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:
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:
SEINFELD  
"The Mango"  
As Broadcast  
Sept 16 1993  
12.  
(B)  

(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:
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:
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:
INT. JOE’S FRUIT STORE – DAY

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.
SEINFELD
"The Mango"

As Broadcast
Sept 16 1993

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 -Pffft- 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:
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, hmmm (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:
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.

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:
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:
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
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:
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:
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.
What?

This fruit isn’t for you.

Why? What are you talking about?

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

I can’t buy mangos and plantains?

Alright. Get out.

You’re making a big mistake, Joe.

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

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

That’s exactly what I’m saying.

I’m banned?
JOE

You're banned.

CUT TO:
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:
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:
ACT TWO

SCENE 5

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
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