

54 - Table
- Complete

SEINFELD

"The Note"

#04-0301

Written by
Larry David

Directed by
Tom Cherones

AS BROADCAST
September 18, 1991

SHOW OPEN

STAND-UP #1

INT. COMEDY CLUB - NIGHT

JERRY

Everytime somebody reccomends a doctor, he's the best. "Oh, is he good?" "He's the best. The guy's the best." They can't all be the best. There can't be this many bests. Someone's graduating at the bottom of these classes. Where are these doctors? Is somewhere someone saying to their friend, "You should see my doctor, he's the worst. Oh yeah, he's the worst. He's the absolute worst there is. Whatever you've got, it'll be worse after you see him." "He's a butcher, the man's a butcher."

(MORE)

JERRY (cont'd)

And then there's always that, "Make sure that you tell him that, you know, you know me." Why? What's the difference? He's a doctor. What is this, "Oh you know Bob. Okay, I'll give you the real medicine. Everybody else I'm giving Tic Tacs." --

ACT ONE

SCENE A

INT. MASSAGE CUBICLE - DAY

JERRY IS LYING FLAT ON A TABLE GETTING A MASSAGE FROM JULIANNA, A GENIAL WOMAN IN HER EARLY 30'S.

JULIANNA

And usually for lunch I'll have a salad and for dinner, I eat whatever I want.

JERRY

What do you think the worst part about being blind is?

JULIANNA

Excuse me?

JERRY

You know if you were blind, what do you think the worst part of it would be?

JULIANNA

...I don't know.

JERRY

I think it would be not being able to tell if there was bugs in my food. How could you ever enjoy a meal like that?...I'd constantly be feeling around with my lips and my tongue.

JULIANNA

Well that's how my five-year-old eats. He's a very picky eater.

JERRY

Did you hear about that kid that was kidnapped the other day in Pennsylvania?

JULIANNA

No.

JERRY

So, he's at a carnival with his mother and she goes to get a hot dog - next thing you know, she turns around - boom - he's gone.

JULIANNA

Oh.

JERRY

Imagine how sick a person has to be to do something like that. And these people are all over the place. You never know who's crazy. I could be one of those people.

JULIANNA

Have you seen any good movies?

JERRY

...Who takes care of your boy during the day?

JULIANNA

We have a woman. Why?

JERRY

No, no. I was just saying...

JULIANNA

She had references.

JERRY

I'm sure she did. I'm sure they're impeccable. I'm talking about the ones that forge them.

SHE DOESN'T RESPOND.

JERRY (CONT'D)

(RE: HIS BACK) You know, I think this is really helping.

SEINFELD
"The Note"

As Broadcast
Sept 18 1991

6.
(A)

JULIANNA

I don't live near here you know...

ON JERRY'S QUIZZICAL REACTION -

CUT TO:

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - DAY

JERRY, GEORGE, AND ELAINE. GEORGE IS STARING INTO THE OPEN REFRIGERATOR.

JERRY

...So she's giving me the massage,
and I'm just making conversation.

ELAINE

I don't like to talk during a
massage.

JERRY

Neither do I, but I do it for them.
I figure they're bored.

GEORGE

Yeah, I do that too. I feel guilty
about getting the pleasure. I feel
like I don't deserve it, so I talk.
It stops me from enjoying it...

(MORE)

GEORGE (cont'd)

(RE: REFRIGERATOR) There's nothing
to eat in here...

ELAINE

(TO JERRY) Oh I forgot to tell
you...

JERRY

I'm in the middle of a story.

ELAINE

Oh, okay, go ahead.

GEORGE

Why don't you ever go shopping.

JERRY

It's not like it's a really funny
story or anything.

ELAINE

What happened?

JERRY

Well, so she mentioned that she had
a son and then for some reason I
launch into this story about the
kid from Pennsylvania who was
abducted.

ELAINE

Oh, wasn't that terrible?

JERRY

Yes it was.

GEORGE

Not even an apple.

ELAINE

She doesn't want to hear that.

That was stupid.

JERRY

I know it was stupid. --

ELAINE

Really stupid.

JERRY

Hey, I just said it was stupid.

GEORGE

What about this left-over Chinese
food?

JERRY

Take it.

ELAINE

(TO JERRY) I can't believe you
said that.

JERRY

Hey, would you stop it already.

ELAINE

So what did she say?

JERRY

I don't know. She actually seemed to get a little paranoid.

GEORGE

(HAVING TASTED IT) This is terrible...what is this ginger? I hate ginger. I can't understand how anyone can eat ginger.

ELAINE

I have a good masseuse you can go to.

JERRY

No she's really good and she's not just a masseuse. She's a physical therapist. There's a big difference. She uses the ultrasound. It's a real medical procedure. In fact, if you get a doctor's note it's covered by insurance.

THE REFRIGERATOR IS SLAMMED SHUT. GEORGE IS ALL EARS.

GEORGE

Physical therapy is covered by insurance?

JERRY

Yeah.

GEORGE

You don't have to pay for the
massage?

JERRY

Not if you have a doctor's note.

ELAINE

So where do you get this note?

JERRY

Well I've never actually done it --
but if I really wanted to I could
probably get one from my friend Roy
the dentist.

GEORGE

Right, your friend Roy.

ELAINE

What's the name of this physical
therapist?

JERRY

I'll tell you but don't ask her
anything about her kid. She's a
little off.

GEORGE

And you don't have to pay...

CUT TO:

ACT ONE

SCENE C

INT. PHYSICAL THERAPY RECEPTION AREA - DAY

GEORGE AND ELAINE APPROACH THE RECEPTIONIST WHO'S SITTING
BEHIND A DESK.

GEORGE

We have three o'clock appointments.

RECEPTIONIST

George and Elaine, right?

ELAINE

Right.

RECEPTIONIST

Fill these out for me please.

SHE HANDS THEM FORMS AND PENS.

RECEPTIONIST (CONT'D)

And um, Elaine you'll be seeing
Julianna and George you'll be with
Raymond.

A BEAT...GEORGE STOPS WRITING.

GEORGE

Excuse me, did you say Raymond?

RECEPTIONIST

Yes.

GEORGE

But uh...Raymond is a man.

RECEPTIONIST

That's right.

GEORGE

(TO ELAINE, HUSHED TONES) I can't
get a massage from a man.

ELAINE

Why not?

GEORGE

What are you crazy? I can't have a
man touching me. Switch with me.

ELAINE

I don't want the man either.

GEORGE

What's the difference? You're a
woman. They're supposed to be
touching you.

ELAINE

He'd just touching your back.

GEORGE

He'd just be touching your back
too.

ELAINE

No, it could get sexual.

GEORGE

I know! That's the point! If it's
gonna get sexual it should get
sexual with you!

ELAINE

I wouldn't be comfortable.

GEORGE

I would?! What if something
happens?

ELAINE

What could happen?

GEORGE

What if it felt good?

ELAINE

It's supposed to feel good.

GEORGE

I don't want it to feel good!

ELAINE

Then why get the massage?

GEORGE

Exactly!

RAYMOND, TALL AND TAN, ENTERS.

RAYMOND

George?

GEORGE

Yes.

RAYMOND

I'm Raymond.

GEORGE

Hello.

RAYMOND

Are you ready?

GEORGE MAKES ONE LAST SILENT APPEAL TO ELAINE.

CUT TO:

ACT ONE

SCENE D

INT. MASSAGE CUBICLE - DAY

TIGHT ON GEORGE, SHEER TORTURE.

RAYMOND

And then Julianna asked me if I
wanted to join her here in the
office.

RAYMOND STARTS WORKING HIS WAY DOWN THE LOWER BACK, ADDING
TO GEORGE'S DISCOMFORT.

GEORGE

Really?

RAYMOND

I used to be a flight attendant.

GEORGE

Oh boy.

RAYMOND

You know, why don't you open those
pants, it's gonna be a lot easier
that way.

GEORGE DOES SO RELUCTANTLY. RAYMOND NOW PULLS THE UNDERWEAR
DOWN JUST A TAD, RENDERING GEORGE INCOHERENT.

RAYMOND (CONT'D)

So what do you do?

GEORGE

What?

RAYMOND

I said what do you do?

GEORGE

I don't know.

RAYMOND

You don't know what you do?

GEORGE

No.

RAYMOND

Oh come on. You're very tense.

GEORGE

Coffee...too much coffee.

RAYMOND

Okay, you should take off those
pants off now. I'll work the
hamstring.

GEORGE

Oh the hamstring's fine.

RAYMOND

But you wrote that it was tender.

GEORGE

(SELF-MOCKING) I wrote, I wrote.

RAYMOND

I'll check it out.

GEORGE

You sure?

RAYMOND

(MORE COMMANDING) Yeah, take them
off.

GEORGE DOES SO AND GETS BACK ON THE TABLE. HE'S NOW DOWN TO
UNDERWEAR AND SOCKS. RAY STARTS WORKING THE LEG.

RAYMOND (CONT'D)

How did you hurt this?

GEORGE HAS LEFT THE BUILDING.

GEORGE

I don't know.

RAYMOND

You don't know?

GEORGE

No.

RAYMOND

But you just told me...

GEORGE

Korea.

RAYMOND

You hurt it in Korea?

GEORGE

What?

RAYMOND

The hamstring?

GEORGE

Korea.

RAYMOND

How?

GEORGE

Hamstring.

RAYMOND

How did you hurt it?

GEORGE

Hotel.

RAYMOND REGARDS HIM FOR THE NUT THAT HE IS AS WE:

DISSOLVE TO:

ACT ONE

SCENE E

INT. PHYSICAL THERAPY RECEPTION - DAY

WHERE ELAINE IS WAITING AS IF SHE WERE SITTING UNDER AN OAK TREE HEARING BIRDS SINGING. GEORGE ENTERS, A MESS.

ELAINE

How'd it go?

GEORGE HEADS STRAIGHT FOR THE DOOR AND EXITS.

ELAINE (CONT'D)

George?...

CUT TO:

ACT ONE

SCENE F

INT. JERRY'S APARTMENT - DAY

JERRY IS ON THE PHONE...

JERRY

No appointments at all? Because my
neck is still tight... What about
Thursday...and Friday?... Oh
boy...okay. Thanks anyway.

HE HANGS UP. GEORGE ENTERS IN A SEMI-CATATONIC STATE.

JERRY (CONT'D)

What's with you?

GEORGE

A, uh...

JERRY

Yes, "a..."

GEORGE

A man gave me...

JERRY

Yes, "a man gave you..."

GEORGE

A man gave me...a massage.

JERRY

So?

GEORGE

So he...had his hands and uh...he
was uh...

JERRY

He was what?

GEORGE

He, he was uh...touching and
rubbing.

JERRY

That's a massage.

GEORGE

And then I took my pants off.

JERRY

You took your pants off?

GEORGE

For my hamstring.

JERRY

Oh.

GEORGE

He got about uh, two inches from...
there.

JERRY

Really.

GEORGE

I think it moved.

JERRY

It moved?

GEORGE

It may have moved I don't know.

JERRY

I'm sure it didn't move.

GEORGE

It moved! It was imperceptible,
but I felt it.

JERRY

Maybe it just wanted to change
positions. You know, shift to the
other side.

GEORGE

No, no, it wasn't a shift. I've
shifted. This was a move.

JERRY

Okay so what if it moved?

GEORGE

That's the sign! The test! If a,
if a man makes it move!

JERRY

That's not the test! Contact is
the test. If it moves as a result
of contact:

GEORGE

You think it's contact? It has to
be touched?

JERRY

That's what a gym teacher once told
me.

KRAMER ENTERS.

KRAMER

Hey.

JERRY

Hey.

KRAMER

I just saw Joe DiMaggio in Dinky
Donuts. You know I, I looked in
and there he was having coffee and
a donut.

JERRY

Joe DiMaggio in Dinky Donuts?

KRAMER

Yeah. Joe DiMaggio.

JERRY

I'm sorry, if Joe Dimaggio wants a donut, he goes to a fancy restaurant or a hotel. He's not sitting in Dinky Donuts.

KRAMER

Well maybe he likes Dinky Donuts.

GEORGE

I don't even like sitting next to a man on an airplane because our knees might touch.

JERRY

I can't see Joe DiMaggio sitting at the counter at little, tiny, filthy, smelly dinky donuts.

KRAMER

Why can't Joe DiMaggio have a donut like everybody else?

JERRY

He can have a donut but not a dinky.

GEORGE

I don't even like to use urinals. Always been a stall man.

KRAMER

Look, I'm telling (DOUBLE TAKE TO
GEORGE) I'm telling ya' that was
Joe DiMaggio.

GEORGE

The guy slept with Marilyn Monroe,
he's in Dinky Donuts... (TO JERRY)
So what about this doctor's note?
Let's go see your friend Roy.

JERRY

I never said I'd do that.

GEORGE

What are you talking about. That's
seventy-five bucks. I'm not
working, I can't afford that.

JERRY

I don't know how I feel about it.

GEORGE

Oh, what are you like a Quaker now?

JERRY

Alright, alright.

A BEAT...

KRAMER

(TO GEORGE) Stall man, huh?

DISSOLVE TO:

ACT ONE

SCENE G

INT. ROY'S OFFICE - DAY

NOT THE WORKING OFFICE, BUT THE ROOM WHERE HE HANGS OUT BETWEEN PATIENTS. IT'S A CLUTTERED ROOM WITH A DESK, A COMFORTABLE SOFA, AND A LOT OF SPORTS MEMORABILIA.

JERRY

...So we were just kind of wondering if it was possible for you to write us a note and if you can't, believe me, it's fine.

GEORGE

He didn't say he can't.

JERRY

I mean if you feel funny about it at all...

GEORGE

He doesn't feel funny.

JERRY

If he does.

GEORGE

(JOKING TO ROY) Do you feel funny?

JERRY

Forget it."

GEORGE

He didn't say anything.

JERRY

He feels funny... You don't have
to do this.

GEORGE

He knows that.

JERRY

Roy, should we go? Is this a
breach of our friendship?

GEORGE

Oh can you be any more dramatic?

SUDDENLY GEORGE SPOTS A POSTER OF A SWEATY EVANDER HOLYFELD
IN HIS BOXING TRUNKS, BICEPS BULGING. AS GEORGE STARES AT
IT WE CAN SEE THE COLOR DRAIN FROM HIS FACE.

ROY

Holyfield. He's a good friend of
one of my patients. He's got a
helluva body doesn't he?

GEORGE

(DEFENSIVE) How would I know?

ROY

Do you like him?

GEORGE

What do you mean "like" him?

ROY

Do you like him?

GEORGE

I mean he's a good fighter, and a nice guy, but I don't "like" him.

ROY

How come you don't like him? --

GEORGE

Why should I?

JERRY

What's the matter with you?

GEORGE

Nothing. Why? You think something's wrong? Am I different?

GEORGE GOES BACK TO THE POSTER.

ROY

So, you want the notes?

JERRY

You don't have to, really.

ROY

No, no, it's okay.

JERRY

We should probably get one for Elaine too right, George?

SEINFELD
"The Note"

As Broadcast
Sept 18 1991

30.
(G)

BUT HE'S SOMEWHERE ELSE.

JERRY (CONT'D)

George...

CUT TO:

ACT ONE

SCENE H

INT. JERRY'S APARTMENT - DAY

JERRY IS ON THE PHONE. ELAINE IS SITTING NEXT TO HIM, A LITTLE TOO CLOSE...

JERRY

(INTO PHONE) What about the week
after?...No appointments at all?

HE GESTURES TO ELAINE TO MOVE OVER.

ELAINE

What?

SHE MOVES BUT ISN'T HAPPY ABOUT IT.

JERRY

(INTO PHONE) Well can I, can I at
least just talk to her so I can
apologize?...forget it.

HE HANGS UP.

JERRY (CONT'D)

I can't believe this. I make one
innocent comment about some lunatic
in Pennsylvania and I'm cut off.
This woman is insane.

BUT SHE'S NOT LISTENING.

JERRY (CONT'D)

What's with you?

ELAINE

What?

JERRY

You were too close to me. I was
all scrunched in there.

ELAINE

Hey, you scrunched me. I sat down
here first.

KRAMER ENTERS.

KRAMER

Hey. I saw DiMaggio in the donut
shop again.

JERRY

Uh huh.

ELAINE

Joe DiMaggio?

KRAMER

Joe DiMaggio. You know, this time I went in and I sat down across from him and I really watched him. I studied his every move. For example, he dunks.

ELAINE

Joe DiMaggio dunks his donut?

KRAMER

That's right.

JERRY

See now I know it's not him. Joe DiMaggio could not be a dunker.

KRAMER

Oh he's a dunker.

ELAINE

(TO JERRY) Why couldn't he be a dunker?

KRAMER

And nothing diverts his attention. Like I'm uh, you know, like I'm sitting in there, you know. And I start banging on the table you know to uh see if he'd look up, you know.

(MORE)

KRAMER (cont'd)

Like I'm sitting there and like (HE BANGS THE TABLE). He wouldn't move. So then I start doing these yelping noises like (HE DEMONSTRATES) No reaction, because the guy is so focused, you see, he can just block out anything that's going on around him. See that's -- how he played baseball. He dunks like he hits.

ELAINE

So then what?

KRAMER

Well, then the the waitress, she comes up and she tells me to shut up or else they were going to throw me out.

ELAINE

Why didn't you just call out his name?

AS HE MULLS THAT OVER, GEORGE ENTERS. HE'S OUT OF BREATH AND DISHEVELLED. THE KNEE ON HIS PANTS IS RIPPED.

JERRY

What happened to you?

GEORGE

These kids called me a "Mary."

ELAINE

A what?

GEORGE

I was jumping over a puddle and for
some reason I went like this (HE
DOES A BALLET TYPE FLOURISH) -
they called me a "Mary." So I
chased them and I tripped and I
fell. --

KRAMER

You know kids, they can be very
perceptive.

ELAINE

(IMITATING FLOURISH, TO GEORGE:)
Hey George, what is this? What is
that? No really, what is that?

SFX: PHONE RINGS

JERRY

(INTO PHONE) Hello...Oh hi
Roy...What?...Oh my God. Well, how
did this happen?... What can I
do?... Oh, I am so sorry. Okay,
bye.

HE HANGS UP.

JERRY (CONT'D)

That was Roy...he's under
investigation for insurance fraud.

.. KRAMER

(SINGING) "He's just a man and not
a freak Joltin' Joe DiMaggio. Joe,
Joe, go Joe..."

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

INT. JERRY'S APARTMENT - CONTINUOUS

GEORGE STARTS BACKING AWAY.

JERRY

(TO GEORGE) I told you.

GEORGE

Told me what?

JERRY

I told you we shouldn't do it!

GEORGE

I didn't say anything.

JERRY

...He's got a house, a family, they
could take away his license. You
should've heard him...three notes.
How stupid was that? We never
should've got three notes.

ELAINE

Three notes?

JERRY

Yeah, you, me, and George.

ELAINE

You got me a note?

JERRY

Yes.

ELAINE

But I got my own note.

JERRY

You what?

ELAINE

I got a note from my gynecologist.

JERRY

Why did you do that?

ELAINE

I didn't know you were getting me a
note.

JERRY

Of course I was getting you a note!

ELAINE

You didn't say anything!

JERRY

Neither did you! ...That's how he
got caught. We sent in four forms
from two doctors.

GEORGE

Thank you.

KRAMER

How could you do that to your
friend? He's got a wife, a family,
and a lot of other stuff. Oh,
yeah...

ON THEIR REACTION...

__ CUT TO:

ACT TWO

SCENE 1

INT. DENTIST OFFICE RECEPTION - DAY

JERRY AND GEORGE ENTER. PAM GIVES THEM AN ICY STARE.

JERRY

(CONTRITE) Hi Pam.

PAM

(COLDLY) Hello.

GEORGE

Hello.

JERRY

I just thought maybe I could talk
to Roy if...

ROY ENTERS, WEARING HIS DENTIST'S SMOCK.

ROY

Pam, did the x-ray from Mrs.
Sloane...?

NOW HE SEES JERRY AND GEORGE.

SEINFELD
"The Note"

As Broadcast
Sept 18 1991

41.
(L)

ROY (CONT'D)

Hi.

JERRY

Hi Roy.

GEORGE

How ya' doin'?

ROY

Come on back. I have a patient but
she's under. —

CUT TO:

ACT TWO

SCENE M

INT. DENTAL OPERATORY - DAY

MRS. SLOANE IS ON THE CHAIR SLEEPING. SHE HAS A MOUTHFUL OF DENTAL APPARATUS. JERRY AND GEORGE LOOK ON.

JERRY

I don't even know what to say.

GEORGE

Me neither.

JERRY

I knew this would happen.

GEORGE

Me too.

JERRY

I mean the whole thing, it's
just...

GEORGE

Tragic.

JERRY

Well it's not tragic.

GEORGE

No? ..

JERRY

No, it's...

GEORGE

Unsettling.

JERRY

Okay...(TO ROY) I mean what if...

PAM STICKS HER HEAD IN.

PAM

I hope you're happy!

SHE LEAVES.

JERRY

I'm not happy.

GEORGE

Me neither...I've never been happy.

JERRY

I'm happy sometimes but not now.

GEORGE

In college, maybe. Those were fun times.

JERRY

Yeah, college was fun.

PAM RETURNS

PAM

You know the whole practice is in jeopardy you know that!

SHE LEAVES.

ROY

Don't mind her.

JERRY

Oh, please. I love her.

GEORGE

I just met her, but I'm very impressed.

ROY

I don't understand. I've never had a problem with these notes before.

JERRY

So what's the next move? What's gonna happen now?

ROY

Well nothing really. As long as we get the physical therapist to go along with our story.

JERRY

What? The physical therapist?
Why?

SEINFELD
"The Note"

As Broadcast
Sept 18 1991

45.
(M)

ROY

She just has to say the complaint
was related to a dental problem.

MRS. SLOANE WAKES UP.

GEORGE

How ya' doin?

CUT TO:

ACT TWO

SCENE N

INT. PHYSICAL THERAPY RECEPTION - DAY

JERRY RUSHES IN, ALL WORKED UP. GEORGE SITS DOWN.

JERRY

(TO RECEPTIONIST) Hi...I know I don't have an appointment but it's really important I talk with Julianna.

RECEPTIONIST

Oh I'm sorry, Mr. Seinfeld, she's not in.

JERRY

Yeah, I know she's mad at me, but I really have to speak with her.

RECEPTIONIST

I told you she's not here.

JERRY

You don't understand...

RECEPTIONIST

Look, you have to leave.

JERRY

Wait a second don't you...

NOW JULIANNA ENTERS WITH HER SIX-YEAR-OLD SON.

JERRY (CONT'D)

Hi, hi, look, I don't know what you
think...

JULIANNA

Please...

SHE GRABS HER CHILD.

JERRY

But you see... Let me just talk to
you for a second, see what I did is
inadvertently sent in an
insurance...

JULIANNA

I treated you...so please, just get
out of the office.

JERRY MOVES TOWARD HER.

JERRY

Can't you just listen to me...

JULIANNA

Run Billy! Run to the office and
close the door!

BILLY DASHES FOR HER OFFICE.

JULIANNA (CONT'D)

(TO RECEPTIONIST) Call the police.

JERRY

The police?

RAYMOND STRIDES IN...

RAYMOND

What's the...

THEN HE NOTICES GEORGE.

RAYMOND (CONT'D)

Hi, George.

GEORGE

Hello.

JERRY

(TO GEORGE) Raymond?

CUT TO:

ACT TWO

SCENE P

INT. COFFEE SHOP - DAY

ELAINE, GEORGE, AND JERRY.

ELAINE

Well I mean it's only a six month probation. It's a slap on the wrist.

JERRY

Yeah I still don't see any dinner invitations forthcoming.

GEORGE

Men have been popping into my sexual fantasies. All of a sudden I'll be in the middle...

ELAINE

Of what?...

GEORGE

And then a guy will appear out of
nowhere. I say, "Get out of here.
What do you want? You don't belong
here!"

ELAINE

What do they do?

GEORGE

They talk back. They say, "Hey
George, how's it going?" I go,
"Get the hell out of here."

JERRY

Hey look, the K-man.

JERRY SIGNALS KRAMER TO JOIN THEM.

JERRY (CONT'D)

Maybe it's time you got a different
hobby.

KRAMER ENTERS. HIS MOUTH IS SWOLLEN.

KRAMER

I just came from Roy. I threw up
from the gas.

JERRY

Did he say anything?

KRAMER

(REACHING IN HIS POCKET) No he's
fine.

JERRY

(AWESTRUCK) Oh my God. It's...

GEORGE

(WHISPERING) Joe DiMaggio.

JERRY

Having a cup of coffee.

ELAINE

And he's dunking.

JERRY

Look at him. The Yankee Clipper.
Here.

GEORGE

Ya see...now there's a handsome
man.

THEY GIVE GEORGE A LOOK...

GEORGE (CONT'D)

...Oh, Please.

KRAMER BANGS ON THE TABLE AND YELPS BUT JOE DOESN'T LOOK UP.

KRAMER

See...I told you.

FADE OUT:

END OF ACT TWO

SHOW CLOSE

STAND-UP #3

INT. COMEDY CLUB - NIGHT

JERRY

What causes homophobia? What is it that makes the heterosexual man worry? I think it's because men know that deep down that we have weak sales resistance. We're constantly buying shoes that hurt us, pants that don't fit right. Men think, "Obviously, I can be talked into anything." What if I accidentally wander into some sort of homosexual store thinking it's a shoe store and the salesman, "Just hold this guy's hand, walk around the store a little bit, see how it feels.

(MORE)

SEINFELD
"The Note"

As Broadcast
Sept 18 1991

53.
(P)

JERRY (cont'd)

No obligation, no pressure, just
try it." "Would you like to see
him in a sandal?"

FADE OUT.

END OF EPISODE