
today?

JERRY

Sure.

LANETTE

Which one?

JERRY

The one with the... flavman.

LANETTE

You know what, if I'm going to get
my hair done, I better go. Call
me when you get home. I won't be
there, but leave a message so I
know that you called.

SHE EXITS. JERRY SITS BACK DOWN AND PUTS HIS HEAD
DOWN ON THE TABLE. GEORGE ENTERS.

GEORGE

Hey. I did that today.

JERRY

(LOOKS UP) Lose your remote? *

GEORGE

My cable's out. What's with you? *

You look dead. *

JERRY

It's Lanette. I can't run this *

hotel. There's too many rooms. *

It's too much for one person. *

GEORGE

Maybe that's why she had you and
the dude.

JERRY

Well, I need an assistant. An *

intern. Something. *

GEORGE

(LIGHTBULB) Well, what if we teamed
up? *

JERRY

Not... *

GEORGE

No, oh no. Look, we're always
sitting here, I'm helping you with
your girl problems, you're helping
me with mine, and where do we end
up? *

JERRY

Here.

GEORGE

Exactly. Because neither one of
us can handle a woman by ourself.
But together...

*
*

JERRY

So you would help me with some of
the administrative details?

*
*

GEORGE

Yes. Perhaps, both of us working
at full capacity can do the job of
one normal man.

*
*

CUT TO:

ACT TWO

SCENE V

INT. SARDI'S - NIGHT (4)
(Kramer, Lew*, Malcolm)

KRAMER WITH PRODUCERS LEW AND MALCOLM.

LEW

Look Mr. Kramer, we understand how
excited you are to have this very
prestigious award but, I'm afraid
there is no way we can let you
keep it.

KRAMER

But I already carved my initials
in the back.

LEW

Hm, I see. Well, perhaps there is
a way. Have you even seen the
show?

KRAMER

No, but I want to very very much.
I hear it's boffo.

MALCOLM

Are you familiar with our star,
Raquel Welch?

KRAMER

She's fantastic.

LEW

She stinks.

MALCOLM

There's a big tap dancing number
just before Jean Harris leaves the
Madeira School to confront Dr.
Tarnower.

LEW

It's a gut wrenching scene.

MALCOLM

Yes but, Raquel Welch doesn't move
her arms when she tap dances.
It's very distracting. She's
killing the show.

LEW

There's a lot of this in tap
dancing. (DEMONSTRATES ARM
MOVEMENTS)

KRAMER

So you want me to teach her to
dance?

MALCOLM

No, we want you to fire her.

CUT TO:

ACT TWO

SCENE W

INT. JERRY'S APARTMENT - DAY (5)
(Jerry, Elaine, Kramer, Sam (V.O.))

JERRY AND KRAMER.

JERRY

Why do they want you to do it?

KRAMER

Because they're terrified of her. *

JERRY *

But she seems so nice. *

KRAMER *

You're not in show business. You
don't know what she's like. *

JERRY *

But I am in show business. *

KRAMER *

Come on. Do you know they once
cut one of her lines and she climbed
up a rope on the side of the stage *

(MORE)

KRAMER (CONT'D)

and started dropping lights on
people's heads. One line!

*

*

JERRY

*

She sounds a little high strung.

*

KRAMER

She's going to eat me alive. What
am I going to do?

JERRY

I have Fantastic Voyage on video
if you think it will help.

KRAMER GOES TO LOOK FOR IT. ELAINE ENTERS.

ELAINE

Jerry, that crazy woman down at
Peterman trashed my office. Listen
to this message she left me.

ELAINE PULLS OUT A SMALL CASSETTE PLAYER.

SAM (V.O.)

Elaaaaine. You shouldn't have
talked to Mr. Peterman about me.
I'm going to find you. If not in
your office, then in the Xerox
room. Or the room next to the
Xerox room where they keep the
paper, or the small conference
room next to the kitchen, or the
other small conference room next
to the kitchen, or the kitchen--

ELAINE STOPS THE TAPE.

ELAINE

You get the idea.

KRAMER FINDS THE TAPE, HEADS FOR THE DOOR.

JERRY

Did you talk to Peterman about
this?

ELAINE

I tried but he barked at me and
walked out. He thought it was
some sort of catfight.

*
*
*

KRAMER STOPS IN HIS TRACKS.

KRAMER

Oooh, catfight.

ELAINE

Why does every guy do that? What
is so appealing to men about a
catfight?

KRAMER

Catfight.

*
*

JERRY

I guess it's the idea that if two
women are grabbing and clawing at
each other, there's a chance they
might somehow kiss.

*

KRAMER

Welcome to the pleasure dome.

CUT TO:

ACT TWO

SCENE Y

EXT. NEW YORK STREET - NIGHT (5)
(Jerry, George, Lanette)

JERRY AND GEORGE WALKING.

JERRY

Got the tickets?

GEORGE

(HANDING THEM OVER) Two for the
seven-fifteen Lenore's Promise. *

JERRY

I wanted to see Mudslide.

GEORGE

Well, Lanette wants to see Lenore's *
Promise. Why are you wearing a *
green shirt?

JERRY

I like it.

GEORGE

Well, Lanette doesn't. Here's
your blue one, it's her favorite.

JERRY

What?

GEORGE

Put it on!

JERRY STARTS CHANGING SHIRTS.

GEORGE (CONT'D)

Remember she got her nails done
today. Don't forget to tell her
you like the color. *

GEORGE UNWRAPS A MINT. PUTS IT IN JERRY'S MOUTH.
SLAPS HIM ON THE BACK. *

GEORGE (CONT'D)

Go get 'em, tiger.

JERRY

Oh, one last thing. She's having
a party and she wants me to take
care of the invitations.

GEORGE

A little notice would have helped.
How many people?

JERRY

Thirty-five. And George, on the
invitations...

GEORGE

I know, I know. Don't skimp. *

(SHOVING HIM) Go, go, go. *

GEORGE PEELS OFF. LANETTE APPROACHES JERRY IN STRIDE.

LANETTE

Right on time. I like that.

JERRY

Did you get your nails done? That's *
a great color. *

LANETTE

Love your shirt. *

JERRY

This old thing?

THEY WALK OFF.

CUT TO:

ACT TWO

SCENE 2

INT. MELODY STATIONERS - DAY (6)
(George, Clerk)

GEORGE ENTERS.

GEORGE

Hi. I need some party invitations.

CLERK

Okay. Have you been here before?

GEORGE

About a year ago. Wedding
invitations.

CLERK

(REMEMBERING) Right. How'd
everything work out?

GEORGE

No complaints.

SHE GRABS A LARGE BOOK OF INVITATIONS AND PLACES IT
ON THE COUNTER.

CLERK

Well, they're arranged according
to price. And as I recall...

SHE FLIPS INVITE BOOK TO THE BACK PAGE.

GEORGE

Actually...

GEORGE FLIPS BACK TO THE FIRST PAGE.

GEORGE (CONT'D)

...I'll take these.

CUT TO:

ACT TWO

SCENE AA

INT. RAQUEL WELCH'S DRESSING ROOM / INT. THEATRE
HALLWAY - DAY (6)
(Kramer, Raquel Welch)

THE WALLS ARE COVERED WITH FILM POSTERS AND THE
SHELVES ARE LINED WITH TONYS, EMMYS, AND A COUPLE
OSCARs. RAQUEL WELCH IS RUNNING LINES IN FRONT OF
THE MIRROR.

RAQUEL WELCH

"You're a fraud, 'Doctor' Tarnower.
You've never even been to
Scarsdale."

KRAMER KNOCKS AND ENTERS.

KRAMER

Ms. Welch?

RAQUEL WELCH

Who are you?

KRAMER

I'm uh, Cosmo Kramer, one of the
producers. (HOLDS UP AWARD) And
a fellow Tony winner as well.

RAQUEL WELCH

Give it.

SHE GIVES HIS TONY A CURSORY INSPECTION.

RAQUEL WELCH (CONT'D)

So you're a producer, huh? Well
maybe you can produce some air
conditioning. This theatre's like
a sweatshop.

SFX: PHONE RINGS. SHE PICKS IT UP.

RAQUEL WELCH (CONT'D)

Hello? Sydney, no. No! I told
you I don't want to do that! If
you bring it up again, I'll feed
your genitals to a wolf.

SHE SLAMS THE PHONE DOWN.

RAQUEL WELCH (CONT'D)

Kids.

SHE TURNS BACK TO THE MIRROR.

RAQUEL WELCH (CONT'D)

You're still here.

KRAMER

Ms. Welch, there is a little
something I have to talk to you
about. It seems that, due to the
vaguaries of the production
parameters, vis a vis-- the
fragmenting of the audience due to

(MORE)

KRAMER (CONT'D)

cable television and carnivals and
uh, water parks.

RAQUEL WELCH

Out with it, boy!

KRAMER

You're fired because you don't
move your arms when you tap dance.
I've got to go.

RAQUEL WELCH

What!?

KRAMER

You're like a gorilla out there.

CUT TO:

INT. THEATRE HALLWAY - CONTINUOUS

ANGLE ON: OUTSIDE HER DRESSING ROOM. THE DOOR
SLAMS SHUT. WE SEE HER NAME PLATE ON THE DOOR.

KRAMER (O.S.)

Help!

CUT TO:

ACT TWO

SCENE BB

EXT. CENTRAL PARK - DAY (6)
(George, The Real Dave Mandel)

GEORGE WALKING WITH THE BOX OF INVITATIONS IN HAND.
A FRISBEE LANDS IN FRONT OF HIM.

THE REAL DAVE MANDEL

Little help?

GEORGE

Frolf?

THE REAL DAVE MANDEL

No, gisbee. You want in?

OVER GEORGE'S HEAD WE SEE TWO THOUGHT BUBBLES. ONE
WITH JERRY'S FACE, ONE WITH THE FRISBEE.

GEORGE

Yeah. Sure.

THE JERRY BUBBLE POPS.

CUT TO:

ACT TWO

SCENE CC

INT. LANETTE'S APARTMENT - DAY (6)
(Jerry, *, Lanette)

*
*

LANETTE IN TOWEL. JERRY ENTERS FROM BEDROOM, ALSO
IN TOWEL.

*

JERRY

I'm ready. Let's towel it up.

*

LANETTE

Jerry, where are those invitations
you were supposed to get? If they
don't go out today, they're useless.

*

*

JERRY

But we're in towels.

*

LANETTE

*

Jerry.

*

JERRY

*

Alright, one second.

*

CUT TO:

ACT TWO

*

SCENE CC-A

INT. GEORGE'S BUILDING - STAIRWAY - DAY (6)
(George)

*

*

GEORGE RUNS UP THE STEPS WITH THE BOX OF INVITATIONS.

*

GEORGE

*

(TO HIMSELF) He frofbs, he scores!

*

ANGLE ON: INVITATION FALLING ON A STEP.

*

CUT TO:

*

ACT TWO

SCENE CC-B

INT. GEORGE'S APARTMENT / INT. LANETTE'S APARTMENT -
DAY (6)

(Jerry, George)

SFX: PHONE RINGS.

GEORGE RUNS IN, SWEATY. HE'S IN HIS UNDERSHIRT, HIS
REGULAR SHIRT TIED AROUND HIS WAIST. HE SETS DOWN
THE BOX OF INVITATIONS. GEORGE PICKS UP THE PHONE.

GEORGE

(OUT OF BREATH) Hello?

JERRY

Where are the invitations? You
were supposed to leave them with
her doorman.

GEORGE

I played frolf, Jerry. The summer
of George has begun.

JERRY

Well, it's going to be the fall of
George if I don't get those invites.
Did you at least pick them up?

*
*

GEORGE

Yeah, yeah. Super glossy. The
best they had.

JERRY

Well, get them over here pronto! *
We're at towels here, George. *
Towels. *

GEORGE

Alright, alright. Keep your towel *
on. *

JERRY *

What? *

GEORGE *

That's a joke. *

JERRY *

Alright, that's not bad. Now get *
over here. *

GEORGE HANGS UP, HURRIES TO GET READY, EXITS.

CUT TO:

ACT TWO

*

SCENE CC-C

INT. GEORGE'S BUILDING - STAIRWAY - DAY (6)
(George)

*

*

GEORGE RUNNING. HE TRIPS ON THE INVITATION LEFT ON
THE STAIRS AND GOES FLYING OUT OF FRAME.

*

*

GEORGE (O.S.)

*

Oooff!

*

CUT TO:

*

ACT TWO

SCENE DD

EXT. NEW YORK STREET - DAY (6)

(Elaine, Raquel Welch, Cop #1, Cop #2, Sam (V.O.))

ELAINE STANDS ON A CORNER TALKING TO TWO COPS. SHE
PLAYS THEM MORE OF THE RECORDING.

SAM (V.O.)

"If not in your apartment, then in
the laundry room, or the super's
office, or the ATM in the building
across the street, or the--"

SHE STOPS THE TAPE.

ELAINE

She goes on for hours. She covers
the entire Upper West side.

COP #1

Uh-huh.

ELAINE

Can't you do something? She's a
psycho.

THE COPS EXCHANGE A LOOK.

COP #1

(BEAT) Reaaargh!

ELAINE

What? Look, just because I'm a
woman, doesn't mean--

COP #2

Reeergh!

COP #1

Meow. Fssssss.

ANGLE ON: ANOTHER PART OF THE STREET. RAQUEL
WELCH, NOT IN A GOOD MOOD, WALKING DOWN THE STREET.

RAQUEL WELCH

(MUTTERING) Can't dance. I can
dance fine.

ANGLE ON: BACK TO ELAINE AND THE COPS.

ELAINE

Well, look. Just keep your eye
out for this woman, alright? She's
about my height and she doesn't
swing her arms when she walks.

COP #1

What do you mean?

ELAINE

Like this.

ELAINE DEMONSTRATES SAM'S WALK, ARMS STRAIGHT AT HER
SIDE. THE COPS LAUGH.

ANGLE ON: RAQUEL WELCH LOOKING ON.

RAQUEL WELCH

What the hell is that? Were you
making fun of my dancing?

ELAINE

Are you Raquel Welch?

RAQUEL WELCH

You know who I am. What do you
think you're doing?

ELAINE

Nothing, I just wasn't moving my
arms.

RAQUEL WELCH

That's it. You're going down.

ANGLE ON: THE COPS LOOK ON.

SFX: SCUFFLING.

COP #1

Oooh, catfight.

CUT TO:

ACT TWO

SCENE EE

INT. HOSPITAL HALLWAY - DAY (6)

(Jerry, George, Elaine, Kramer, Doctor, (Nurse))

JERRY PACES. KRAMER ENTERS. HIS TONY IS MANGLED.

KRAMER

Hey. How's George?

JERRY

I don't know. They won't tell me anything. What's that?

KRAMER

Tony.

JERRY

What happened to him?

KRAMER

Raquel Welch.

JERRY

Yikes.

ELAINE ENTERS. HER CLOTHES ARE TORN AND HER FACE HAS A FEW SCRATCHES ON IT.

JERRY (CONT'D)

What happened to you?

ELAINE

Raquel Welch.

KRAMER

The woman's a menace.

ELAINE

I bumped into her on the street
and it got pretty ugly.

JERRY

(HIDING HIS EXCITEMENT) Hmm.
Catfight.

KRAMER

Ohh yeah.

NURSE WHEELS GEORGE IN WHO LIES ON A GURNEY. LEGS
COVERED.

ELAINE

Oh my God, George.

GEORGE

I slipped on the invitations.

ELAINE

How?

GEORGE

They were so glossy. What happened
with the towels?

JERRY

They're back on the rack.

(MORE)

JERRY (CONT'D)

She didn't feel her needs were
being taken care of. *

GEORGE

Even with the two of us?

JERRY

I think we're still a man short.

THE DOCTOR, VICTOR RAIDER-WEXLER, ENTERS. *

GEORGE

So, how's it looking, doc?

DOCTOR

Well, George. You've sustained
extensive trauma. Apparently,
your body was in an advanced state
of atrophy due to an extended period
of inactivity. *

GEORGE

So what does all this mean? *

DOCTOR

With a lot of hard work and a little
bit of luck, I think there's a
good chance you might, one day,
regain the ability to walk. *

THE DOCTOR EXITS. EVERYONE IS SPEECHLESS.

ELAINE

Wow, invitations again.

KRAMER

How weird.

ELAINE

Alright.

JERRY

Well...

ELAINE

You want to grab some coffee?

JERRY

Sure.

JERRY, ELAINE AND KRAMER TAKE OFF, LEAVING GEORGE IN
THE HALLWAY.

GEORGE

But this was the summer of George!

*

FADE OUT:

END OF ACT TWO

SHOW CLOSE

SCENE GG

INT. THERAPY ROOM - DAY (7)
(George, Sam, Therapist)

GEORGE ON THE PARALLEL BARS TRYING TO WALK. HIS
LEGS DRAG.

SAM IS IN THE BACKGROUND WORKING WITH A PHYSICAL
THERAPIST WHO'S TRYING TO HELP HER SWING HER ARMS AS
SHE WALKS.

THERAPIST

Just swing them. Swing.

SAM

I can't do it.

GEORGE KEEPS TRYING TO DRAG HIS LIFELESS LEGS.

FADE OUT:

END OF SHOW