

SEINFELD

"The Sponge"

#04-0709

Written by
Peter Mehlman

Directed by
Andy Ackerman

*REVISED TABLE DRAFT
October 30, 1995

**FOR EDUCATIONAL
PURPOSES ONLY**

10/30/95

SEINFELD
"The Sponge"
#04-0709

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

SUNDAY, OCTOBER 29

STAGE 9

TABLE READING	10:00 AM -	11:00 AM
REHEARSE	11:00 AM -	2:00 PM
WRITERS' RUN-THRU		2:00 PM

MONDAY, OCTOBER 30

PARK/NEW YORK STREET/
STAGE 9

BLOCK/SHOOT	8:00 AM -	2:00 PM
LUNCH	2:00 PM -	3:00 PM
BLOCK/SHOOT	3:00 PM -	6:30 PM
SHOOT STAND-UP		6:30 PM
BLOCK/SHOOT		T.B.D.

TUESDAY, OCTOBER 31

STAGE 9

BLOCK/SHOOT	9:00 AM -	6:00 PM
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WEDNESDAY, NOVEMBER 1

STAGE 9

BLOCK/MAKEUP/HAIR/WARDROBE/SHOOT	11:30 AM -	5:12 PM
LUNCH	5:12 PM -	6:12 PM
AUDIENCE-IN	5:30 PM -	6:15 PM
AUDIENCE WARM-UP	6:15 PM -	6:30 PM
SHOOT SHOW		6:30 PM

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Rev. #1 (blue) 10/30/95

Director: Andy Ackerman

ACT ONE - SCENE A <u>INT. COFFEE SHOP - DAY (1)</u> Jerry, Elaine, Kramer, (Customers)	(1)				
ACT ONE - SCENE B <u>JERRY'S APARTMENT - DAY (1)</u> Jerry	(8)				
ACT ONE - SCENE C <u>INT. GEORGE'S CAR - DAY (1)</u> George, Susan	(9)				
ACT ONE - SCENE D <u>INT. JERRY'S APARTMENT - DAY (1)</u> Jerry, George	(12)				
ACT ONE - SCENE E <u>INT. GEORGE AND SUSAN'S BEDROOM - FLASH FORWARD - DAY</u> George, Susan	(14)				
ACT ONE - SCENE G <u>INT. SUSAN'S OFFICE/ INT. MONICA'S OFFICE - FLASH FORWARD - DAY</u> Susan, Monica	(15)				
ACT ONE - SCENE H <u>INT. SUSAN'S OFFICE/ INT. MONICA'S HOUSE - FLASH FORWARD - DAY</u> Susan, Monica	(16)				
ACT ONE - SCENE J <u>MULTI-SPLIT SCREEN - DAY</u> (Several Women)	(17)				
ACT ONE - SCENE K <u>INT. JERRY'S APARTMENT - CONTINUOUS - DAY (1)</u> Jerry, George, Elaine, Kramer	(18)				

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<u>ACT ONE - SCENE L</u> (21) <u>EXT. NEW YORK STREET/</u> <u>INT. PHARMACY #2/</u> <u>INT. PHARMACY #3 - DAY (1)</u> Elaine, (Pharmacist #1, Pharmacist #2, Pharmacist #3)				
<u>ACT ONE - SCENE M</u> (22) <u>INT. HIGGINS DRUG STORE -</u> <u>LATE AFTERNOON (1)</u> Elaine, Roger Higgins				
<u>ACT ONE - SCENE N</u> (25) <u>INT. RESTAURANT - NIGHT (1)</u> Jerry, George, Susan, Lena, Waitress				
<u>ACT ONE - SCENE P</u> (29) <u>INT. GEORGE'S CAR - NIGHT (1)</u> George, Susan				
<u>ACT ONE - SCENE R</u> (34) <u>INT. HALLWAY - NIGHT (1)</u> Jerry, Kramer, Man (v.o.)				
<u>ACT ONE - SCENE S</u> (36) <u>ELAINE'S APARTMENT - NIGHT (1)</u> George, Elaine, Billy				
<u>ACT ONE - SCENE T</u> (39) <u>INT. GEORGE'S CAR/</u> <u>INT. MONICA'S APARTMENT -</u> <u>NIGHT (1)</u> Susan, Monica, Several Women (Split Screen Squares)				
<u>*ACT ONE - SCENE T-A</u> (39A) <u>INT. LENA'S APARTMENT</u> <u>- NIGHT (1)</u> Lena				

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ACT TWO - SCENE V <u>INT. JERRY'S APARTMENT/ INT. HALLWAY - DAY (2)</u> Jerry, George, Elaine, Kramer, Lena, *Man (o.s.), (Poker Players)	(40)				
ACT TWO - SCENE W <u>EXT. CENTRAL PARK - DAY (2)</u> Kramer, Aids Walk Organizer, (Extras)	(46)				
ACT TWO - SCENE Y <u>INT. COFFEE SHOP - DAY (2)</u> George, Susan	(48)				
ACT TWO - SCENE Z <u>EXT. PARK - DAY (2)</u> Kramer, Walker #1, Walker #2, Walker #3, Bob, (Cedric)	(50)				
ACT TWO - SCENE AA <u>INT. ELAINE'S APARTMENT - DAY (2)</u> Elaine, Billy	(52)				
ACT TWO - SCENE BB <u>INT. LENA'S APARTMENT - DAY (2)</u> Jerry, Lena	(54)				
ACT TWO - SCENE CC <u>INT. GEORGE'S BEDROOM - DAY (2)</u> George, Susan	(57)				
ACT TWO - SCENE DD <u>EXT. ALLEY - DAY (2)</u> Kramer, Bob, Cedric, (Extras)	(59)				
ACT TWO - SCENE EE <u>EXT. NEW YORK STREET - DAY (2)</u> Jerry, George, Kramer, (Extras)	(61)				
ACT TWO - SCENE GG <u>INT. ELAINE'S BEDROOM - DAY (3)</u> Elaine, Billy	(63)				

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CAST

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

GUEST CAST

(in order of appearance)

SUSAN.....HEIDI SWEDBERG
MONICA.....
ROGER HIGGINS.....*DAVID BYRD
LENA.....JENNIFER GUTHRIE
WAITRESS.....
MAN (V.O.).....
BILLY.....SCOTT PATTERSON
AIDS WALK ORGANIZER.....
WALKER #1.....*STEVE HACK
WALKER #2.....*WREN T. BROWN
WALKER #3.....
BOB.....YUL VAZQUEZ
CEDRIC.....JOHN PARAGON

(Jerry, Elaine, Kramer
(Customers))

ACT ONE

SCENE A

INT. COFFEE SHOP - DAY (1)

JERRY AND ELAINE READ NEWSPAPERS.

JERRY

Don't you think the letter Q should
be farther down in the alphabet?

ELAINE

Yes. Yes I do.

JERRY

I mean, how does Q come before R,
S, and T?

ELAINE

It's absurd. Q should come after Y.

JERRY

W, X, Y, Q, Z. Yes. I agree.

KRAMER ENTERS WITH A CLIPBOARD. *

KRAMER

Hey, boys and girls. I need you
two to sponsor me in the AIDS Walk. *

ELAINE

Isn't that tomorrow?

KRAMER

Yeah. (POINTING) So, Ghhhh...

ELAINE

I admire you for joining the fight
against AIDS.

KRAMER

If I didn't do something, I
couldn't live with myself.

JERRY

It's hard enough living next door.

KRAMER

Some people wear an AIDS Ribbon
and think they're doing something.
Not me. I talk the talk and walk
the walk, baby. ...I'll be right
back.

HE GOES TO THE BATHROOM. JERRY GETS UP TO GET KETCHUP.

ELAINE

New jeans?

JERRY

Yeah.

ELAINE

Still a thirty-one waist?

JERRY

Since college. (SCANS THE LIST)
Hey, Lena Small is on this list.

ELAINE

Lena Small?

JERRY

She's a girl I wanted to call for a
date, but she was unlisted. Now,
here's her phone number.

ELAINE

You're not gonna cop a girl's phone
number off an AIDS charity list?

JERRY WRITES IT DOWN. ELAINE REACTS.

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3A.
(A)

JERRY (CONT'D)

You should be proud of me. I'm
aspiring to date a giving person.

ELAINE

But you're a taking person.

JERRY

That's why I should date a giving person. If I date a taking person, everyone's taking, taking, taking, no one's giving. It's bedlam.

ELAINE

She's gonna ask how you got her number.

JERRY

I'll tell her I met a guy who knows her and he gave me her number.

ELAINE

What's the guy's name?

JERRY

I forgot. I think it starts with a W. Or maybe an Q.

ELAINE

What did he look like?

JERRY

Y'know, I wasn't paying close attention. I'd just come from shopping for a speedboat--

ELAINE

You're buying a speedboat?

JERRY

Ah, see? We're already off the subject of her unlisted number. If I get past the first phone call with her, I'm home free.

ELAINE

Well I don't know about that. *

JERRY

So if Billy got your number off an AIDS list you wouldn't have gone out with him? *

ELAINE

...Well. *

JERRY

Yeah... You really like this guy. *

ELAINE

Very much. *

JERRY

How's the sexual chemistry? *

ELAINE

Haven't been in the lab yet. But I am birth control shopping today.

JERRY

I thought you were on the pill.

ELAINE

Did I tell you that?

JERRY

I think I read it somewhere. *

ELAINE

Uh-huh... Yeah, well, it was just *
for six months. My menstrual cycle
was irregular--

JERRY

Okay, okay.

ELAINE

I can't discuss menstruation?

JERRY MAKES A FACE: NO GOOD. KRAMER RETURNS.

KRAMER

You're talking menstruation?

Elaine, are you still on the pill?

ELAINE

I know I didn't tell him.

JERRY

She's off the pill now.

KRAMER

Oh? What are you using?

ELAINE

Kramer--

KRAMER

What? Birth control is fun. It
should be discussed in an open
forum.

ELAINE

The Sponge, ok? The Today Sponge.

ELAINE AND JERRY LOOK AT KRAMER.

KRAMER

Didn't they go out of business?

ELAINE

Out of business? The sponge? No
way. Everyone loves the sponge.

KRAMER

I heard it on Wall Street Talk
with Lewis Rukeyser.CUT TO:

(Jerry)

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - DAY (1)

JERRY DIALING HIS PHONE.

JERRY

Hello, Lena? It's Jerry
Seinfeld... How did I get it? Oh,
I met a guy who knows you and he
gave it to me... I forgot his name.
It starts with a W. Or maybe a
Q... You know, I'd just come from
shopping for a speedboat... No I'm
not going to buy it but I like
looking at them.

DISSOLVE TO:

(George, Susan)

ACT ONE

SCENE C

INT. GEORGE'S CAR - DAY (1)

GEORGE AND SUSAN. GEORGE WAVES IN A CAR IN FRONT OF HIM.

GEORGE

Go ahead. Go ahead.

SUSAN

You've become a much calmer driver.

I must be having an effect on you.

GEORGE

You've turned me into a great man.

SUSAN

I really like those new jeans *

Jerry was wearing. He's really
thin.

GEORGE

Not as thin as you think. *

SUSAN

Why? He's a thirty-one I saw the
tag on the back. *

GEORGE

Tag, huh. Let me tell you a little something about that tag. That's no thirty-one and let's just leave it at that.

SUSAN

What are you talking about?

GEORGE

He scratches off a thirty-two and puts in a thirty-one. *

SUSAN

What? How could he be so vain? *

GEORGE

This is the Jerry Seinfeld that
only I know... I can't believe I
told you that. *

SUSAN

Why not? I thought we'd been
through this. *

GEORGE

What?

SUSAN

Keeping secrets. This is just like
your secret bank code.

GEORGE

This is different. That was my
secret. This is Jerry's. There's
attorney/client privilege here.

SUSAN

But I'm your fiance. People assume
you're going to tell me everything.

GEORGE

Where'd you get that from?

SUSAN

We're a couple. It's understood.

GEORGE

I never heard that.

SUSAN

You've never been a couple.

GEORGE

Nobody will ever confide in me
again. I'll just be getting sports
scores... (TO DRIVER) What are
you doing? Are you turning? Turn!

CUT TO:

(Jerry, George)

ACT ONE

SCENE D

INT. JERRY'S APARTMENT - DAY (1)

GEORGE ENTERS - STILL UPSET.

JERRY

Hey what's the matter with you?

GEORGE

Oh I had a fight with Susan.

JERRY

What about?

GEORGE STARTS TO ANSWER BUT THINKS BETTER.

GEORGE

Oh clothes or something. So what
are you doing tonight?

JERRY

I got a date with this girl Lena.

GEORGE

Oh. How did you meet her?

JERRY

I met her a few weeks ago but um...

GEORGE

What?

JERRY STARTS TO SPEAK, THEN VISUALIZES WHAT WILL HAPPEN IF
HE TELLS GEORGE HOW HE GOT LENA'S NUMBER.

DISSOLVE TO:

(George, Susan)

ACT ONE

SCENE E

INT. GEORGE AND SUSAN'S BEDROOM - FLASH FORWARD - DAY

GEORGE

Jerry got Lena's unlisted number
off Kramer's AIDS Walk list.

DISSOLVE TO:

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15.
(G)

(Susan, Monica)

ACT ONE

SCENE G

INT. SUSAN'S OFFICE/INT. MONICA'S OFFICE -
FLASH FORWARD - DAY

SPLIT SCREEN, SUSAN & MONICA

SUSAN

Monica? Jerry got Lena's unlisted
number off an AIDS Walk list.

DISSOLVE TO:

(Susan, Monica)

ACT ONE

SCENE H

INT. SUSAN'S OFFICE / INT. MONICA'S OFFICE - DAY

SPLIT SCREEN, SUSAN & MONICA

MONICA

He got her number off an AIDS Walk
list?

CUT TO:

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17.
(J)

(Several Women)

ACT ONE

SCENE J

MULTI-SPLIT SCREEN - DAY

THE SCREEN IS SPLIT WITH A COCAPHONY OF WOMEN ON THE PHONE
TALKING ABOUT JERRY....

CUT TO:

(Jerry, George, Elaine,
Kramer)

ACT ONE

SCENE K

INT. JERRY'S APARTMENT - CONTINUOUS - DAY (1)

GEORGE

Yeah so you met her a few weeks
ago. *

JERRY

But I didn't call her till today. *

GEORGE

So you want to double?

JERRY

What?

GEORGE

We just had a fight. I need a
group dynamic.

JERRY

I don't know.

GEORGE

Don't you see this is to your
advantage? You're on a first date.
We just had a fight. The tension
will all even out.

JERRY

You never run out do you?

ELAINE ENTERS LOOKING DISTRESSED.

ELAINE

Kramer's right. My friend Kim told
me the Sponge is out of business.

GEORGE

The Sponge?

JERRY

It's a birth control device. So
what are you gonna do?

ELAINE

I'll tell you what I'm gonna do.
I'm gonna do a hard target search
of every drugstore, health store,
general store, and grocery store in
a twenty-five block radius.

GEORGE

Just for these Sponges?

ELAINE

Women are loyal to their birth
control methods. What does Susan
use?

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19A.
(K)

GEORGE

I don't know.

ELAINE

You don't know?

GEORGE

I don't know. I figure it's
something.

KRAMER ENTERS, PANTING.

JERRY

What are you all out of breath
from?

KRAMER

The elevator just broke. I had to
walk up five flights.

JERRY

And you're doing the AIDS Walk
tomorrow? How are you gonna
finish? You're in horrible shape.

KRAMER

Oh, I'm in tip top shape.

JERRY

Tip-top. *

KRAMER

Better than you. *

JERRY

Hey I got a thirty-one waist pal. *

KRAMER

At least I'm walking for charity.
What are you doing?

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20A.
(K)

JERRY

I'm dating a woman who signed up to
sponsor one of those walkers.

CUT TO:

(Elaine, (Pharmacist #1,
Pharmacist #2,
Pharmacist #3))

ACT ONE

SCENE 1

EXT. NEW YORK STREET / INT. PHARMACY #2 / INT. PHARMACY #3 -
DAY (1)

EXT. NEW YORK STREET - DAY

ELAINE ENTERS LOVE'S PHARMACY.

CUT TO:

EXT. NEW YORK STREET - DAY

THROUGH STORE WINDOW. ELAINE AND PHARMACIST #1 - HE SHAKES
HEAD, 'NO.'

CUT TO:

INT. PHARMACY #2 - DAY

ELAINE AND PHARMACIST #2.

CUT TO:

INT. PHARMACY #3 - DAY

ELAINE AND PHARMACIST #3

CUT TO:

(Elaine, Roger Higgins)

ACT ONE

SCENE M

INT. HIGGINS DRUG STORE - LATE AFTERNOON (1)

ROGER HIGGINS IS AT THE COUNTER. HE'S AN OLDER PHARMACIST WITH A DEEP, HAUNTING VOICE.

ROGER HIGGINS

Can I help you?

ELAINE

Um, do you have any Today Sponges?

I know it's out of business but--

ROGER HIGGINS

Actually, we have one case left.

ELAINE

A case? A case of sponges?

(CATCHES HERSELF) I mean, a case,
huh? How many come in a case?

ROGER HIGGINS

Sixty.

ELAINE

Sixty. Well, I'll take three.

ROGER HIGGINS

Three.

ELAINE

Make it ten.

ROGER HIGGINS

Ten?

ELAINE

Yes, ten sponges.

ROGER HIGGINS

Now you know young lady they should
be used with discretion.

ELAINE

Um twenty should be fine.

ROGER HIGGINS

Did you say twenty?

ELAINE

Yeah. Twenty-five sponges is
plenty.

ROGER HIGGINS

Twenty-five.

ELAINE

Yes.

ROGER HIGGINS

Are you set on twenty-five?

ELAINE

Yeah. Yeah. Just give me the
whole case and I'll be on my way.

CUT TO:

(Jerry, George, Susan
Lena, Waitress)

ACT ONE

SCENE N

INT. RESTAURANT - NIGHT (1)

JERRY AND LENA WITH A TENSE GEORGE AND SUSAN.

JERRY

Hey, I have found the best smelling
detergent. Lena, smell my shirt.

LENA SMELLS IT AND MAKES A FACE: NOT BAD.

LENA

Very nice.

JERRY

Nice, huh? It's All Tempa-Cheer
detergent.

LENA

I use Planet. It's biodegradable
and it doesn't pollute the oceans.

SUSAN

What are you doing?

GEORGE

(TO SUSAN) Can you gimme an inch,
here? Your elbow's in my plate.

DISGUSTED, SUSAN SHAKES HER HEAD AND MOVES OVER.

A WAITRESS PASSES BY.

LENA

Could you please wrap up all the
leftovers on the table?

*

*

*

*

THE WAITRESS GIVES A LOOK AND EXITS.

LENA

I always take the leftovers. I
work at a soup kitchen every
morning at six a.m.

JERRY

They serve soup at six a.m.?

LENA

Yeah that's all they have.

JERRY

So do the bums ever complain, "soup
again?"

GEORGE

I'd get tired of it.

JERRY

How could you not?

LENA

Guess who volunteered last week?

GEORGE

(WILD STAB) Jack Nicklaus!

LENA

No.

SUSAN GIVES GEORGE A LOOK. *

GEORGE

It could be Jack Nicklaus! *

LENA (CONT'D)

Maya Angelou.

SUSAN

The poet. *

JERRY

So let me ask you something, are
those people having soup three
times a day?

LENA

I don't know. *

SUSAN

So did you talk to her?

JERRY

Are there a lot of cream soups? *

LENA

Talk to who? *

SUSAN

Maya Angelou. The poet. *

LENA

No. I didn't get the chance. *

GEORGE

I'm sure you can reach her. I
mean, she's a poet. It's not like
a poet needs an unlisted number.

JERRY LOOKS AT GEORGE IN HORROR.

SUSAN

I'm going to the ladies room.

LENA

I'll go with you.

SUSAN AND LENA EXIT.

GEORGE

Why're you looking at me like that?

JERRY

You had to mention unlisted
numbers?

GEORGE

What are you talking about?

JERRY

Look, I gotta tell you something.
But you can't tell Susan...

CUT TO:

(George, Susan)

ACT ONE

SCENE P

INT. GEORGE'S CAR - NIGHT (1)

GEORGE AND SUSAN.

SUSAN

Jerry got her phone number off an
AIDS Walk list? That's awful.

GEORGE

Yeah, but don't say anything. He
told me not to tell you.

SUSAN

(TOUCHED) But you told me anyway.

GEORGE

Well I was thinking about what you
said before and you're right. I've
never really been a couple and if
that's the rules I'll go by the
rules.

SUSAN

Thank you honey.

GEORGE

So you wanna go home and make up
officially? *

SUSAN

Can we stop at a drug store first? *

GEORGE

What for?

SUSAN

I'm out of birth control stuff.

GEORGE

Oh, ok. Where am I going to park?

SUSAN

Don't park. I'll sit in the car,
you can run in.

GEORGE

Me, run in? Why not you run in? *

SUSAN

Are you embarrassed to buy birth
control?

GEORGE

Embarrassed. Please. *

SUSAN

So...

GEORGE

Alright what kind do you want?

SUSAN

There's only one kind.

GEORGE

And it seems to be working. *

You're happy with it right?

SUSAN

Oh I love it. You don't know what *

I use for birth control, do you?

GEORGE

Of course I do.

SUSAN

What is it?

GEORGE

You know, you use a (MUMBLING)

flavmen.

SUSAN

A what?

GEORGE

You know, a flavmen.

SUSAN

...get me some sponges please.

GEORGE

Oh a sponge. *

SUSAN

Yes a sponge. *

GEORGE

Yeah I can see that. I think I
would use that if I was a woman. *

SUSAN

Okay just go.

GEORGE

Hold it. Wait a second. You know
what, there aren't any. They went
out of business. *

SUSAN

Out of business? The Sponge?

GEORGE

Yeah. I guess you'll have to use
something else.

SUSAN

I can't. I love the Sponge. I
need the Sponge.

GEORGE

Okay I think I know where I can get
one.

CUT TO:

(Jerry, Kramer, Man(v.o.))

ACT ONE

SCENE R

INT. HALLWAY - NIGHT (1)

JERRY ABOUT TO ENTER HIS APARTMENT. HEARS ACTIVITY INSIDE KRAMER'S. JERRY KNOCKS, KRAMER OPENS. HE'S SMOKING A CIGAR AND DRINKING A BEER.

JERRY

What the hell's going on in here?

KRAMER

Poker game. I am kicking some serious butt.

JERRY

I can't believe you're doing this.
You got that AIDS walk tomorrow.

MAN (V.O.)

Kramer you in?

KRAMER

(TO MAN) You gotta be kidding.
You see those two ladies I got showing? Do they look scared?

TAKES A SWIG AND BELCHES.

KRAMER (CONT'D)

What were you saying?

JERRY

You're never going to make it.

KRAMER

Yeah, right.

MAN (V.O.)

Come on Kramer.

CUT TO:

(George, Elaine, Billy)

ACT TWO

SCENE 5

INT. ELAINE'S APARTMENT - NIGHT (1)

ELAINE AND BILLY, MAKING OUT ON THE COUCH.

BILLY

So you want to... uh, go in the
bedroom? *

ELAINE

Yeah give me one second. *

ELAINE GETS UP.

SFX: KNOCK ON DOOR

GEORGE (O.S.)

Elaine, it's me, George.

ELAINE OPENS THE DOOR. GEORGE SEES BILLY AND WHISPERS.

GEORGE (CONT'D)

Sorry to bother you so late. (TO *

BILLY) Hi, there. Did you get any
of those Sponges?

ELAINE

(PROUD) I cleaned out the whole
West Side. (SUSPICIOUS) Why?

GEORGE

Well Susan...

ELAINE

Susan uses the Sponge?

GEORGE

Susan loves the Sponge.

ELAINE

I'm sorry George, I can't help
you. *

GEORGE

What?

ELAINE

I can't do it. No way. No how. *

GEORGE

Elaine let me explain something to
you. This is not just the weekend
routine. I'm on the verge of
make-up sex. You know about
make-up sex.

ELAINE

Yes George I know all about make-up
sex and I'm sorry.

GEORGE

Elaine can I tell you something
very private?

(MORE)

GEORGE (cont'd)

Susan and I have been together many
many times now and between you and
me there's no more big surprises.
Make-up sex is all I have left.

ELAINE

I'm sure you'll have another
fight. Good night George.

SHE CLOSSES THE DOOR.

ELAINE (CONT'D)

Hold that thought.

SHE GOES TO THE BATHROOM OPENS THE CLOSET AND TAKES OUT ONE
SPONGE. SHE STARES AT IT FOR A BEAT AND THEN TURNS BACK
TOWARD BILLY. IT'S NOT GOING TO HAPPEN.

CUT TO:

(Susan, Monica,
Several Women)

ACT ONE

SCENE T

INT. GEORGE'S CAR / INT. MONICA'S APARTMENT - NIGHT (1)

SUSAN ON THE CAR PHONE WITH MONICA.

SUSAN

So listen to this. You know Jerry
Seinfeld, right? He got a woman's
unlisted phone number off an AIDS
walk list. *

THE SCREEN SPLITS THEN SPLITS AGAIN AND AGAIN WITH A WOMAN
IN EACH SQUARE ON THE PHONE... REPLICATING JERRY'S EARLIER
FEARS EXACTLY. *

CUT TO:

2a2a

SEINFELD
"The Sponge"

Revision #1 (Blue)
Oct 30 1995

39A.
(T-A)

ACT ONE

SCENE T-A

INT. LENA'S APARTMENT - NIGHT (1)

LENA

He what?

FADE OUT.

END OF ACT ONE

(Jerry, George, Elaine,
Kramer, Lena, Man (o.s.*
(Poker Players))

ACT TWO

SCENE V

INT. JERRY'S APARTMENT / INT. HALLWAY - DAY (2)

JERRY AND LENA.

JERRY

Who told you?

LENA

A friend of a friend of a friend
knows Susan.

JERRY

George!

LENA

What?

JERRY

Nothing. Look, I'm sorry....

LENA

It's okay. There's nothing to be
sorry about. I don't mind.

*

JERRY

You don't mind that I got your
number off the AIDS List?

LENA

No. Not at all. No problem.

JERRY GETS A QUIZZICAL LOOK OF REALIZATION ON HIS FACE.
SFX: BUZZER

JERRY

Excuse me. (IN BUZZER) Yeah.

GEORGE (O.S.)

Yeah.

JERRY BUZZES GEORGE UP.

LENA

So, we'll do something later, okay?

JERRY

Yeah. Ok....

JERRY LEADS HER OUT. HE OPENS THE DOOR AS A STREAM OF MEN
EXIT KRAMER'S APARTMENT. THE POKER GAME'S JUST ENDED.
LENA EXITS THROUGH THE CROWD.

MAN (O.S.)

I thought you said he had two
pair. *

KRAMER (O.S)

You're lucky you're walking away
with a pair of pants on.

KRAMER EMERGES WITH A CIGAR.

JERRY

You went all night?

KRAMER

(HOLDS UP A WAD OF BILLS)

Breakfast on me, buddy.

JERRY

Kramer, you're out of your mind. *

The AIDS Walk is in a few hours.

You're never going to do it.

KRAMER

Oh come on. That AIDS walk is a
cake walk.

KRAMER EXITS INTO HIS APARTMENT AS GEORGE ENTERS. JERRY
AND GEORGE GO IN THE APARTMENT.

JERRY

So George. Guess what? Lena found
out how I got her number.

GEORGE

How'd she find out?

JERRY

Well apparently it was from a
friend of a friend of Susan.

GEORGE

Susan?

JERRY

(YELLS) Why did you tell her???

GEORGE

I had to. It's a couple rule. We
have to tell each other everything.

JERRY

Mhmm...I see. Well you know what
this means, don't you?

GEORGE

What?

JERRY

You're cut off. You're out of the
loop. *

GEORGE

You're cutting me off? No, no, no,
come on, don't cut me off.

JERRY

You leave me no choice. You're the
media now as far as I'm concerned.

GEORGE

Come on Jerry, it won't happen
again.

JERRY

What would you do if you were in
the Mafia? Would you tell her
every time you killed somebody? *

GEORGE

A hit is a whole different story. *

JERRY

I don't know George. *

GEORGE

So was Lena upset? *

JERRY

You know what, that was the
amazing thing. *

GEORGE

She didn't mind?

JERRY

No. She said it was fine. *

...There's something very strange
about this woman.

GEORGE

What?

JERRY

She's too good. *

GEORGE

Too good? *

JERRY

Yeah she's giving and *
compassionate, she genuinely cares
about the welfare of others. How
can I be with someone like that?

GEORGE

I see what you mean.

JERRY

I admire the hell out of her. You
can't have sex with someone you
admire.

GEORGE

Where's your depravity?

JERRY

No depravity...I look at her, she's
so good. I can't imagine she even
has sex.

ELAINE ENTERS.

JERRY (CONT'D)

On the other hand...

ELAINE

What?

GEORGE

Thanks again for last night.

ELAINE

Hey, I didn't even use one.

JERRY

I thought it was imminent.

ELAINE

It was but I couldn't decide if he
was really sponge-worthy. *

JERRY

Sponge-worthy? *

ELAINE

Yes Jerry I have to conserve the
sponges. *

JERRY

But you like this guy, isn't that
what the sponges are for?

ELAINE

Yeah, before they went out of
business. But now I've had to
change my whole screening process.
I can't afford to waste any.

GEORGE

You know you're nuts with these
sponges. George is getting
frustrated.

GEORGE EXITS.

CUT TO:

(Kramer, AIDS Walk
Organizer, (Extras))

ACT TWO

SCENE W

EXT. CENTRAL PARK - DAY (2)

AIDS WALKERS ARE MILLING AROUND A TABLE. KRAMER GOES UP TO
THE TABLE TO CHECK IN.

KRAMER

Cosmo Kramer?

AIDS WALK ORGANIZER

(LOOKS DOWN HIS LIST) Ah, okay.

You're checked in.

KRAMER

Thank-you.

AIDS WALK ORGANIZER

Here's your AIDS Ribbon.

KRAMER

No, thanks.

AIDS WALK ORGANIZER

You don't want to wear an AIDS
Ribbon?

KRAMER

No.

AIDS WALK ORGANIZER

But you have to wear the AIDS
Ribbon.

KRAMER

I have to?

AIDS WALK ORGANIZER

Yes.

KRAMER

That's why I don't want to.

AIDS WALK ORGANIZER

But everyone wears the ribbon. *
You must wear the ribbon.

KRAMER

You know what you are? You're a *
ribbon bully.

AIDS WALK ORGANIZER

Hey you! Come back here! Come *
back here and put this on. *

CUT TO:

(George, Susan)

ACT TWO

SCENE Y

INT. COFFEE SHOP - DAY (2)

GEORGE AND SUSAN HAVING LUNCH.

GEORGE

Elaine and her sponges.. She's got
a war chest full of them.

SUSAN

Y'know, I don't see why you can't
use condoms.

GEORGE

Oh no. Condoms are for single
men. When we got engaged, I said no
to condoms forever.

SUSAN

Just use one for the make-up sex.

*

GEORGE

Make-up sex? You gotta have that
right after the fight. We're way
past it. *

SUSAN

Come on, one time.

GEORGE

No. I hate the condoms.

SUSAN

Why?

GEORGE

I can never get the package open in
time.

SUSAN

You just tear it open.

GEORGE

It's not that easy. It's like Beat
the Clock. It's a lot of pressure.

SUSAN

Just try it. Come on, George.

Just once. For me....

GEORGE

Alright.

CUT TO:

(Kramer, Walker #1,
Walker #2, Walker #3
Bob, (Cedric))

ACT TWO

SCENE 2

EXT. PARK - DAY (2)

WE ARE INTO THE AIDS WALK. KRAMER IS WALKING WHEN OTHER
WALKERS START HARASSING HIM.

WALKER #1

Hey, where's your ribbon?

KRAMER

I don't wear the ribbon.

WALKER #2

You don't wear the ribbon? Aren't
you against AIDS? *

KRAMER

Yeah I'm against AIDS. I'm
walking, aren't I? I just don't
wear the ribbon. *

WALKER #3

Who do you think you are? *

KRAMER KEEPS WALKING.

WALKER #1

Put the ribbon on. *

KRAMER WALKS FASTER.

WALKER #2

Hey Cedric, Bob. This guy won't
wear a ribbon. *

BOB AND CEDRIC TURNS INTO THE SHOT. *

CEDRIC

What guy? *

BOB

Who? Who doesn't want to wear a
ribbon? *

ON KRAMER'S REACTION:

CUT TO:

(Elaine, Billy)

ACT TWO

SCENE AA

INT. ELAINE'S APARTMENT - DAY (2)

ELAINE AND BILLY ON THE COUCH.

ELAINE

So. You think you're
sponge-worthy.

BILLY

Yes, I think I'm sponge-worthy. I
think I'm very sponge-worthy.

ELAINE

Run down your case for me again.

BILLY

Well, we've gone out several
times, we obviously have a good
rapport. I own a very profitable
electronics distributing firm. I
eat right. I exercise.

(MORE)

*

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Nov 1 1995

52A.
(AA)

BILLY (cont'd)

Blood test immaculate. And if I
can speak frankly I'm actually
quite good at it.

*

ELAINE

You're gonna do something about the
sideburns?

BILLY

I told you, I'm gonna trim my
sideburns.

ELAINE

And the bathroom in your apartment?

BILLY

I cleaned it this morning.

ELAINE

The sink, tub... everything?

BILLY

Everything. It's spotless.

SHE PONDERES.

ELAINE

Alright, let's go.

THEY GET UP AND HEAD FOR THE BEDROOM.

CUT TO:

(Jerry, Lena)

ACT TWO

SCENE BB

INT. LENA'S APARTMENT - DAY (2)

LENA OPENS HER DOOR FOR.

JERRY

Hi.

LENA

Hey look at this. I just a got a
citation in the mail for my work
with shut-ins. *

JERRY

Oh the shut-ins. That's nice. You
know they're a very eccentric
group. Because they're shut-in but
they're not locked in. They're
free to go at any time.

LENA

By the way, I checked at the soup
kitchen. They do have cream soup. *

JERRY

Oh, that's dynamite. Look Lena, I
gotta talk to you about something.
You know you're such a good person
that -

LENA

Hang on to that thought, I'll be
right back.

LENA EXITS INTO THE BATHROOM.

LENA (O.C.)

Jerry can you get me a towel out of
the closet?

JERRY

Oh, ok.

JERRY LOOKS AROUND. HE OPENS A CLOSET AND SEES PILES OF
BOXES OF TODAY SPONGES. IN HIS FACE WE CAN SEE HIS MIND
RACING. MAYBE HE HAS THIS GIRL ALL WRONG.

JERRY (V.O.)

Oh my God....Hey maybe she is a
little depraved. *

JERRY GETS A TOWEL AND BRINGS IT TO HER.

LENA (O.C.)

Thanks.

LENA

So you were saying.

JERRY

What? No nothing. *

LENA

No, you said I was a good person.

JERRY

You are. *

LENA

You have something you want to
tell me. You seem like you want to
tell me something. *

JERRY

Um yeah, tell you something I do. *

LENA

Well what is it? You can tell me
anything.

JERRY

Well you see these pants I'm
wearing?

LENA

Yeah.

JERRY

I changed the thirty-two waist on
the label to a thirty-one on all my
jeans... so you know that's it. *

HER FACE DROPS.

CUT TO:

(George, Susan)

ACT TWO

SCENE CC

INT. GEORGE'S BEDROOM - DAY (2)

ALL WE SEE IS A CLOSE-UP OF GEORGE'S HANDS FRANTICALLY TRYING TO OPEN A CONDOM WRAPPER.

SUSAN (O.S.)

Come on, George! Just rip it open!

GEORGE (O.S.)

I'm trying! Damn it!

SUSAN (O.S.)

Try the other side.

GEORGE (O.S.)

I tried the other side. I can't get it open! It's like a bag of potato chips!

SUSAN (O.S.)

Let me try.

SUSAN'S HAND GRABS THE CONDOM FROM GEORGE'S HAND.

GEORGE (O.S.)

Like you're gonna be able to do it.

WE SEE SUSAN'S HAND TEAR OPEN THE WRAPPER IN A SECOND.

SUSAN (O.S.)

There. What's the problem? I
opened it right up.

GEORGE (O.S.)

Good for you.

THERE'S A PAUSE.

SUSAN (O.S.)

What's the matter?

GEORGE (O.S.)

It's too late.

WE SEE SUSAN'S HAND SLUMP WITH CONDOM.

CUT TO:

(Kramer, Bob, Cedric,
(Extras))

ACT TWO

SCENE DD

EXT. ALLEY - DAY (2)

KRAMER IS SURROUNDED BY BOB AND CEDRIC AND A FEW OTHER AIDS WALKERS. WE SEE KRAMER HAS BEEN A LITTLE ROUGHED UP. HE'S SLUMPED OVER.

BOB

So have you changed your mind? Are you going to put the ribbon on?

KRAMER

No, never.

BOB

But I am wearing the ribbon. He is wearing the ribbon. We are all wearing the ribbon. So why aren't you wearing the ribbon?!

KRAMER

This is America. I don't have to wear anything I don't want to.

CEDRIC

What are we going to do with him?

BOB

I guess we're going to have to
teach him to wear the ribbon.

AS THEY CONVERGE ON KRAMER:

CUT TO:

(Jerry, George, Kramer,
(Extras))

ACT TWO

SCENE EE

EXT. NEW YORK STREET - DAY (2)

JERRY AND GEORGE ARE WAITING AT THE FINISH LINE OF THE AIDS WALK. MOST OF THE WALKERS ARE THROUGH AS ONLOOKERS WATCH THE LAST FEW STRAGGLERS FINISH THE WALK.

JERRY

It completely turned her off.

GEORGE

I can see why. What do you need to do that for? Who cares about your pant size?

JERRY

I don't want to be a thirty-two. *

GEORGE

I'd kill to be a thirty-two. *

JERRY

She said I wasn't sponge-worthy.
Wouldn't waste a sponge on me.

JERRY

It's probably so the woman has one
last chance to change her mind.

GEORGE

What happened to Kramer?
Everyone's finished.

JERRY

I told him he wouldn't make it. He
was up all night.

A JEERING SOUND RISES UP FROM THE CROWD.

JERRY (CONT'D)

Oh my God. It's Kramer...

WE SEE KRAMER BATTERED AND EXHAUSTED LIKE JESUS STRUGGLING
TO THE FINISH LINE. KRAMER FIGHTS THROUGH AND CROSSES THE
FINISH LINE, FALLING INTO JERRY'S ARMS. *

JERRY (CONT'D)

Look at you. I told you. Up all
night playing poker. *

KRAMER

Uh, ghhh....

GEORGE

Hey, where's your AIDS Ribbon?

FREEZE FRAME.

END OF ACT TWO

(Elaine, Billy)

SHOW CLOSE

SCENE GG

INT. ELAINE'S BEDROOM - DAY (3)

ELAINE AND BILLY ARE WAKING UP.

BILLY

Good morning.

ELAINE

Good morning.

BILLY

How'd you sleep?

ELAINE

Great. You?

BILLY

Fine. Everything okay?

ELAINE

Yup.

BILLY

No regrets?

ELAINE

Nope.

BILLY STARTS TO MAKE A MOVE.

ELAINE (CONT'D)

What are you doing?

BILLY

What do you mean?

ELAINE

I don't think so.

BILLY

Why not? I thought you said
everything was fine.

ELAINE

I can't afford two of them. A
girl's gotta think about her
future.

FADE OUT.

END OF SHOW