"The Puffy Shirt"

#04-0503

Written by
Larry David

Directed by
Tom Cherones

TABLE DRAFT
August 25, 1993
THIS IS A TENTATIVE SCHEDULE ONLY. ALL DATES ARE SUBJECT TO CHANGE AND DO NOT CONSTITUTE A "CALL" FOR ANY EPISODE OR DATE.

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<td>NOTES/REHEARSE</td>
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<tr>
<td>REHEARSE</td>
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<td>SHOOT STAND-UP</td>
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<td>AUDIENCE WARM-UP</td>
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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 Liggins
PHOTOGRAPHER ........................................ Michael Dito
ASSISTANT ............................................. Kim Carling
CLIENT ............................................... DAVID BRISBIN
BRYANT GUMBEL ...................................... BRYANT GUMBEL
HOMELESS MAN ........................................ Rob Rees
### SEINFELD

"The Puffy Shirt"

Production No.: 04-0503

Director: Tom Cherones

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<td>Jerry, George, Kramer</td>
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SEINFELD
"The Puffy Shirt"
Table Draft
Aug 25 1993

(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


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

No, I'm not interested.

No, no it's really funny.

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

Bologna? Who eats bologna anymore?

What are you talking about? Have a sandwich.

I don't eat bologna.

Nobody eats bologna.

What's the matter with bologna?

It's not good for you.

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:
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:
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:
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:
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.
SEINFELD
"The Puffy Shirt"

Table Draft
Aug 25 1993

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
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 George -

GEORGE
Out.

ESTELLE
What about the Jello?
GEORGE

Alright, get the Jello and then go.

CUT TO:
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:
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. Acupuncturists, 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:
ACT TWO

SCENE I

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:
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:
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 McKayney 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)
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:
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:
SEINFELD
"The Puffy Shirt"
Table Draft
Aug 25 1993

(George, Elaine, Kramer
Jerry)

ACT TWO

SCENE 6

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:
ACT TWO

SCENE 1

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

THEM 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