

# Seinfeld

"THE SEINFELD CHRONICLES"

(pilot)

"THE STAKE OUT"

Written by

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And

Jerry Seinfeld

FADE IN:

INT. VIDEO RENTAL STORE

(JERRY AND A FRIEND, EILEEN ARE TRYING TO DECIDE ON A MOVIE. EILEEN IS IN HER LATE 20'S; SOMEWHAT CYNICAL; EILEEN INSPECTS A TAPE.)

JERRY

What's that?

EILEEN

"Cocoon II, The Return"...I guess they didn't like it up there.

JERRY

Maybe they came back for Chinese food. Maureen Stapleton had a craving. She kept screaming at the aliens, "I've gotta get some lo mein!"

(EILEEN PUTS IT BACK. THEY CONTINUE SEARCHING...EILEEN STARTS LAUGHING.)

JERRY

What are you laughing at?

EILEEN

Nothing. I just thought of something.

(MORE)

JERRY

What?

EILEEN

This guy I went out with on Friday.

JERRY

What about him?

EILEEN

(ENJOYING HERSELF)

He had this habit. He kept saying "You know" after every sentence. So, after a while I started answering him. Like he'd say, "I really like the shrimp, you know?" And I'd say, "No, I didn't know." And then he got this real confused look on his face.

(WE OVERHEAR TWO MIDDLE-AGED WOMEN ON THEIR WAY OUT:)

WOMAN

When you're dead, you're dead.  
That's it. You're not going  
anywhere.

(AND THEY'RE GONE)

(MORE)

EILEEN

(LOOKING AT TAPE)

This is supposed to be good. "Prick  
Up Your Ears."

JERRY

I saw it in a theatre. There's a  
lot of male kissing. I had a little  
trouble with it.

EILEEN

Did you cover your eyes?

JERRY

No, I just kind of played with the  
popcorn...Do you think homosexuals  
close their eyes when they see  
heterosexuals kissing?

EILEEN

I close my eyes when I see  
heterosexuals kissing...

(JERRY HOLDS UP WHAT IS  
OBVIOUSLY A PORNO MOVIE.)

JERRY

Then I suppose this is out of the  
question.

(MORE)

(EILEEN CRINGES)

EILEEN

I really don't think film is the  
penis's medium.

(GETTING AN IDEA)

But that would be a really funny  
gift for Pamela's birthday.

JERRY

Pamela, do I know her?

EILEEN

You met her when we were going out.

JERRY

Oh yeah, right.

EILEEN

...In fact...no, you'll never do  
this.

JERRY

What is it?

EILEEN

Well, she's invited a bunch of  
people to get together at some bar  
tomorrow night for her birthday...noway,  
right?

(MORE)

JERRY

Wait a second, wait a second. Maybe we can work out a little deal here.

EILEEN

What kind of deal?

JERRY

Well...I'll go to that if you'll go to this wedding I have to go to on Saturday.

EILEEN

A wedding? You call that a deal? I'm talking about a couple of beers. You get home from a wedding you feel like you have jet lag without having gone anywhere.

JERRY

Come on it'll be fun...My parents are going to be there.

EILEEN

They're coming in?

JERRY

Yeah tomorrow.

(MORE)

EILEEN

Did your father ever get that hair  
weave?

JERRY

No, he's still doing the sweep  
across.

EILEEN

Why does he do that?

JERRY

(SHRUGS)

He doesn't think anyone can  
tell...Come on do we have a deal?

EILEEN

A wedding?

JERRY

I'll pick you up and take you home.

EILEEN

Alright, it's a deal.

JERRY

So what are we getting? Anything?  
I always feel guilty in these  
places. It's like a bookstore for  
idiots.

(MORE)

EILEEN

It wasn't my idea to come here.

JERRY

I never said I wasn't an idiot.

INT. BAR/RESTAURANT

(JERRY AND EILEEN ENTER THROUGH REVOLVING DOOR. IT'S CROWDED AND NOISY. A PIANO PLAYER IS SINGING COLE PORTER.)

JERRY

I hate situations like this. I don't know anyone. Who am I going to talk to?

EILEEN

You can talk to me...What's wrong with you? Don't you like to meet new people?

JERRY

I've got enough trouble with the people I've already met.

EILEEN

Oh, there they are.

(EILEEN WALKS AHEAD OF JERRY.)

(MORE)



JERRY

Was I supposed to bring something?

EILEEN

You could've.

JERRY

I met her once.

EILEEN

It's not necessary.

JERRY

Then what did you say that for?

(THEY APPROACH THE GROUP. THERE ARE FIVE SMALL TABLES PUSHED TOGETHER. PAMELA GETS UP FROM THE HEAD OF THE TABLE.)

PAMELA

Hi.

EILEEN

Hi. You remember Jerry.

PAMELA

Yes, we met.

JERRY

Happy Birthday.

(MORE)

PAMELA

Thanks. Everybody, this is Jerry,  
Eileen.

(THEY AD LIB HELLOS.)

Let's try and squeeze you in here.

(JERRY SLIDES IN AGAINST WALL.  
EILEEN MOVES IN NEXT TO HIM  
AT THE END. THE GROUP IS  
SOMEWHAT UNAWARE OF THEM.  
SUDDENLY THE PIANO PLAYER  
BLURTS OUT:)

PIANO PLAYER

Everybody!

(AND NO ONE JOINS IN)

(JERRY MAKES EYE CONTACT WITH A WOMAN,  
VANESSA, SITTING DIAGONALLY ACROSS.)

JERRY

(RE: THE PIANO PLAYER)

Do you get the feeling he wouldn't  
make a good general?

VANESSA

How big a tip you think it would  
take to get him to stop?

JERRY

I'm in for a five.

(EILEEN GETS INVOLVED IN ANOTHER  
CONVERSATION.)

(MORE)

VANESSA

(PICKING UP A BASEBALL CAP)

I'll supply the hat.

JERRY (V.O. - RE: VANESSA)

Uh-oh. What do we have here?

VANESSA

Why don't you relax and take your jacket off?

JERRY

I can't. I have a tendency to get chilly.

VANESSA

How masculine.

JERRY

Plus, I'm wearing short sleeves. I don't want to expose my tattoos.

JERRY (V.O.)

She's unbelievable.

(ROGER SITTING NEXT TO VANESSA, INTERRUPTS)

ROGER

Hey, this guy says he knows Bricker.

VANESSA

Oh you know Bricker? From where?  
etc., etc.

(MORE)

(FADE THEIR CONVERSATION UNDER.)

JERRY (V.O.)

What's going on here? Gotta be a boyfriend. She's too good to be alone. What's the difference? I can't maneuver anyway with Eileen next to me.

(VANESSA TURNS BACK TO JERRY.)

VANESSA

How do you know Pamela?

JERRY

Friend of a friend.

(EILEEN GLANCES OVER SLIGHTLY ANNOYED)

And you?

VANESSA

We went to Law School together.

PAMELA (O.C.)

So, Jerry...

JERRY (V.O.)

Oh come on, not now.

(JERRY TURNS TO PAMELA)

PAMELA

Eileen tells me you're thinking about getting a bicycle?

(MORE)

JERRY (V.O.)

Oh my God. I gotta get out of this.

JERRY

What? Yeah, yeah maybe.

PAMELA

What kind are you thinking about?

JERRY (V.O.)

This is brutal.

JERRY

Uh...I don't know.

PAMELA

You should get a mountain bike.

JERRY (V.O.)

Oh please make her stop.

JERRY

Yeah...a mountain bike.

JERRY (V.O.)

Can I turn? Can I turn now? Is  
this over? No, I can't. I can't .

I'm stuck.

EILEEN

Pamela, what's the name of that  
jewelry store you took me to that  
time?

(MORE)

JERRY (V.O.)

Oh, thank God.

(JERRY EXITS HIS CONVERSATION  
AND TURNS BACK TOWARDS VANESSA.)

JERRY

So, you're a lawyer.

VANESSA

Sagman, Fennett, Robbins, Oppenheim,  
and Taff.

JERRY (V.O.)

(QUICKLY MEMORIZING)

Sagman, Bennett, Robbins, Oppenheim,  
and Taff. Sagman, Bennett, Robbins,  
Oppenheim, and Taff.

JERRY

Of course. They handled my tattoo  
removal lawsuit.

VANESSA

Oh, that was you?

JERRY

Can you believe it? Spelling "mom"  
with two "o's"?

VANESSA

Very funny. What do you do?

(MORE)

JERRY

I'm a comedian.

JERRY (V.O.)

(STILL MEMORIZING)

Sagman, Bennett, Robbins, Oppenheim,  
and Taff.

ROGER

(GETS UP)

Ready?

VANESSA

(GETS UP, PUTS BASEBALL CAP ON, TO

JERRY:)

Bye.

(JERRY'S STUNNED. VANESSA  
HUGS PAMELA GOODBYE.)

VANESSA

We gotta run. Happy Birthday. Bye  
everyone.

PAMELA

Thanks for coming.

(MORE)

JERRY (V.O.)

I don't believe it. I've got nothing. I don't even know her name...Sagman, Bennett, Robbins, Oppenheim and Taff.

INT JERRY'S APT - NIGHT

(JERRY ENTERS HIS DIMLY LIT APARTMENT. WE HEAR THE TV ON IN THE BACKGROUND, AND THEN WE ANGLE ON HIS PARENTS WHO ARE UNDER THE COVERS IN JERRY'S FOLDED OUT SOFA BED, READING AND WATCHING TV.)

JERRY

This is what I like. See?

FATHER

There he is.

JERRY

You come home your parents are in your bed.

MOTHER

Jerry you know we don't have to do this.

JERRY

What are you talking about? It's fine. I love having you here.

(MORE)



MOTHER

Tomorrow we'll go to a hotel.

JERRY

Ma, will you stop?

MOTHER

No, why should we take your bed?

JERRY

I don't care, I'm sleeping next door.

MOTHER

Your friend doesn't mind?

JERRY

No, he doesn't care...Dad, how many people work at a law office?

FATHER

Depends on the firm.

JERRY

Yeah, but if you called up and described someone do you think they would know who it was?

FATHER

Who you looking for? You need a lawyer?

(MORE)

JERRY

No, no. I met someone at this party and I know where she works but I don't know her name.

MOTHER

Why don't you ask someone who was at the party?

JERRY

No, the only one I could ask is Eileen and I can't ask her.

FATHER

Why not?

MOTHER

Because he used to go with her.

FATHER

Which one is she?

MOTHER

From Queens. The one that brought the chocolate covered cherries you didn't like.

FATHER

Oh, yeah very alert...warm person.

JERRY

Yeah, she's great.

(MORE)

MOTHER

So how come nothing ever  
materialized there?

JERRY

I don't know it's a tough thing to  
talk about.

MOTHER

I know what it was.

JERRY

You don't know what it was.

MOTHER

So what was it?

JERRY

(WITH DIFFICULTY)

Well...the physical chemistry wasn't  
quite right.

(A STUNNED SILENCE - EVERYONE  
IS UNCOMFORTABLE.)

MOTHER

(FINALLY)

Oh...well I think she's a very  
attractive girl.

JERRY

She is...she is.

(MORE)

MOTHER

I could see if she had a weight problem.

JERRY

Ma, it's more subtle than that. It was lacking passion.

MOTHER

You know you can't be so particular. Nobody's perfect.

JERRY

I know. I know.

FATHER

(GOING FOR THE JOKE.)

Jerry you know it's a good thing I'm not so particular.

MOTHER

Idiot.

(TO JERRY)

Who are you looking for, Sophia Loren?

JERRY

That's got nothing to do with it.

FATHER

What about Loni Anderson?

(MORE)

JERRY

(INCREDULOUS)

Loni Anderson?

MOTHER

Where do you get Loni Anderson?

FATHER

Why, there's something wrong with her?

MOTHER

I like Eileen more than Loni Anderson.

JERRY

Look forget Eileen. She just wasn't the one.

MOTHER

And this other one's the one?

JERRY

I don't know, maybe.

FATHER

So ask Eileen there for the number.

JERRY

I can't. She'll get upset. I never discuss other girls with her.

(MORE)

MOTHER

How could you still see her if  
you're not interested?

JERRY

I don't know. We're friends.

MOTHER

I don't get it.

FATHER

Jerry, you know where this other one  
works?

JERRY

Yeah.

FATHER

So go up to the office.

MOTHER

Up to her office?

FATHER

To the building. She goes to lunch,  
doesn't she?

JERRY

I guess.

(MORE)

FATHER

So you stand in the lobby by the elevator. You wait till she comes down for lunch.

MOTHER

Oh, Leon that's ridiculous. Just ask Eileen for the number.

FATHER

He doesn't want to ask Eileen!

MOTHER

So, he's going to stand by the elevators like an idiot. And what happens when he sees her?

FATHER

He pretends he just bumped into her.

JERRY

You know what? This is not a bad idea.

FATHER

See that?

JERRY

Not a bad idea.

(END OF ACT I)

(MORE)

## ACT II

INT. OFFICE BUILDING LOBBY -DAY

(ANGLE ON A CLOSED ELEVATOR DOOR. AFTER A FEW BEATS THE DOOR OPENS AND A LUNCH THROG POURS OUT. THEN ANGLE ON JERRY AND GEORGE WATCHING INTENTLY.)

GEORGE

What does she look like?

JERRY

I don't know. It's hard to describe.

GEORGE

Well, what actress does she remind you of?

JERRY

Loni Anderson.

GEORGE

Loni Anderson?

JERRY

What? You don't like Loni Anderson?

(GEORGE IS MOMENTARILY SPEECHLESS)

JERRY

Hey listen. Thanks again for running over here.

(MORE)



GEORGE

What do I care? I'm a block  
away...Besides, you think I want to  
miss this?

(A BEAT)

JERRY

I'm a little nervous.

GEORGE

Me too,

JERRY

If I see her, how do I explain what  
I'm doing here in the building?

GEORGE

Say you're with me. I work in the  
building.

JERRY

What do you do?

GEORGE

I'm a...an architect.

JERRY

You're an architect?

GEORGE

I'm not?

(MORE)

JERRY

Mm, no. I don't see architecture coming from you.

GEORGE

Oh, I suppose you could be an architect.

JERRY

I never said I was an architect...  
Something else.

GEORGE

She's not even gonna ask. Even if we see her, which is remote.

JERRY

Well, what do you want me to say? I just wandered in?

GEORGE

Okay. We're here because we've got a friend in the building. We're having lunch with him.

JERRY

What's his name?

GEORGE

His name? His name is...Burt...Har...  
bin..son. Burt Harbinson.

(MORE)

JERRY

Burt Harbinson. Sounds made up.

GEORGE

No good? OK ...Art...Core.

JERRY

Art Core.

GEORGE

Core...velay.

JERRY

Corevelay? Art Corevelay.

GEORGE

Right.

JERRY

What does he do?

GEORGE

He's an importer.

JERRY

Just importers? No exports?

GEORGE

OK, he's an importer/exporter.

(ANGLE ON ELEVATOR. MORE  
OFFICE WORKERS EXIT.)

(MORE)

GEORGE

So, I don't understand. You never talk about other women with Eileen?

JERRY

Never.

GEORGE

I don't know how you do it. That's 80% of my conversation. That's why dates are so difficult, because I can never talk to the date about the problems I'm having with women. And relationships are no better, because then I'm not having any problems with women and I have nothing to talk about. And then not having anything to talk about becomes a problem but I don't talk about it. Except when I'm with other people- then, all I talk about is her and how we have absolutely nothing to talk about.

JERRY

Did you ever think about killing yourself?

(MORE)

GEORGE

I don't want to talk about it.

JERRY

...Wait a second. That's her.

GEORGE

(PANICKING)

Who am I again? I forgot who I am.

JERRY

You're you. We're having lunch with  
Art Corevelay.

GEORGE

Vandelay.

JERRY

No, Corevelay. The import/export  
guy.

GEORGE

Let me be the architect. I can do  
it.

(AS VANESSA PASSES)

JERRY

Hey, hey.

(VANESSA TURNS, LOOKS QUIZZICALLY  
AT JERRY.)

(MORE)

JERRY

I met you the other night. Pamela's  
birthday party. Jerry.

VANESSA

Sure, hi.

JERRY

This is George...

(REACHING FOR HER NAME:)

I'm sorry.

VANESSA

Vanessa.

GEORGE

Nice to meet you.

JERRY

Sagman, Bennett, Robbins, Oppenheim  
and Taff.

VANESSA

(SHE LAUGHS)

Right. What are you doing here?

JERRY

We're meeting a friend of ours for  
lunch. He works here.

VANESSA

Oh really. Which company?

(MORE)

JERRY

I don't know. He's an importer.

VANESSA

Importer?

GEORGE

And exporter.

JERRY

He's an importer/exporter.

GEORGE

I'm an architect.

VANESSA

Oh really? What do you design?

GEORGE

Railroads.

VANESSA

I thought engineers do that.

GEORGE

They can.

JERRY

I'm sorry you left so early the other night.

VANESSA

Me too. My cousin had to go back to Boston.

(MORE)

JERRY

Oh, that guy was your cousin?

VANESSA

Yeah, he's very obnoxious.

GEORGE

I'm gonna get a paper.

(THEY WATCH GEORGE LEAVE, THEN:)

JERRY

So...do you date immature men?

INT. JERRY'S APT.

(JERRY IS PLAYING SCRABBLE WITH HIS MOTHER WHILE HIS FATHER IS SITTING ON A CHAIR REPAIRING A PAIR OF SHOES.)

JERRY

I called your boss a cheapskate?

FATHER

You don't remember?

JERRY

How old was I?

FATHER

You were 10. You told him to give me more money.

(MORE)



JERRY

I was very dissatisfied with my  
toys.

(JERRY NOTICES HIS MOTHER  
LOOKING IN THE DICTIONARY.)

JERRY

What are you doing?

MOTHER

Wait, I just want to see something.

JERRY

See what? You can't look in there.  
We're playing.

(SHE CONTINUES LOOKING.)

JERRY

Ma.

MOTHER

Quo. Is that a word?

JERRY

Maybe.

MOTHER

Will you challenge it?

(MORE)

JERRY

You just can't look up words in the dictionary...Dad she cheats.

MOTHER

Leon...is quo a word?

JERRY

He can't tell you.

MOTHER

You're such a stickler.

JERRY

Put something down. Twenty minutes you're taking on this.

MOTHER

(PEERING OVER HER 1/2 MOON GLASSES)

Call Eileen. She wants to know what time we're picking her up for the wedding.

JERRY

When did she call?

MOTHER

I think it was...Leon when did Eileen call?

LEON

Eileen?

(MORE)

MOTHER

The one going to the wedding.

LEON

I don't know. Whenever it was.

MOTHER

She wants you to call her back.

JERRY

I really feel silly now about that whole elevator thing. I should have just asked Eileen.

MOTHER

I told you.

(NODDING TO LEON)

You listen to him.

LEON

What do you want from me?

JERRY

(TO MOTHER)

Are we playing?

MOTHER

Just a second.

(MORE)

JERRY

I gotta talk to her. This is ridiculous. Either we're friends or we're not friends.

FATHER

I never had any women friends. In my day, if you were with a woman, people just assumed that you were together.

MOTHER

It was different then. Now they go out - it doesn't work out they stay together. It's very nice.

FATHER

Stay together for what? The physical part is over. What are they hanging around for?

JERRY

One is hoping the other one will change their mind - and the other one is hoping the first one will change their personality.

(MORE)

JERRY

(TO MOTHER, RE: SCRABBLE)

I'm quitting.

MOTHER

I have a word.

(SHE PLACES LETTERS ON THE BOARD)

JERRY

Quo?

MOTHER

(ADDING UP)

30, 31, 32.

JERRY

...huh "Quo". I'm gonna have to  
challenge that.

MOTHER

You don't have to challenge. It's a  
word.

JERRY

I'm challenging.

(JERRY GRABS THE DICTIONARY)

MOTHER

I'm not playing you anymore.

FATHER

Quo's not a word.

(MORE)

JERRY

(FINDING IT)

No good. Sorry, get it off.

MOTHER

I take it back. I'll make another one.

FATHER

(HIS TASK COMPLETED - HE HOLDS UP THE SHOES)

Here, better than new. Now you can dance at the wedding.

JERRY

I can't wait.

INT. CATERING HALL

(A WEDDING IS IN PROGRESS. IN THE BACKGROUND WE HEAR THE BAND AND THE INANE PATTERN OF THE BAND-LEADER. JERRY AND EILEEN ARE SEATED AT A ROUND TABLE WITH 4 OTHER COUPLES OF APPROXIMATELY THE SAME AGE.)

ARTHUR

(TO JERRY)

You want to get some funny material you ought to come down to where I work. There's a sit-com.

(MORE)

JERRY

Why does everyone think where they work is the most hilariously colorful assortment of personalities that's ever been assembled?

(JERRY'S UNCLE COMES OVER)

UNCLE

Watch what you say to this guy. He'll put it in his next act.

JERRY

Uncle Sid, this is a friend of mine, Eileen.

EILEEN

Hello, nice to meet you.

UNCLE SID

(KIDDING, TO JERRY ABOUT EILEEN)

Oh, he really knows how to pick em, this guy.

(EILEEN SMILES...A SLOW SONG BEGINS)

BANDLEADER (V.O.)

And now would you please join Alicia and Robert on the dance floor. For every couple up here is 10 years of happiness.

(MORE)

UNCLE SID

I gotta go find my daughter.

WOMAN

C'mon Artie, lets dance...

(EVERYBODY AT THE TABLE GETS UP  
EXCEPT JERRY, EILEEN, AND ONE  
OTHER COUPLE.)

JERRY

How are you holding up?

EILEEN

Not bad. I like your cousin.

JERRY

So let me ask you, what do you think  
of our friendship?

EILEEN

What do I think of our friendship?  
It's OK. Why, what do you think of  
our friendship?

JERRY

I think it's good.

EILEEN

Where did this come from?

JERRY

Do you ever think it's strange that  
we never discuss the opposite sex?

(MORE)



EILEEN

Well, it's not strange for me. I don't have much to discuss. Why? Someone you want to talk about?

JERRY

No, but like the other night, for example, when we were at that party.

EILEEN

Oh, that woman. I knew you liked that woman.

JERRY

Really? How did you know?

EILEEN

How did I know? C'mon. It's so obvious. I heard all your little jokes. It was sickening...So what about her?

JERRY

I felt uncomfortable asking you to help me get her phone number.

EILEEN

You could have asked me. I would have gotten you her number.

(MORE)

(A BEAT)

JERRY

You would have?

EILEEN

I wouldn't have been happy about it.

JERRY

...This is a strange friendship. I want you to be happy and you wish me nothing but the worst.

EILEEN

I want you to be happy, just not too happy...You want me to call Pamela? I can get the number right now.

JERRY

No, I'm just saying if at some future theoretical time...

EILEEN

You know it's funny because I spoke to Pamela and she said the two of you were going out next week.

JERRY

Oh, well, I sort of bumped into her in the lobby of her office building.

(MORE)

EILEEN

What were you doing there?

JERRY

I was going to see Art Vandelay.

EILEEN

Who?

(JERRY'S PARENTS STOP BY)

FATHER

So how come you're not dancing?

JERRY

I'm waiting for the band to take a  
break.

MOTHER

Eileen, you don't dance?

EILEEN

Only the tango.

MOTHER

Come on Jerry. Dance with me.

JERRY

Ma.

MOTHER

(INSISTING)

Dance with me.

(MORE)

JERRY

Ma, I'm a comedian. I don't dance.

MOTHER

Come on.

(JERRY GETS UP TO DANCE WITH  
HIS MOTHER.)

FATHER

(TO EILEEN)

Let's go kid.

(ANGLE ON JERRY AND HIS MOTHER  
DANCING.)

MOTHER

So?

JERRY

What?

MOTHER

I saw you talking over there.

JERRY

Yeah...I guess I could've asked her  
for that girl's number, but I still  
wouldn't.

MOTHER

She'll meet somebody she'll forget  
about you in 2 seconds.

(MORE)

(A BEAT)

JERRY

Two?

(THE SONG ENDS)

BANDLEADER (V.O.)

Ladies and gentlemen, please find  
your seats so we can present the  
specialty of the Chateau Elegante:  
The Flaming Jubilees.

(THE LIGHTS GO OUT AND THE "ROCKY"  
THEME STARTS. THEN A MAN WHEELS A  
CART IN, AND WITH GREAT FLOURISH,  
HE POURS LIQUOR ON THE TOP AND  
LIGHTS THE FLAMBE AS WE:)

CUT TO:

(JERRY ONSTAGE)

JERRY

(MONOLOGUE TO COME)

(MORE)