

SEINFELD

"The Contest"

#04-0411

Written by  
Larry David

Directed by  
Tom Cherones

\*REVISED TABLE DRAFT  
October 26, 1992

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10/26/92

**SEINFELD**  
**"The Contest"**  
**#04-0411**

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

FRIDAY, OCTOBER 23

STAGE 19

TABLE READING 4:30 PM - 5:30 PM

SATURDAY, OCTOBER 24

STAGE 19

REHEARSE 10:00 AM - 5:00 PM

SUNDAY, OCTOBER 25

STAGE 19

REHEARSE 9:00 AM - 1:00 PM

RUN-THRU 1:00 PM - 2:00 PM

MONDAY, OCTOBER 26

STAGE 19

BLOCK 9:00 AM - 2:30 PM

LUNCH 2:30 PM - 3:30 PM

BLOCK & SHOOT 3:30 PM - 9:00 PM

TUESDAY, OCTOBER 27

STAGE 19

BLOCK/MAKEUP/HAIR/WARDROBE/SHOOT 12:30 PM - 6:12 PM

LUNCH 6:12 PM - 7:12 PM

AUDIENCE IN 6:30 PM - 7:15 PM

AUDIENCE WARM-UP 7:15 PM - 7:25 PM

SHOOT SHOW 7:30 PM -

SEINFELD  
"The Contest"  
Production No.: 04-0411

Revision #1 (pink) 10/26/92  
Program Format 23:22  
Director: Tom Cherones

<u>ACT ONE - SCENE A</u>	(1)				
<u>INT. COFFEE SHOP - DAY (1)</u> Jerry, Elaine, Kramer, Joyce, George, *					
<u>ACT ONE - SCENE B</u>	(10)				
<u>INT. JERRY'S APARTMENT - DAY (2)</u> George, Jerry, Kramer, Elaine					
<u>ACT ONE - SCENE C</u>	*(16)				
<u>INT. HOSPITAL ROOM - NIGHT (2)</u> George, Estelle, Shelly, *Nurse, *Denise					
<u>ACT ONE - SCENE D</u>	*(21)				
<u>INT. AEROBICS STUDIO/FRONT DESK - NIGHT (2)</u> Elaine, Joyce					
<u>ACT ONE - SCENE E</u>	*(23)				
<u>INT. JERRY'S CAR - NIGHT (2)</u> Jerry, Marla					
<u>ACT ONE - SCENE G</u>	*(25)				
### OMIT SCENE ###					
<u>ACT ONE - SCENE H</u>	*(26)				
<u>INT. GEORGE'S BEDROOM - NIGHT (2)</u> George					
<u>ACT ONE - SCENE J</u>	*(27)				
<u>INT. ELAINE'S BEDROOM - NIGHT (2)</u> Elaine					
<u>ACT ONE - SCENE K</u>	*(28)				
<u>INT. JERRY'S BEDROOM - NIGHT (2)</u> Jerry					
<u>ACT ONE - SCENE L</u>	*(29)				
<u>INT. KRAMER'S APARTMENT - NIGHT (2)</u> Kramer					
<u>ACT TWO - SCENE M</u>	*(30)				
<u>INT. JERRY'S APARTMENT - DAY (3)</u> Jerry, Kramer					

(MORE)

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<u>ACT TWO - SCENE P</u> <u>INT. COFFEE SHOP - DAY (3)</u> Jerry, George, Elaine	*(34)				
<u>ACT TWO - SCENE R</u> <u>INT. HOSPITAL ROOM - NIGHT (3)</u> George, Estelle, Nurse	*(38)				
<u>ACT TWO - SCENE S</u> <u>INT. AEROBICS CLASS - NIGHT (3)</u> Elaine, Joyce	*(42)				
<u>ACT TWO - SCENE T</u> <u>INT. JERRY'S APARTMENT - NIGHT (3)</u> Jerry, Kramer	*(45)				
<u>ACT TWO - SCENE U</u> <u>INT. GEORGE'S BEDROOM - NIGHT (3)</u> George	*(47)				
<u>ACT TWO - SCENE W</u> <u>INT. JERRY'S BEDROOM - NIGHT (3)</u> Jerry	*(48)				
<u>ACT TWO - SCENE Y</u> <u>INT. KRAMER'S BEDROOM - NIGHT (3)</u> Kramer	*(49)				
<u>ACT TWO - SCENE Z</u> <u>INT. ELAINE'S BEDROOM - NIGHT (3)</u> Elaine	*(50)				
<u>ACT TWO - SCENE AA</u> <u>INT. JERRY'S APARTMENT - DAY (4)</u> Jerry, George, Elaine	*(51)				
<u>ACT TWO - SCENE BB</u> <u>INT. HOSPITAL ROOM - NIGHT (4)</u> George, Estelle, Denise (o.s.)	*(56)				
<u>ACT TWO - SCENE CC</u> <u>INT. JERRY'S APARTMENT - NIGHT (4)</u> Jerry, Marla	*(59)				
<u>ACT TWO - SCENE DD</u> <u>EXT. JERRY'S BUILDING - NIGHT (4)</u> Elaine	*(61)				
<u>ACT TWO - SCENE EE</u> <u>INT. JERRY'S APARTMENT - NIGHT (4)</u> Jerry, Marla	*(62)				

(MORE)

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<u>ACT TWO - SCENE GG</u> <u>EXT. JERRY'S BUILDING - NIGHT (4)</u> Elaine, Marla	*(63)				
<u>ACT TWO - SCENE HH</u> <u>INT. JERRY'S APARTMENT - NIGHT (4)</u> Jerry, Elaine, George	*(64)				
<u>ACT TWO - SCENE JJ</u> <u>INT. ELAINE'S BEDROOM - NIGHT (4)</u> Elaine	*(68)				
<u>ACT TWO - SCENE KK</u> <u>INT. GEORGE'S BEDROOM - NIGHT (4)</u> George	*(69)				
<u>ACT TWO - SCENE LL</u> <u>INT. JERRY'S BEDROOM - NIGHT (4)</u> Jerry	*(70)				
<u>ACT TWO - SCENE MM</u> <u>INT. KRAMER'S BEDROOM - NIGHT (4)</u> Kramer, Woman	*(71)				
<u>ACT TWO - SCENE PP</u> <u>J.F.K. JR.'S BEDROOM - NIGHT (4)</u> Marla, John Kennedy Jr.	*(72)				

\*10/26/92

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CAST

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

GUEST CAST

(in order of appearance)

JOYCE.....ILANA LEVINE  
\*  
ESTELLE.....ESTELLE HARRIS  
SHELLY.....  
NURSE.....ANDREA PARKER  
DENISE.....  
MARLA.....JANE LEEVES

(Jerry, Elaine, George,  
Kramer, Joyce, Waitress)

ACT ONE

SCENE A

INT. COFFEE SHOP - DAY (1)

JERRY, ELAINE AND KRAMER.

ELAINE

I can't eat this.

JERRY

You're not going to finish?

ELAINE

No, it's terrible.

KRAMER

I'll eat it.

JERRY

Send it back. Get something else.

ELAINE

No, I'd rather the waitress notice  
it and ask me if there was anything  
wrong and then she'll want to take  
it back on her own. Then I'm not  
the bad guy.

JERRY

Where do you think you are,  
Smallville? You're in a coffee  
shop in New York.

A WOMAN, JOYCE, ENTERS.

JOYCE

Hi Elaine.

ELAINE

Oh, hi Joyce.

JOYCE

(TO JERRY AND KRAMER) Hello.

JERRY/KRAMER

Hi, hello.

JOYCE

(TO ELAINE) How's everything?

What's new?

ELAINE

Nothing, nothing. You?

JOYCE

I just started teaching an aerobics  
class at Manhattan Plaza. You  
should come down and take a class.

ELAINE

Oh maybe.

THERE'S AN EMPTY SEAT NEXT TO ELAINE AND JOYCE STANDS  
AWKWARDLY, HOPING TO BE ASKED TO SIT.



JOYCE

Well, it was nice running into you.

ELAINE

See ya.

JOYCE EXITS TO COUNTER.

ELAINE

Should I have asked her to sit  
down?

KRAMER

Yes, it was awkward.

ELAINE

We're not really friends and then  
we wouldn't be able to talk.

KRAMER

Look at her sitting at the counter  
by herself, thinking, "What's wrong  
with me? How come nobody wants to  
sit with me?" (TO ELAINE) I'm  
surprised at you.

GEORGE ENTERS. HE IS DAZED. SITS. JUST NODS HIS HEAD.

JERRY

Hey...what's with you?

GEORGE

My mother caught me.

JERRY

Caught you? Doing what?

GEORGE

You know...I was alone.

ELAINE

You mean?

GEORGE

Uh-huh.

KRAMER

She caught you?

JERRY

Where?

GEORGE

I stopped by the house to drop the car off and I went inside for a few minutes. Nobody was home. They're supposed to be working...My mother had a Glamour magazine. I started leafing through it.

JERRY

Glamour?

GEORGE

One thing led to another.

KRAMER

Where were you?

\*

\*

GEORGE

My old bedroom.

JERRY

No lock on the door?

GEORGE SHAKES HIS HEAD "NO."

JERRY (CONT'D)

So what did she do?

GEORGE

First she screamed, "George, what are you doing? My God!" And then it looked like she was going to faint. She was clutching the wall trying to hold herself up. I didn't know whether to try and catch her or zip up.

JERRY

So what did you do?

GEORGE

I zipped up.

ELAINE

So she fell?

GEORGE

Yeah. (OFF ELAINE'S LOOK) - Well I couldn't run over there the way I was.

JERRY

I wouldn't think so.

GEORGE

So she fell and she started  
screaming, "My back, my back." So  
I helped her up and drove her to  
the hospital.

ELAINE

How is she?

GEORGE

She's in traction. Her back went  
out. She's got to stay there a  
couple of days. All she could say  
in the car on the way over was,  
"Why George? Why?" And I said,  
"Because it's there."

JERRY

Glamour?

GEORGE

I'll tell you one thing though.  
I'm never doing that again.

ELAINE

You mean in your mother's house, or  
altogether?

GEORGE

Altogether.

JERRY/ELAINE/KRAMER

(AD LIB) Yeah, right.

GEORGE

Oh, you don't think I can?

JERRY

No chance.

GEORGE

Oh you think you could?

JERRY

Well, I know I could hold out  
longer than you.

GEORGE

Really?

JERRY

Yeah.

GEORGE

Care to make it interesting?

JERRY

Okay, how much?

GEORGE

A hundred dollars.

JERRY

You're on.

KRAMER

Hey, wait a second, wait a second.  
I'm in on this.

JERRY

You? You'll be out before we get  
the check.

ELAINE

I want to be in too.

JERRY/KRAMER/GEORGE

No, no, no. That's out of the  
question. It's not fair.

ELAINE

Why not?

JERRY

You're a woman.

ELAINE

So what?

JERRY

It's much easier for women not to  
do it than men. We have to do it.  
It's part of our lifestyle. It's  
like shaving. \*

ELAINE

Oh that's baloney. I shave my  
legs.

JERRY/GEORGE

Not everyday.

GEORGE

Look, you want to be in, you've got  
to give us odds. At least 2-to-1.  
You've got to put up two hundred.

KRAMER

No, a thousand.

ELAINE

I'll put up one-fifty.

GEORGE

One-fifty huh? Alright, one-fifty.

Now, how are we going to monitor  
this thing?

JERRY

Obviously we all know each other  
quite well. I'm sure we'll all  
feel very comfortable within the  
confines of the honor system.

ALL

Alright, it's a bet.

THEY ALL LOCK PINKIES.

CUT TO:

(Jerry, George, Elaine,  
Kramer)

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - DAY (2)

GEORGE ON PHONE.

GEORGE

No, Ma I'm not going to a  
psychiatrist! No, I don't care if  
you pay for it! No, discussion  
over. Alright, I'll see you later.  
Yes of course I'll come by.

\*

HANGS UP.

GEORGE (CONT'D)

My mother wants me to see a  
psychiatrist now. Why? Just  
because she caught me? If everyone  
who did that had to go see a  
psychiatrist...

\*

JERRY

Yeah?

GEORGE

You know, whatever -



SFX: BUZZER

\*

JERRY

How is she doing?

GEORGE

She'll be fine. I have to go visit  
her in the hospital tonight.

JERRY

Yeah?

ELAINE (V.O.)

It's Elaine.

JERRY

Come on up.

GEORGE

What are you doing tonight?

JERRY

Date with Marla.

GEORGE

Oh, the virgin. Any progress  
there? What's the latest?

JERRY

I got my troops amassed on the  
border, I'm just waiting for  
somebody to give me the go-ahead.

KRAMER ENTERS. HE HEADS FOR THE WINDOW.

KRAMER

Hey, come here. Look at this,  
across the street. She's naked.

THEY GO TO THE WINDOW.

JERRY

Where?

KRAMER

Second floor from the top. The  
window on the left.

\*

\*

GEORGE

Wow.

\*

\*

JERRY

Who walks around the house like  
that?

GEORGE

Maybe she's a nudist. You know  
those nudist colony people.

ANGLE ON: C.U. KRAMER, STARING INTENTLY, SWALLOWING. THEN  
BEATS A HASTY RETREAT.

GEORGE (CONT'D)

Where is he going?

\*

\*

BACK TO WINDOW.

JERRY

Let me ask you something, at the nudist colony, do they eat naked in the dining room?

GEORGE

I would imagine it's all naked.

JERRY

What about the chambermaids, are they naked?

GEORGE

They're naked, the gardeners are naked. Bellhops.

ELAINE ENTERS.

\*

JERRY/GEORGE

Hey.

ELAINE

Hi. Well? Where's my money?  
Who's caved?

JERRY

Not me.

GEORGE

Not me.

ELAINE

What are you looking at?

JERRY

There's a naked woman across the  
street.

ELAINE

This is the easiest money I'll ever  
make in my life.

JERRY AND GEORGE TRY TO INCH BACK TO THE WINDOW FOR ANOTHER  
GLIMPSE.

ELAINE (CONT'D)

So I called that woman from the  
coffee shop. I felt so guilty about  
not asking her to sit down. So I'm  
going to take one of her aerobics  
classes.

JERRY

Well, the waitress should've taken  
it back.

ELAINE

So I got a call this morning. I  
was chosen to go on the Space  
Shuttle. We're going to Mars.

JERRY

Uh huh...

GEORGE

Have a good time.

KRAMER ENTERS CARRYING A ROLL OF CASH. SLAPS IT ON THE  
COUNTER.

KRAMER

I'm out.

ELAINE

What?

KRAMER

I'm out. I'm out of the contest.

GEORGE

You're out?

ELAINE

Wow, that was fast.

KRAMER

It was that woman across the  
street. (TO JERRY) Hey you better  
be careful buddy, she's going to  
get you next.

HE EXITS.

ELAINE

And then there were three.

CUT TO:

\*

(George, Estelle, Shelly,  
Nurse, Denise)

ACT ONE

SCENE C

INT. HOSPITAL ROOM - NIGHT (2)

GEORGE IS VISITING HIS MOTHER, ESTELLE, WHO'S IN TRACTION.

ESTELLE

I don't understand you. I really  
don't. You have nothing better to  
do at three o'clock in the  
afternoon?...I go out to buy a  
quart of milk, I come home and find  
my son treating his body like it  
was an amusement park.

GEORGE

Ma.

ESTELLE

Don't give me "Ma." It's a good  
thing I didn't hit the table. I  
could've cracked my head open.

GEORGE

(RE: CURTAIN) Ma, people can hear  
you.

ESTELLE

Oh, who cares? You think I care?  
It's too bad you can't do that for  
a living. You'd be very successful  
at it. You could sell out Madison  
Square Garden. Thousands of people  
could watch you. You could be a  
big star.

GEORGE

Okay, that's enough.

ESTELLE

I want you to go see a psychiatrist

GEORGE

I'm not going to a psychiatrist.

ESTELLE

Why? Why not? Why won't you go?

GEORGE

Cause I don't want to.

ESTELLE

I want you to see somebody!

GEORGE

No, I'm not going.

ESTELLE

It's a good thing your father's in  
Chicago.

GEORGE'S COUSIN SHELLY ENTERS. A WOMAN IN HER EARLY  
FORTIES.

SHELLY

Hello, Estelle. How are you  
feeling?

ESTELLE

I'm wonderful. I'm fantastic.

SHELLY

Hello George.

GEORGE

Hi Shelly.

SHELLY

(TO ESTELLE) Oh look at you. How  
did this happen?

GEORGE

Is that important? Really. What  
is this, some kind of police  
investigation? The woman's been  
through enough. Now she has to  
relive the experience? Leave her  
alone. It happened. What's the  
difference how it happened? It's  
over and done with.

SHELLY

I was just asking.

GEORGE

She came home from work and I was  
there and I surprised her.

(MORE)



GEORGE (cont'd)

She wasn't expecting me. She  
thought I was a burglar.

NURSE ENTERS WITH BASIN AND SPONGE. SHE'S A KNOCK-OUT,  
AND WHY WOULDN'T SHE BE? SHE GOES BEHIND THE TRANSLUCENT  
SCREEN. WE SEE A SILHOUETTE.

NURSE

Hi Denise, six-thirty. Time for  
your sponge bath.

DENISE

Is it six-thirty already? I fell  
asleep.

SHELLY

So George, what are you doing now.  
I hear you got some television  
writing thing.

GEORGE

Yeah, television.

NURSE

Let me help you off with that.  
Here, I'll just slip it over your  
head.

GEORGE IS MAX-ATTENTIVE.

SHELLY

It's about time, we thought you  
were going to wind up on the  
streets. So what is it exactly?

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20.  
(1/C)

\*  
\*

ESTELLE

George, your cousin Shelly's  
talking to you.

CUT TO:

(Elaine, Joyce)

ACT ONE

SCENE D

INT. AEROBICS STUDIO/FRONT DESK - NIGHT (2)

THE CLASS IS VISIBLE BEHIND IT. JOYCE IS BEHIND THE DESK.

JOYCE

So when was the last time you took  
a class?

ELAINE

It's been a while.

JOYCE

Are you psyched?

ELAINE

Yeah, I'm really psyched.

JOYCE

Well, you're going to thank me for  
getting you in here.

ELAINE

Why is that?

JOYCE

See the man with the dark hair and  
the red shorts?

ELAINE TURNS. WHEN SHE TURNS BACK, HER MOUTH IS AGAPE.

ELAINE

Oh my God it's, it's John...F...  
Kennedy...Jr...John...F...Kennedy...  
Jr. He's here.

JOYCE

He signed up earlier. He's going  
to be in your class today.

ELAINE

In my class. John...F...Kennedy...  
Jr...is going to be in my class?  
I'm sweating. My heart's pounding.

JOYCE

I can get you a spot right behind  
him. He's got a great butt.

ELAINE

(BREATHLESS) Yes, butt...butt...  
behind, great butt. John. John's  
butt.

CUT TO:

(Jerry, Marla)

ACT ONE

SCENE E

INT. JERRY'S CAR - NIGHT (2)

HE'S WITH THE VIRGIN, THEY'RE MAKING OUT. MARLA BREAKS THE KISS.

MARLA

Let's slow it down a little.

JERRY

Slow it down?

MARLA

Well, you know.

JERRY

Yes, I know.

MARLA

You're okay with that, right?

JERRY

Yes, yes of course. You think I care about the sex? What kind of person do you think I am? That means nothing to me. I don't care about that.

MARLA

I'm sorry.

JERRY

Sorry. Get outta here. Sorry.

MARLA

So I'll see you Saturday night  
then?

JERRY

Yeah, Saturday night, afternoon.  
Inside, outside. Whatever you're  
comfortable with.

MARLA

Alright then, goodnight.

JERRY

Not a good night, a great night.

SHE EXITS. JERRY PULLS OUT, DOESN'T SEE CAR COMING. CAR  
SCREECHES TO A STOP.

JERRY (CONT'D)

(BLOWS UP) Hey, watch it buddy!

Stupid creep!

THEN JERRY BACKS UP BY MISTAKE. PULLS FORWARD. CAN'T GET  
OUT. HE'S FRUSTRATED.

CUT TO:

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25.  
(1/G)

### OMIT SCENE G ###

SEINFELD  
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26.  
(1/H)

(George)

ACT ONE

SCENE H

INT. GEORGE'S BEDROOM - NIGHT (2)

GEORGE CAN'T SLEEP.

CUT TO:



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27.  
(1/J)

(Elaine)

ACT ONE

SCENE J

INT. ELAINE'S BEDROOM - NIGHT (2)

ELAINE CAN'T SLEEP.

CUT TO:

SEINFELD  
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28.  
(1/K)

(Jerry)

ACT ONE

SCENE K

INT. JERRY'S BEDROOM - NIGHT (2)

JERRY CAN'T SLEEP.

CUT TO:

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29.  
(1/L)

(Kramer)

ACT ONE

SCENE 1

INT. KRAMER'S BEDROOM - NIGHT (2)

KRAMER, SLEEPING LIKE A BABY.

FADE OUT.

END OF ACT ONE

(Jerry, Kramer)

ACT TWO

SCENE M

INT. JERRY'S APARTMENT - DAY (3)

JERRY HAVING JUICE IN THE KITCHEN. KRAMER ENTERS,  
REFRESHED AND ALERT.

KRAMER

Good morning.

JERRY

Yeah, good morning.

KRAMER

(STRETCHES) Slept like a log.

JERRY

Really.

KRAMER

Hit that pillow. I was out.

Nothing like some solid sack time.

KRAMER STARTS FOR THE WINDOW.

JERRY

She's not there. She's doing a  
wash...Can't you see her from your  
apartment?

\*

KRAMER

Only when she's in the kitchen. So  
did you make it through the night?

JERRY

Yes, I'm proud to say I did.

KRAMER

Still master of your domain?

JERRY

Yes, I am. I am still master of  
my domain. But I'll tell you what  
I'm going to do. I'm going to go  
over to her apartment and tell her  
to put her shades down.

KRAMER

What? What did you just say?

JERRY

She's driving me crazy. I can't  
sleep. She's taking over my life.  
I can't leave the house and when  
I'm here I'm climbing the walls.  
Meanwhile I'm dating a virgin and  
I'm in this contest. Something's  
gotta give.

KRAMER

Jerry, do you hear what you're saying? There's a beautiful woman walking around naked. And you want to tell her to stop?! That's the dumbest thing I ever heard! It's incomprehensible. I won't let you do it!

JERRY

Well, I'm doing it. Get out of my way.

KRAMER

You can't! Something like this happens once in a lifetime. As young boys we'd look out our bedroom windows and think, "Why can't there be a woman out there taking her clothes off?" Jerry, that wish has come true, and now you want to throw it away?

JERRY

I'm sorry.

KRAMER

I can't let you do it!

JERRY

Get out of my way, Kramer!

KRAMER

Don't do it. If only for my sake.  
God knows, I don't ask you for  
much. This is important. Please  
Jerry, please, please, I'm begging  
you.

JERRY

Alright, alright.

KRAMER

Thank you Jerry, thank you.

KRAMER WALKS TO WINDOW.

JERRY

I told you she's not there.

KRAMER

I can wait.

CUT TO:

\*

(Jerry, George, Elaine)

ACT TWO

SCENE P

INT. COFFEE SHOP - DAY (3)

JERRY AND GEORGE.

JERRY

So the nurse gave her a sponge  
bath?

GEORGE

Yeah. Everynight at 6:30. The  
nurse is gorgeous. Then I got a  
glimpse of the patient. I was  
going nuts.

JERRY

So, I guess you'll be back in that  
hospital.

GEORGE

Well, my mother...

JERRY

But you're still master of your  
domain.

\*

\*



GEORGE

I'm king of the county. What about  
you?

JERRY

Lord of the manor.

ELAINE ENTERS, SITS.

ELAINE

...John F. Kennedy Jr. \*

JERRY

What?

ELAINE

He was in the aerobics class. He  
was exercising in front of me. \*

JERRY

Really? Did you talk to him?

ELAINE

You don't understand. He worked  
out in front of me. When the class  
was over I timed my walk to the  
door so we'd get there at the same  
moment. So he says to me, "Quite a  
workout."

GEORGE

"Quite a workout?" What did you  
say?

ELAINE

I said, "yeah."

JERRY

Good one.

ELAINE

Then I showered and dressed and I saw him again on the way out. So he holds the door open for me and he says, "Which way are you walking?" and I said, "Which way are you walking?" And he said, "That way." And I said, "Well, isn't that a coincidence?" Of course I was going in the opposite direction... So we're walking and talking and he asks me my name. I think I said, "Elaine" but who the hell knows? Then he says, "Split a cab uptown?" I said, "Sure" even though I'm going downtown. We get in the cab. I have no idea where I'm going but who cares? This is John Kennedy Jr. And he said, "Where do you live?" And we were close to your block so I said your building. So he dropped me off in front and I had to take a cab all the way back downtown to my house.

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37.  
(2/P)

JERRY

But the question is, are you still  
master of your domain?

ELAINE

I am Queen of the Castle.

CUT TO:

(George, Estelle, Nurse)

ACT TWO

SCENE R

INT. HOSPITAL ROOM - NIGHT (3)

ANGLE ON: WALL CLOCK, THE TIME READS 6:25.

GEORGE ENTERS A LITTLE OUT OF BREATH. LOOKS AT THE CLOCK,  
LOOKS AT HIS WATCH.

ESTELLE

You're back?

GEORGE

Of course, I'm back. Why shouldn't  
I be back? My mother's in the  
hospital I'm going to pay her a  
visit.

ESTELLE

I know, but two days in a row? You  
didn't have to do this.

GEORGE

Have to. I want to. Why wouldn't  
I?

ESTELLE

I still can't believe you came.

GEORGE

What do you mean, you're my mother.  
What wouldn't I do for you?

ESTELLE

You know what you could do - I  
haven't eaten lunch or dinner. I  
can't eat this hospital food.  
Maybe you could run down to a deli  
and get me a sandwich?

GEORGE

(LOOKS AT THE CLOCK) You got it,  
Ma...a little later. \*

ESTELLE

Could you go now George? I'm very  
hungry. I'm weak.

GEORGE

In a little while. What's the  
difference?

ESTELLE

Because I'm very weak from hunger,  
I'm dizzy, I can't even focus.

GEORGE

There's nothing to focus on.  
You're in a hospital room.

ESTELLE

I don't understand why you can't do  
this for m

GEORGE

I just got here. I'd like to spend  
some time with you.

ESTELLE

But if you wait they wont let you  
back in, visiting hours are almost  
over.

GEORGE

Ten minutes. There, have some Tic  
Tacs. \*

ESTELLE

Get out. Get the hell out of here.  
I'm sorry you came.

NURSE ENTERS.

NURSE

(TO DENISE) Okay. It's 6:30, time  
for your bath.

GEORGE

(JOYFUL) It is that time.

NURSE

Excuse me?

GEORGE

It's 6:30.

ESTELLE

(FAINTING) George, George I'm  
hungry.

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41.  
(2/R)

GEORGE

Hang on, Ma. Hang on.

CUT TO:

(Elaine, Joyce)

ACT TWO

SCENE 5

INT. AEROBICS CLASS - NIGHT (3)

ELAINE ENTERS, MADE UP, HAIR DONE.

ELAINE

Hi.

JOYCE

Hi. Did you get your hair done today?

ELAINE

No, I just fixed it a little.

JOYCE

"You know who" isn't here. He was in the early class today. But I think you made quite an impression on him yesterday.

ELAINE

What? Who? Me? I made an impression. What impression?

JOYCE

(STARTS OUT) Let me just put this away.

\*



ELAINE

(ALMOST SHOUTING) No now. Tell me  
now. What did he say?

JOYCE

He asked about you.

ELAINE

He asked about me? John Kennedy  
asked about me? What did he say?

JOYCE

He wanted to know your situation.

ELAINE

He wanted to know my situation?  
What situation? What's my  
situation?

JOYCE

So I told him that you were single.

ELAINE

That was good. That was good.  
That was the right thing to say.  
Single, one, unattached, available.

JOYCE

He said you were just his type.

ELAINE

Just his type. See, now you're  
hurting me. You're hurting me now.  
Are you trying to injure me?

JOYCE

He also told me to tell you that  
he'll be in your neighborhood  
tomorrow, around nine o'clock. So  
he's going to stop in front of your  
building if you want to come down  
and say hello.

ELAINE, DAZED, STARTS TO LEAVE.

ELAINE

Stop in front of my building and  
say "hello?" Stop in front of my  
building and say "hello?"

\*

JOYCE

Aren't you going to work out?

ELAINE

No, I just had my hair done.

ELAINE EXITS.

CUT TO:

(Jerry, Kramer)

ACT ONE

SCENE T

INT. JERRY'S APARTMENT - NIGHT (3)

JERRY WATCHING "SOUND OF MUSIC" ON T.V. KRAMER BY THE WINDOW EATING A HAMBURGER. JERRY IS ON THE PHONE.

JERRY

Alright ma I'll talk to you next week...Oh it's the "Sound of Music." I rented it...I wanted to see it. I don't know. I just had an urge... Alright, bye.

KRAMER

(RE: THE WOMAN) That's right, that's good. It's hot in there. That's very good. It's very hot in there. It's just hot in that house. That's right, that's right. You don't have to be ashamed. Of course you're hot.

ANGLE ON: JERRY SINGING ALONG TO "DO-RE-MI"

JERRY

"Doe, a deer, a female deer, ray, a  
drop of golden sun."

NOW KRAMER JOINS IN - THEY COMPETE. \*

KRAMER

"Take your clothes off in your  
house. Walk around with nothing  
on. Don't you dare put down that  
shade. Please come closer to the  
window." \*

JERRY

(LOUDER) "Me a name, I call  
myself..." \*

CUT TO: \*

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47.  
(2/U)

(George)

ACT TWO

SCENE U

INT. GEORGE'S BEDROOM - NIGHT (3)

GEORGE CAN'T SLEEP.

CUT TO:

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48.  
(2/W)

(Jerry)

ACT TWO

SCENE W

INT. JERRY'S BEDROOM - NIGHT (3)

JERRY CAN'T SLEEP.

CUT TO:

SEINFELD  
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49.  
(2/Y)

(Kramer)

ACT TWO

SCENE Y

INT. KRAMER'S BEDROOM - NIGHT (3)

KRAMER SLEEPING.

CUT TO:

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50.  
(2/2)

(Elaine)

ACT TWO

SCENE Z

INT. ELAINE'S BEDROOM - NIGHT (3)

ELAINE SLEEPING.

CUT TO:



(Jerry, George, Elaine)

ACT TWO

SCENE AA

INT. JERRY'S APARTMENT - DAY (4)

GEORGE AND JERRY ARE IRRITABLE.

GEORGE

(LOOKING THROUGH CABINETS) All you  
have is instant coffee. Why don't  
you get some real coffee?

JERRY

I don't need coffee in here. I get  
my coffee on the outside.

SFX: BUZZER

JERRY (CONT'D)

Yeah?

ELAINE (V.O.)

It's Elaine.

JERRY

Come on up.

GEORGE

Hey. Where'd you get those socks?

JERRY

I don't know.

GEORGE

I think those are my socks.

JERRY

How are these your socks?

GEORGE

I don't know. But they're my socks. I had a pair just like that with the blue stripe and now I don't have them anymore.

JERRY

Yeah, that's right. When you fell asleep one day, I took them off your feet. They looked so good on you, I had to have them.

GEORGE

Yeah well they're my socks!

JERRY

They're my socks!

A BEAT.

JERRY (CONT'D)

Hey, what are we doing here?

GEORGE

You believe this? Fighting?

JERRY

It's my fault.

GEORGE

No, it's my fault.

JERRY

I don't know what's the matter with  
me. I've been snapping at  
everybody lately.

GEORGE

Me too. I was yelling at a  
stranger on the street today.  
Listen, you want to call this  
stupid thing off?

ELAINE ENTERS.

ELAINE

Hello.

JERRY

Hello.

SHE TAKES A DEEP BREATH. PULLS OUT WALLET, STARTS COUNTING.  
JERRY AND GEORGE ARE STUNNED.

GEORGE

You caved?

SHE NODS.

JERRY

It's over?

GEORGE

You're out?

SHE NODS.

JERRY

Oh my God, the queen is dead.

GEORGE

I can't believe it. I'm shocked.  
I figured you'd cruise at least  
through the spring.

JERRY

What happened?

ELAINE

...It was John-John.

JERRY/GEORGE

Ah, John-John.

JERRY

But you got through the day before.

ELAINE

Yeah, but yesterday, he told Joyce  
the aerobics teacher that he wants  
to meet me outside here at nine  
o'clock tonight.

JERRY

Why outside here?

ELAINE

Because he thinks I live here.  
When we shared that cab he dropped  
me off here. He's picking me  
up. He's not going to show up.  
It's probably a gag.

\*

JERRY

Alright Costanza, it's you and me.

Down to the wire.

GEORGE

And then there were two.

ELAINE

(WISTFULLY) Elaine Benes-Kennedy

Jr.

CUT TO:

(George, Estelle,  
Denise (o.s.))

ACT TWO

SCENE BB

INT. HOSPITAL ROOM - NIGHT (4)

GEORGE ENTERS CARRYING SANDWICH IN BAG.

ANGLE ON: WALLCLOCK, IT'S 6:25.

BED NEXT TO HIS MOTHER IS EMPTY, THE SCREEN IS PULLED BACK.

GEORGE

What happened? Where's your  
neighbor?

ESTELLE

You got me food?

GEORGE

Yeah, I got you a sandwich.

ESTELLE

You're such a sweet boy.

GEORGE

What happened to her?

ESTELLE

They moved her next door.

GEORGE

Next door?

ESTELLE

I complained because she walks  
around here half-naked all the  
time.

GEORGE

You what? \*

ESTELLE

Who needs to see that?

GEORGE

(LOOKING INTO BAG) They didn't  
give you a pickle?

ESTELLE

I don't need a pickle.

GEORGE

No, no there should be a pickle in  
there. That's wrong. I'll be  
right back. I'm getting you a  
pickle. \*

HE'S GONE. \*

ESTELLE

George, what are you doing?...  
George! I want you to see  
somebody! Do you hear me? I want  
you to see somebody! \*

A BEAT. \*

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58.  
(2/BB)

NURSE (O.S.)

Hey, get out of here.

\*

CUT TO:



(Jerry, Marla)

ACT TWO

SCENE CC

INT. JERRY'S APARTMENT - NIGHT (4)

JERRY AND MARLA, MAKING OUT ON THE COUCH.

MARLA

Let's go in the bedroom.

JERRY

Really?

MARLA

Yes.

JERRY

You're sure?

MARLA

Yes.

JERRY

You really want to?

MARLA

I do, I'm ready.

JERRY

Okay.

MARLA

I know how difficult this must've  
been for you.

JERRY

Actually, you don't know the half  
of it.

MARLA

What do you mean?

JERRY

Well, it's kind of silly but...

CUT TO:

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61.  
(2/DD)

"The Contest"

(Elaine)

ACT TWO

SCENE DD

EXT. JERRY'S BUILDING - NIGHT (4)

ELAINE WAITING, CHECKING HER WATCH.

CUT TO:

(Jerry, Marla)

ACT TWO

SCENE EE

INT. JERRY'S APARTMENT - NIGHT (4)

MARLA

Contest?! A contest?! This is  
what you do with your friends?

JERRY

No, it's just a bet. It all  
started with George and his  
mother -

MARLA

I don't want to hear any more! And  
to think how close I came to you  
being the one. I must've been out  
of my mind.

SHE EXITS.

CUT TO:

(Elaine, Marla)

ACT TWO

SCENE GG

EXT. JERRY'S APARTMENT - NIGHT (4)

ELAINE, STILL WAITING. MARLA ENTERS.

ELAINE

Oh hi Marla, I'm glad I ran into you. You know Ping the delivery boy is suing me from when he crashed on his bicycle and since you saw it, I could really use you as a witness.

MARLA

A witness? Well, I don't want to have anything to do with you or your perverted friends.

ELAINE

(REACHING HER HAND OUT) Why?

MARLA

(SCREAMS, RECOILS) Aah! Get away. You're horrible, horrible, all of you.

SHE RUNS.

DISSOLVE TO:

(Jerry, Elaine, George)

ACT TWO

SCENE HH

INT. JERRY'S APARTMENT - NIGHT (4)

JERRY CLOSING DOOR.

ELAINE

What happened?

JERRY

What?

ELAINE

I just saw Marla outside she said  
she wouldn't have anything to do  
with me or my perverted friends.

SFX: BUZZER

JERRY

(INTO INTERCOM) Yeah?

GEORGE (V.O.)

It's George.

JERRY

Come on up.

ELAINE

What did you say to her?

JERRY

I told her about the contest.

ELAINE

Boy she's a wacko. She was  
hysterical.

JERRY

What are you doing up here?  
Where's Kennedy?

ELAINE

Oh, he didn't show up.

GEORGE ENTERS.

GEORGE

Hey, what happened?

ELAINE

What?

GEORGE

I thought you were meeting Kennedy?

ELAINE

He didn't show.

GEORGE

Yes, he did.

ELAINE

He's out there? Oh my God. I  
gotta go.

GEORGE

(STOPS HER) He already left.

\*

ELAINE

He did?

GEORGE

He was talking to Marla.

JERRY

Marla?

\*

GEORGE

She was crying and he was consoling  
her. Then she got in his car and  
they drove away.

ELAINE

He left with Marla the Virgin?

GEORGE

Yeah.

ELAINE

They drove away?

GEORGE

Yeah, drove away. Hey, I said  
hello to him. He's a friendly guy.

JERRY SPOTS SOMETHING OUT THE WINDOW. SLOWLY WALKS OVER.

JERRY

Oh my God in heaven.

GEORGE

What?

ELAINE

(GASPS) Is that...?



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67.  
(2/HH)

GEORGE

Kramer?

ELAINE

He's waving.

JERRY

Hi.

THEY WAVE BACK AT KRAMER.

CUT TO:

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68.  
(2/JJ)

(Elaine)

ACT TWO

SCENE JJ

INT. ELAINE'S BEDROOM - NIGHT (4)

ELAINE IS SLEEPING -

CUT TO:

SEINFELD  
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69.  
(2/KK)

(George)

ACT TWO

SCENE KK

INT. GEORGE'S BEDROOM - NIGHT (4)

GEORGE IS SLEEPING

CUT TO:

SEINFELD  
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70.  
(2/LL)

(Jerry)

ACT TWO

SCENE LL

INT. JERRY'S BEDROOM - NIGHT (4)

JERRY IS SLEEPING.

CUT TO:

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71.  
(2/MM)

(Kramer, (Woman))

ACT TWO

SCENE MM

INT. WOMAN'S BEDROOM - NIGHT (4)

KRAMER AND WOMAN SLEEPING.

CUT TO:

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72.  
(2/PP)

((J.F.K. Jr.), Marla)

ACT TWO

SCENE PP

INT. J.F.K. JR'S BEDROOM - NIGHT (4)

MARLA AND JOHN KENNEDY JR. SLEEPING. MARLA STIRS.

MARLA

...Oh John, that was wonderful.

FADE OUT.

END OF ACT TWO