

SEINFELD

"The Request For Immortality"

Written by  
Andy Zeldin

FIRST DRAFT  
October 25, 1996

Andy Zeldin  
62 Long Hill Drive  
Glastonbury, CT 06033  
860 659-1858

SEINFELD

"The Request For Immortality"

CAST

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

GUEST CAST

(in order of appearance)

CHARLIE DIBBS.....  
MADAM ZORFNIK.....  
ESTELLE.....ESTELLE HARRIS  
FRANK.....JERRY STILLER  
WOMAN.....  
DAVID BRENNER.....DAVID BRENNER

SEINFELD

"THE REQUEST FOR IMMORTALITY"

ACT ONE

SCENE A

FADE IN:

INT. JERRY'S APARTMENT - DAY (1)

JERRY IS WORKING AT HIS COMPUTER.  
GEORGE IS LOOKING OVER HIS SHOULDER.

JERRY

Well, if I did this right, I'm now  
hooked up to *The Web*. Or *The Net*.

GEORGE

Web. Net. Sounds so futuristic.

JERRY

Larry Sanders got me into this.

GEORGE

The talk show host?

JERRY

Yeah. He wants me to do his show.

GEORGE

You know who he reminds me of?

JERRY

Actually, I don't.

GEORGE

David Brenner. I always get them  
mixed up.

JERRY CONSIDERS THIS.

JERRY

Yeah, I guess I see some  
resemblance.

RE: WHAT HE IS DOING ON THE COMPUTER.

JERRY (CONTD)

You want to say hello to him?

GEORGE

No! No, thanks.

JERRY LOOKS AT GEORGE AS IF TO TELL HIM  
NOT TO BE SHY, ETC. GEORGE CONFIDES.

GEORGE (CONTD)

I'm scared of computers. (BEAT)  
They know more than I do. They're  
smarter than I am.

JERRY

Please, it's no fun if you feed me  
straight lines.

JERRY IS READY TO TRY HIS FIRST E-MAIL.

JERRY (CONTD)

Well, then, if I have this right...

JERRY HITS A KEYSTROKE IN GRANDIOSE  
FASHION.

JERRY (CONTD)

I just sent Sanders an E-mail.

GEORGE

Now what?

JERRY

We wait and see what happens.

JERRY STANDS AND WALKS AWAY FROM THE  
COMPUTER, JUST AS KRAMER ENTERS.

KRAMER

Hey!

JERRY & GEORGE

Hey!

KRAMER HAS SOMETHING "HEAVY" ON HIS MIND,  
AND HIS FACE SHOWS IT.

JERRY

So, Cosmo, what is on that complex  
mind of yours?

KRAMER

IMMORTALITY!

Jerry

Immortality?

KRAMER

Immortality, Jerry. I'm afraid  
we're just a cosmic blip on the  
grand continuum of time and space.  
We're getting older. We're not  
going to live forever.

GEORGE

I never thought I would.

KRAMER

Yeah, well I did!

JERRY

And now you don't?

KRAMER

I found a gray hair!

JERRY

I can see why that would compel you  
to contemplate your very being.

KRAMER

There's a lot of life to live, and  
there are things I haven't done,  
Jerry.

GEORGE

(SOTTO, SHAKING HIS HEAD) Tell me  
about it.

KRAMER

I never wrote a hit song!

JERRY

I never wrestled an alligator.

KRAMER

I've never had a hole-in-one!

JERRY

I've never tasted squid!

KRAMER

I've never walked on the moon.

JERRY

Very few people have.

GEORGE

I've never been to Cleveland!

COMPUTER (V.O.)

You've got mail.

KRAMER IS STARTLED BY THIS VOICE "OUT OF NOWHERE." JERRY HAS AN AUTOMATIC "PAVLOVIAN" RESPONSE.

JERRY

(UNDER HIS BREATH) Newman!

GEORGE

Now what?

JERRY

I don't know. My computer never got mail before.

JERRY IS DRAWN TO THE COMPUTER. GEORGE AND KRAMER FOLLOW HIM, AND LOOK OVER HIS SHOULDER AS JERRY PUNCHES A KEYSTROKE ON THE COMPUTER.

JERRY (CONTD)

It's from Larry. I'm all set.

He wants me on this Friday.

GEORGE

Now what?

JERRY

You keep asking me that. (OFF THE SCREEN) Do I want to reply?

Yes, I do.

JERRY CLICKS REPLY BUTTON, AND TYPES AND TALKS MESSAGE AT THE SAME TIME.

JERRY (CONTD)

Larry; Looking forward to the gig.

See you Friday.

JERRY LOOKS AROUND AT GEORGE AND KRAMER, THEN TYPES, AND READS WHAT HE'S TYPING.

JERRY (CONTD)

Kramer & George send their best.

GEORGE

(TO KRAMER) E-mail.

KRAMER

I've heard about that.

GEORGE

Short for electronic-mail.

JERRY

(READING OFF THE SCREEN) Do I want  
to send now? Yes!

JERRY HITS THE "SEND" KEY.

GEORGE

Now what?

JERRY

What are you, a one man *Abbott & Costello* routine? Stop asking me that. I don't know "what." I've only been a net-guy for a few minutes.

COMPUTER (V.O.)

You've got mail.

GEORGE

That was quick.

JERRY

(PAVLOVIAN RESPONSE AGAIN) Newman!

GEORGE

Probably a bill.



JERRY

(READING) I've got a hot looking, make that a very hot looking young lady from San Diego asking me about you. Should I give her your e-mail address?

KRAMER

Give her mine.

JERRY

(TYPING A REPLY, AND READING OUT LOUD AS HE TYPES) No, thanks. I can meet my own women.

JERRY HITS THE SEND KEY.

KRAMER

Whoa! Wait. I want a shot at this Net stuff.....

JERRY

Sorry, Kramer, but I'm "on-line" now.

KRAMER

Okay, but I got dibs!

JERRY

What are dibs anyway?

JERRY CONSIDERS, THEN IMMEDIATELY HITS A CREATIVE ROLL, AND STARTS AD-LIBBING A BIT.

JERRY (CONTD)

Where do dibs come from? Can you create dibs the moment you need them?

(MORE)

JERRY (CONTD)

Do we have an unlimited supply of dibs, or are we born with a fixed number of them, and once we use them....we're dibless.

GEORGE

How long do dibs last?

JERRY

Yes indeed; How long are dibs good for. What happens to expired dibs? Are dibs dated for freshness? Just how long can a single set of dibs last? How do we know dibs even come in sets? A smattering of dibs....A collection of dibs.... Exercising a singular dib. Maybe dibs by the dozen. Can someone take someone else's dibs, and claim them as their own? Can someone have dibs on your dibs?

JERRY SMILES. HE WALKS TO THE SHELVES,  
PICKS UP A MINI-CASSETTE RECORDER,  
AND TALKS INTO IT:

JERRY (CONTD)

Smooth out the "Dibs Routine" for  
the *Sanders Show*.

HE STARTS TO WALK AWAY, TURNS  
AND GRABS MINI CASSETTE RECORDER,  
AND RECORDS INTO IT AGAIN:

(MORE)

JERRY (CONTD)

Dibs can neither be created nor destroyed, they just get passed from one person to another.

THE BIT HAS RUN ITS COURSE. JERRY RELAXES.

GEORGE

Wow, and right out of thin air.

JERRY

Actually, thin air is where I find a lot of material. I will tell you this though; if I had my druthers, all my bits would write themselves that quickly.

GEORGE TRIES TO RECAPTURE THE ENERGY, EXCITEMENT AND CREATIVE BURST FROM "DIBS" BIT.

GEORGE

What are druthers?

JERRY NOT READY TO RUN WITH BIT AGAIN.

JERRY

The English cousin of dibs.

THE PHONE RINGS. JERRY GOES TO ANSWER IT. GEORGE IS SLIGHTLY MIFFED THAT JERRY DIDN'T TAKE THIS BIT FURTHER, AND IMITATES HIM.

GEORGE

What are druthers?

JERRY

I don't sound like that.

JERRY ANSWERS THE PHONE.

(MORE)

JERRY (CONTD)

Hello! No, I'm sorry, she's not...  
I don't know when she will be here.  
Yes, she will be here eventually,  
but she's not here now. Huh? No,  
she's just a friend. We broke up  
about...nine, ten years ago. Oh,  
well, I got custody of the phone  
number.

(A 180 DEGREE TURN)

Who is this? What? Say that  
again. (BEAT)

Your name is Charlie Dibbs?

OFF EVERYONE'S REACTION, WE:

DISSOLVE TO:

ACT ONE

SCENE B

INT. COFFEE SHOP - DAY (1)

JERRY AND ELAINE.

ELAINE

You remember Charlie Dibbs!

JERRY

No, I don't.

ELAINE

The guy I dated before you.

JERRY SHAKES HIS HEAD, NO RECOLLECTION.

ELAINE (CONTD)

Great guy. Remember, I told you I had another friend who wanted to be a comedian. I sometimes called him Chuckles.

JERRY

I remember Chuckles.

ELAINE

There you go!

JERRY

Charlie Dibbs is Chuckles?

ELAINE

That's the guy!

JERRY

Whatever happened to his comedy career?

ELAINE

The only work he could get was performing as a clown at children's birthday parties.

JERRY

That explains why I've never bumped into him on the circuit. What's he doing now?

ELAINE

He's a scout for a hockey team. That's why he's coming to New York.

JERRY

Dibbs is a spy?

ELAINE

He's the advance scout for the *Anaheim Ducks*.

JERRY

A hockey team named the *Ducks*. Now that's funny.

ELAINE

You ever read your fortune in the newspaper?

JERRY

Nah.

ELAINE

Me neither. I read mine today. Guess what it said?

JERRY

"You will read your fortune today."

ELAINE

"Someone from your past appears, then heads to a hockey game."

JERRY

Wow!

ELAINE

Isn't that like really weird?

JERRY

That's actually kind of spooky. So, what ever happened with you and Chuckles?

ELAINE

Oh, I don't remember. I don't think I trusted him completely. I remember there was this little voice inside my head.

JERRY

You should always listen to the little voice.

ELAINE

Didn't Freud call that the *Id*, or  
*Superego*, or something like that.

JERRY

No, I believe he called it *The  
Little Voice*.

ELAINE SUDDENLY REMEMBERS.

ELAINE

Judy Lipton!

JERRY

Where?

ELAINE

He had another girlfriend. He kept  
telling me he was going to dump  
her, but he never did.

GEORGE ENTERS.

GEORGE

Hey!

ELAINE

Hey!

JERRY

You going to a hockey game?

GEORGE

Nope!

JERRY

He's not your guy.

DISSOLVE TO:



ACT ONE

SCENE C

INT. HOTEL COCKTAIL LOUNGE - EVENING (2)

ELAINE IS HAVING A DRINK WITH DIBBS,  
A GOOD LOOKING FORTY YEAR OLD MAN.

DIBBS

Elaine. What's it been, ten years?  
You look incredible.

ELAINE

Thank you. You're looking pretty  
good yourself these days.

DIBBS

I don't want to embarrass you, but  
you must have spent every moment of  
the last ten years getting more  
beautiful, because you are  
absolutely breathtaking.

ELAINE

How long did you say you were  
in town for?

CUT TO:

ACT ONE

SCENE D

INT. JERRY'S HALLWAY - EVENING (2)

JERRY AND GEORGE WALKING TOWARD JERRY'S  
APARTMENT.

GEORGE

(NODDING TOWARD KRAMER'S APARTMENT)

What's happening with  
Mr. Immortality?

JERRY

Did I tell you the latest?

GEORGE

The oldest astronaut business?

JERRY

He gave that one up. Now he's  
trying to invent a new shape.

JERRY OPENS THE DOOR.

RESET TO:

INT. JERRY'S APARTMENT

KRAMER IS AT THE COMPUTER.

JERRY

(TO KRAMER) Honey, I'm home!

KRAMER

Howdy.

JERRY

What's the good word?

KRAMER

This is going to be harder than  
I thought.

JERRY

What is?

KRAMER

Inventing a new shape.

JERRY

(TO GEORGE) See.

(TO KRAMER) Hit a snafu?

KRAMER

Do you know what a rhombus is?

GEORGE

I've heard of a rhombus.

JERRY

I remember the term from school,  
but no, I honestly do not know what  
a rhombus is.

KRAMER

It's a parallelogram with equal  
sides, and usually oblique angles.

JERRY AND GEORGE LOOK AT  
EACH OTHER AND SHRUG.

JERRY

That sounds about right. So?

KRAMER

So? Somebody already invented  
that one.

GEORGE

Tough break.

RE: KRAMER USING JERRY'S COMPUTER.

JERRY

E-mailing East Oshkosh?

KRAMER

Checking my investments.

JERRY

Why don't you check out mine too  
while you're at it...

KRAMER

Already did!

JERRY

I thought you were getting your  
own set-up?

KRAMER

I'm already hooked, wired, and on  
the web!

JERRY

Then why are you here?

KRAMER

I sent an e-mail.

JERRY

And?

KRAMER

I was just responding to it.

JERRY

Let me see if I understand this.  
You're sending electronic mail to  
yourself from your apartment across  
the hall, to my apartment, through  
The Internet?

KRAMER

No! Well, okay, yes. You know,  
you're fairly well invested,  
my friend.

GEORGE

You're "invested?"

JERRY

Thank you very much, Kramer.  
My private financial affairs are,  
were, supposed to be just that;  
private! (BEAT) Let's just say on  
the advice of my financial guy, I'm  
diversified.

KRAMER

It's good to be diversified.

JERRY

According to J. Arthur Hedgewood  
it is. Talk to me when I'm  
retired, and I'll tell you if he  
was right.

CUT TO:

ACT ONE

SCENE E

INT. HOTEL COCKTAIL LOUNGE - EVENING (2)

ELAINE AND DIBBS.

ELAINE

Oh, and I want to spend as much  
time as possible with you too.

DIBBS

Then come with me to the hockey  
game.

ELAINE

I told you, I have to critique  
Jerry at *The Improv* before he does  
the *Sanders Show*.

DIBBS

Have to?

ELAINE

I do this for him all the time.  
He needs me.

DIBBS

But I'm only in town for a  
few days.

DIBBS PUTS HIS HAND ON ELAINE'S HAND.

DIBBS (CONTD)

Are you sure you can't get  
out of it?

ELAINE

I guess it couldn't hurt to try.

DIBBS

I can't believe you dated  
Jerry Seinfeld.

ELAINE

Went from one comedian to another.

CUT TO:

ACT ONE

SCENE F

INT. JERRY'S APARTMENT - EVENING (2)

JERRY, KRAMER AND GEORGE CONTINUE  
MONEY DISCUSSION.

GEORGE

So what've you got; stocks, bonds,  
t-bills?

JERRY

A little of this, a little of that.

GEORGE

When do you work on your....  
portfolio?

JERRY

Usually when I'm alone.

GEORGE

I've never seen you do any of  
that stuff.

JERRY

That's what being alone is all  
about.

(MORE)



JERRY (CONTD)

You actually have to be by yourself  
with no one else around to be  
alone, (GEAR SHIFT) and I'm on to  
another bit.

JERRY REACHES FOR HIS RECORDER.

GEORGE

Maybe I should call your guy.

JERRY

Hedgewood?

GEORGE

Yeah.

JERRY

I'll get you his number.

JERRY GOES TO HIS ROLODEX, AND STARTS  
FLIPPING THROUGH IT. HE TALKS INTO HIS  
RECORDER AS HE FLIPS.

JERRY (CONTD)

Work out bit about being alone.

OVER NEXT FEW LINES, JERRY FINDS THE NUMBER  
HE WAS LOOKING FOR, AND SCRIBBLES IT ON A  
PIECE OF PAPER.

KRAMER

I'll bet ol' George keeps his money  
under his mattress.

GEORGE

(SHOCKED) How does he do that?  
He knows me so well, it's scary.

KRAMER

It's simple. You're very  
conservative.

(MORE)

KRAMER (CONTD)

Very old fashioned. You've probably got a very old soul.

GEORGE

An old soul?

JERRY HANDS GEORGE A SLIP OF PAPER.

JERRY

Here you go.

GEORGE

Thanks.

KRAMER

Past lives. You've got old unresolved conflicts to work out. That's probably why in your present incarnation as George you've got so many problems with your parents. You're probably wrestling with demons from a past life!

GEORGE

My God, Kramer, you may be on to something. What should I do?

KRAMER

Past Life Therapy! You need a spiritualist!

DISSOLVE TO:

ACT ONE

SCENE G

INT. JERRY'S APARTMENT - EVENING (2)

JERRY AND GEORGE ARE PICKING AT CONTAINERS OF CHINESE FOOD AND TALKING, AS ELAINE ENTERS.

ELAINE

Gentlemen.

JERRY & GEORGE

Hey.

GEORGE

Anyhow, so I'm thinking of going.

ELAINE

Nice seeing you again.

JERRY

To a spiritualist?

GEORGE

What've I got to lose?

JERRY

Not much. Fifty bucks maybe.

ELAINE

Spiritualist?

JERRY

So, where's Chuckles?

ELAINE

Charlie. He's parking the car.

What spiritualist?

JERRY

George has demons from a past life  
he needs to exorcise.

ELAINE

Well, it is important for those  
demons to get a healthy work out.

Hah-hah!

KRAMER BURSTS IN, EXCITED.

KRAMER

I know where to find it.

JERRY

Then shouldn't you be out looking  
for it?

KRAMER

The Internet!!! My immortality is  
on "The Net." I'm not sure where  
out there.....(WITH CONVICTION,  
AND VISION) But it's out there!

GEORGE

Then you should have no trouble  
finding it!!

ELAINE

Why do I suddenly feel totally out  
of the loop?

JERRY

It's what happens when you get  
involved with a man.

THE DOWNSTAIRS BUZZER RINGS.  
JERRY ANSWERS IT.

JERRY

Yeah?

DIBBS (O.S.)

It's Charlie Dibbs.

JERRY

(SPY TALK) The dolphin swims at  
midnight!

DIBBS (O.S.)

Huh?

JERRY

C'mon up.

JERRY HITS THE BUZZER.

ELAINE

A spiritualist. Immortality. What  
have you lads been up to?

GEORGE

Kramer's not going to live forever.

ELAINE

(SHAKING HER HEAD) Whew, you miss  
one meeting...

KRAMER

It's my quest for immortality.

ELAINE

So I gathered.

KRAMER

You have a shot at it.

JERRY

Me?

KRAMER

You're a famous comedian.

JERRY

A little famous maybe, but....

GEORGE

I worked for *The Yankees*.

JERRY

That definitely isn't grounds for  
immortality. But it might look  
nice on your headstone: Here lies  
George Costanza, faithful son,  
friend, once worked for  
*The Yankees*.

KRAMER

You know, I never ran with  
*The Bulls*.

ELAINE

Pamplona?

KRAMER

Chicago!

JERRY

I never sang for my supper.

(CONSIDERS) Never sang to my  
supper?

THERE IS A KNOCK AT THE DOOR.

(MORE)

JERRY (CONTD)

Who is it?

ELAINE PUNCHES HIM, AS IF TO SAY; "STOP IT,  
AND DON'T GIVE HIM A HARD TIME."

DIBBS (O.S.)

Charlie Dibbs.

JERRY OPENS THE DOOR, AND DIBBS ENTERS.

DIBBS (CONTD)

Hi.

JERRY

(MORE SPY TALK) My pumpkin seems  
to surprise you.

DIBBS

Huh?

ELAINE

I told him you were a scout.  
He seems to think you're a spy.

DIBBS

Oh, I get it. Very funny.

JERRY

Well, it is what I do for a living.

ELAINE

Charlie, this is George and Kramer.  
You seem to have already met  
Double-0-Seven.

ALL AD-LIB GREETINGS. KRAMER SLIPS OVER  
TO THE COMPUTER AND STARTS TYPING.

JERRY

So, will I see you kids at *The  
Improv* tonight?

ELAINE

That's why we stopped by.  
Charlie's only in town for a few  
days, and I sort of promised him  
I'd go to the hockey game with him.  
You understand, don't you?

JERRY

Well I do count on your critiquing.

ELAINE

Can't you let me off the hook this  
one time?

JERRY

What the hey. Go. Have fun.  
(TO DIBBS) And don't keep her out  
too late, young man.

ELAINE

Bye, dad.

DIBBS

(TRIES SPY TALK TO JERRY) My  
kneecap seems to tingle.

JERRY

I'd see a Doctor.

ALL AD-LIB GOODBYES.  
ELAINE AND DIBBS EXIT.

GEORGE

Well, I'm off to see the  
wizard. Care to join me?

JERRY

(QUICK) No. No thank you.

(MORE)



JERRY (CONTD)

Besides I have some writing and  
rewriting to do for later.

GEORGE

I'll let you know how it goes.

JERRY

Looking forward to your report.

GEORGE EXITS.

JERRY FORGETS KRAMER IS STILL IN HIS  
APARTMENT, AND SITS DOWN TO WRITE. KRAMER  
TYPES FOR ANOTHER MOMENT, THEN SUDDENLY  
JUMPS UP, RUNS OUT OF JERRY'S APARTMENT,  
LEAVING HIS FRONT DOOR OPEN. HE RUNS  
THROUGH HIS APARTMENT, LEAVING THAT DOOR  
OPEN TOO. THERE IS A FIVE SECOND PAUSE,  
THEN:

COMPUTER (V.O.)

You've got mail.

JERRY DOESN'T BREAK STRIDE FROM HIS  
WRITING, JUST HAS THE SAME "PAVLOVIAN"  
RESPONSE UNDER HIS BREATH.

JERRY

Newman!

KRAMER RUNS BACK IN TO JERRY'S APARTMENT,  
GOES TO THE COMPUTER, TYPES, JUMPS UP, AND  
RUNS BACK TO HIS APARTMENT. JERRY NEVER  
LOOKS UP FROM HIS WRITING, AS WE:

FADE OUT:

END OF ACT ONE:

ACT TWO

SCENE H

EXT. NEIGHBORHOOD STREET - DAY (3)

ELAINE AND JERRY ARE WALKING AND TALKING.

ELAINE

So, how'd it go?

JERRY

*The Improv?* Fine. Couple of bits  
to smooth out, but I'll be ready  
for *Sanders*.

ELAINE

So?

JERRY

Yeah?

ELAINE

What'd you think of Charlie?

JERRY

(INDIFFERENT) Seems like a nice  
guy....

ELAINE

(PICKS UP ON ATTITUDE) What?  
You didn't like him?

JERRY

He was okay.

ELAINE

He liked you.

JERRY

That's nice.

ELAINE

I told him about your *Dibbs* bit.

JERRY

He wants royalties?

ELAINE

No. He was flattered. Said it  
gave him a comedy connection sort  
of feeling. Jerry, I think it  
could work this time.

JERRY

Oh, really?

ELAINE

What? You met the guy for two  
minutes. How could you not like  
him?

JERRY

Call it a vibe. A feeling. (BEAT)  
It was my little voice.

DISSOLVE TO:

ACT TWO

SCENE I

FADE IN:

INT. MADAM ZORFNIK, THE SPIRITUALIST - DAY (3)

SIGNS INDICATE FORTUNES TOLD, ETC. GEORGE IS SITTING OPPOSITE A TYPICALLY MYSTERIOUS LOOKING WOMAN, ABOUT FIFTY-FIVE YEARS OLD. WE SEE HIM HAND HER MONEY, AS THE SESSION BEGINS.

MADAM ZORFNIK

Please, sit down and give me  
your hand.

GEORGE SITS, THEN OFFERS HIS RIGHT HAND.  
SHE GRABS IT AND FEELS HIS PALM.

MADAM ZORFNIK (CONTD)

Oooh, it is a strong hand...

GEORGE

I played Little League as a boy...

MADAM ZORFNIK

Shhhhhhhh. Let Madam Zorfnik  
work.

SHE CLOSSES HER EYES, AND CONTINUES  
MASSAGING GEORGE'S HAND. SHE GOES  
INTO A TRANCE.

(MORE)

MADAM ZORFNIK (CONTD)

Oooh! I sense great conflict.  
A lot of tension. Much needless  
suffering. I sense much tension  
with you and a loved one. I see  
your parents. Oh, yes, this is it.  
I see very much tension. You are  
carrying an enormous weight.

GEORGE

That's unbeliev.....

MADAM ZORFNIK

(INTERRUPTING) Shhhhh. I sense a  
deeper spirit. I can feel the pain  
of many many years ago. I sense  
this tension you carry today goes  
back to your childhood.

GEORGE CLOSES HIS EYES.

RESET TO:

GEORGE'S MIND'S EYE: WE SEE HIM AS A CHUBBY  
EIGHT YEAR OLD WEARING A YANKEES BASEBALL  
HAT. HIS MOTHER AND FATHER ARE YELLING AT  
HIM FOR NO APPARENT REASON.

ESTELLE

Oh, George, why do you always have  
to be such a difficult child. You  
make me crazy.

FRANK

Why you always have to make your  
mother crazy?

HIS DAD SMACKS THE BACK OF HIS HEAD,  
KNOCKING HIS BASEBALL CAP DOWN.

RESET TO: MADAM ZORFNIK SESSION.

GEORGE OPENS HIS EYES, AND FOCUSES  
ON MADAM ZORFNIK.

MADAM ZORFNIK

Wait! I sense pain and suffering  
go back much much further. Yes, I  
see you in a prior life. I believe  
I have contacted an earlier  
incarnation of you. I am back in  
time five hundred years now. I see  
your spirit. I see you. I see you  
in pain. I see a tremendous burden  
you are destined to travel through  
time with.

GEORGE SHRUGS A "WHY IS IT ALWAYS ME"  
SHRUG.

MADAM ZORFNIK (CONTD)

But wait, I also see light. I see  
hope. I sense this old soul was  
spared complete misery by a best  
friend. Your friend gave you great  
comfort. Oh, I can see your  
friend now. He appears to be  
wearing some sort of costume.  
Yes, it is quite clear. Your  
friend was a court jester.

GEORGE

(AMAZED) Wow!!

THE TRANCE DISAPPEARS. MADAM ZORFNIK  
SHUDDERS, THEN COMES AROUND.

(MORE)

GEORGE (CONTD)

Are you okay?

MADAM ZORFNIK

Yes, thank you. Was that helpful?

GEORGE

That was unbelievable. Completely amazing. So you think I'm carrying around the weight of a past life?

MADAM ZORFNIK

I don't remember what I see when I am in my trance, but it is entirely possible. You wouldn't believe some of the things our souls carry with them from one life to the next. Always wandering. Always searching. Always looking for eternal peace.

GEORGE

Wow, well, I've got to tell you, that was incredibly enlightening.

GEORGE IS READY TO LEAVE, PAUSES,  
THEN CONFIDES IN HER.

GEORGE (CONTD)

Can I confide in you?

MADAM ZORFNIK

But of course.

GEORGE

Well, this is my first time, and well, who knows, maybe it won't be my last.

(MORE)

GEORGE (CONTD)

Is it customary to, you  
know, offer a little gratuity or  
some such?

MADAM ZORFNIK

(SENSING A SUCKER) To be perfectly  
honest, my child, it is expected.

GEORGE

That's what I figured.

AS GEORGE RIFLES THROUGH HIS WALLET, WE:

DISSOLVE TO:



ACT TWO

SCENE J

INT. HOCKEY GAME - NIGHT (3)

ELAINE AND DIBBS. HE IS ENGROSSED IN THE GAME, IGNORING ELAINE. SHE IS BORED TO TEARS. WHEN DIBBS TALKS TO HER, HE NEVER TAKES HIS EYES OFF THE GAME.

ELAINE

Do we really have to be here?

DIBBS

I'm a scout. I have scouting to do. This is what I do for a living.

ELAINE

But we went to a hockey game last night.

DIBBS

And this is a different hockey game. (REACTING TO GAME) Whoa! Did you see that shot?

ELAINE

Well then, can we go soon?

DIBBS

No, dear.

ELAINE

(MOUTHING THE WORD) Dear?

(OUT LOUD) What am I, your  
wife?

DIBBS

Not now, Elaine, I'm busy.

DIBBS STARTS TO WRITE ON A FORM.  
HE HAS STACKS OF THESE FORMS.  
HE TALKS OUT LOUD AS HE WRITES.

DIBBS (CONTD)

Jacquard; great passer.

ELAINE

Then why did you bring me here  
again?

DIBBS

So we could be together, dear.

THE TERM "DEAR" STARTS TO INFURIATE ELAINE.

DIBBS (CONTD)

Why don't you try to get into the  
game. Help me out. It'll pass  
the time.

HE HANDS HER SOME OF THE FORMS HE'S BEEN  
FILLING OUT, NEVER TAKING HIS EYES OFF THE  
GAME, AND SPEAKS TO ELAINE LIKE YOU WOULD  
A CHILD.

DIBBS (CONTD)

Here you go. Watch a little, then  
write down everything you see.

ELAINE CONSIDERS MAKING A SCENE. INSTEAD,  
SHE TAKES A BREATH, THEN LOOKS AROUND AND  
SPOTS A PLAYER.

ELAINE

Who's number twelve? Blue team...

DIBBS

Pierre DuFault.

"DuFault Le Doof-Oh!" Couldn't

skate his way past a line of girls.

ELAINE COMES WITHIN INCHES OF LOSING IT.  
SHE DECIDES TO GET EVEN INSTEAD OF  
GETTING MAD.

ON A CU SHOT, WE SEE ELAINE WRITE  
"#12" IN THE DESIGNATED AREA. SHE THEN  
WRITES "GOOD MOVES" ON THE FORM, AND THEN  
SLIPS IT IN WITH DIBBS' PILE OF FORMS.  
WITH A MISCHIEVOUS LOOK ON ELAINE'S FACE,  
WE:

DISSOLVE TO:

ACT TWO

SCENE K

INT. JERRY'S APARTMENT - NIGHT (3)

JERRY & GEORGE.

JERRY

So, you've lived before...

GEORGE

I'm telling you, Jerry, she knew  
all about me.

JERRY

It's a scam. These people fake a  
trance, mumble some generic  
mysterioso crap that anyone can  
find a little significance in...

GEORGE

I don't know, Jerry. Don't be so  
quick to dismiss. There are  
billions of people, right?

JERRY

Give or take a hundred...

GEORGE

So how could God come up with so many different combinations? Doesn't he ever run out of them? Maybe he recycles us. Maybe he sends down a combination he used a few hundred years ago. Who's going to know the difference?

JERRY

You have a very interesting take on biology and religion.

GEORGE

It's too bad I can't call him and ask him.

JERRY

Probably has an unlisted phone number anyhow.

GEORGE

If only I had a pipeline to him. You know, there should be a pipeline to God.

JERRY

Many people already believe they have one.

GEORGE

You mean prayer?

JERRY

Indeed I do, Father Costanza.

GEORGE HAS A BRILLIANT IDEA!

GEORGE

A suggestion box! God needs a suggestion box. All the big companies have them.

JERRY

Did your mom drop you on your head a lot when you were a child?

GEORGE CONSIDERS THIS.

GEORGE

Define a lot...

KRAMER FLIES IN. HE IS WEARING WHAT LOOKS LIKE A STANDARD PAIR OF "GROUCHO" GLASSES, MINUS THE MUSTACHE.

KRAMER

Howdy!

JERRY & GEORGE

Hey.

THEY JUST STARE.

KRAMER

Well? Whadya think?

JERRY

You've done something with your look. Wait, don't tell me, you're wearing your hair differently.

KRAMER IS EXTREMELY EXCITED, AND POINTS TO HIS NOSE WITH BOTH INDEX FINGERS.

KRAMER

You're looking at the  
"THE NOSELET!"

JERRY

Also known as *Groucho Glasses*.

KRAMER

What do people who are hard of hearing wear?

JERRY

A hearing aid.

KRAMER

Bingo! And what about people like George, who don't have perfect eyesight?

GEORGE

I wear glasses. I prefer them over contacts.

KRAMER

Exactly! But what about the smelling impaired? The NOSELET is a smell enhancer. Just like glasses or a hearing aid.

JERRY

You mean to say there are people who are hard of smelling?

KRAMER

Millions of them. Did you know that smells travel on wavelengths? There are smells on the edge of the spectrum the average person's never smelled. Think about all the people who have lost part of their sense of smell because they smoke.

(MORE)

KRAMER (CONTD)

What about people with a good sense of smell who can now have a great sense of smell! Imagine if you could take the smell of a beautiful woman, or a steak sizzling on the grill, and enhance that tenfold! The possibilities are endless.

GEORGE

Wouldn't it make repugnant smells even worse?

JERRY FLASHES GEORGE A "WHY ARE YOU ENCOURAGING HIM" LOOK.

KRAMER

Take the NOSELET off.

JERRY

And you think this is your ticket to immortality?

KRAMER

The NOSELET could be one of the greatest inventions of the twentieth century.

JERRY REACHES OVER, AND TAKES THE GLASSES OFF KRAMER, AND EXAMINES THEM.

JERRY

Kramer, these are novelty glasses.

KRAMER

They're just a dummy.

GEORGE

I feed you straight lines?



KRAMER

Hans Gibbelman.

JERRY

Left winger for the *Islanders*!

KRAMER

He's some genius science guy from Switzerland. I met him in a chat room on the Internet.

KRAMER TAKES THEM BACK FROM JERRY,  
AND PUTS THEM ON AGAIN.

KRAMER (CONTD)

Hans loves my idea. He's going to build a working prototype.

GEORGE

You know, you look just like...

KRAMER

(INTERRUPTING) Yeah, I know,  
Leona Helmsley.

DISSOLVE TO:

ACT TWO

SCENE I

INT. DAVID BRENNER'S APT. - NIGHT (4)

AN ATTRACTIVE WOMAN IS SITTING ON A COUCH WATCHING *THE LARRY SANDERS SHOW*. THIS IS A SEMI-ROMANTIC, COMFORTABLY CASUAL SETTING. A BOTTLE OF WINE AND TWO GLASSES ARE VISIBLE. AFTER A FEW SECONDS, DAVID BRENNER ENTERS THE SHOT, AND SITS NEXT TO HER. WE HEAR THE SHOW, UNTIL THEY START TO TALK. IT THEN BECOMES BACKGROUND.

DAVID BRENNER

(RE: TV) You think he looks like me?

WOMAN #1

Well you both have big....

HE SHOOTS HER A QUICK GLANCE.

WOMAN #1 (CONTD)

....hair. Lots of lovely...hair.

And you're both very funny...

DAVID BRENNER

Good recovery.

QUICKLY DISSOLVE TO:

ACT TWO

SCENE M

INT. GEORGE'S APARTMENT - (NIGHT 4)

GEORGE IS LOUNGING AROUND, WATCHING JERRY ON *THE LARRY SANDERS SHOW* ALSO. HE IS WEARING A YANKEES HAT. WE SEE GEORGE'S REACTIONS AS WE HEAR THE AUDIO OF THE SHOW.

JERRY (V.O.)

If I had my druthers! Who has my druthers? Why don't I have them? I must have had them once upon a time. Why didn't I take better care of them?

GEORGE THROWS UP HIS HANDS IN DISGUST, AS WE:

QUICKLY DISSOLVE TO:

ACT TWO

SCENE N

INT. ELAINE'S APARTMENT - (NIGHT 4)

ELAINE AND DIBBS ARE WATCHING JERRY'S  
ROUTINE ON *THE LARRY SANDERS SHOW*.  
THEY ARE CUDDLING, AND NOT FULLY DRESSED.  
WE SEE THEIR REACTIONS AS WE HEAR THE AUDIO  
OF THE SHOW.

JERRY (V.O.)

Do we have an unlimited supply of  
dibs, or are we born with a fixed  
number of them, and once we use  
them....we're dibless.

JERRY'S BIT FADES TO BACKGROUND.

DIBBS

This is so exciting. It's like I  
had something to do with a famous  
comedian.

ELAINE

Charlie, he wrote the bit before he  
met you.

DIBBS

I know, but it brings me back to my days as a comedian. Judy is going to flip out when she hears I met Jerry Seinfeld.

ELAINE

Judy?

DIBBS

My wife. She loves him.

ELAINE

(INCREDULOUS) Your wife?

DIBBS REALIZES WHAT HE LET SLIP,  
BUT GOES FOR CUTE RESPONSE FIRST.

DIBBS

Ooop, you just got more beautiful.

ELAINE

You're married?

DIBBS

I mentioned that, didn't I?

ELAINE

(FURIOUS) You creep! Get out!

Now! Go on, get out of here!

I don't believe this! A wife!

I should have known better.

DIBBS

Elaine. Be reasonable....

ELAINE HUSTLES HIM OUT BEFORE HE KNOWS WHAT HIT HIM. SHE'S SCREAMING AT HIM EVERY INCH OF THE WAY. HE GRABS HIS LOOSE CLOTHING, PROTESTING AS SHE SCREAMS, BUT TO NO AVAIL.

ELAINE

You no good rotten lousy....

C'mon, move it! Your wife!

Get out, and stay out!

ELAINE SLAMS THE DOOR SHUT. DIBBS HAS DROPPED A SHIRT OR SHOE. ELAINE PICKS IT UP, OPENS THE DOOR, THROWS IT AT HIM, AND SLAMS THE DOOR IN HIS FACE BEFORE HE CAN SAY ANYTHING.

ELAINE (CONTD)

And don't ever EVER call me again!

THERE IS A BEAT, THEN HE STARTS POUNDING ON HER DOOR A LA *THE GRADUATE*.

DIBBS (O.S.)

Elaine... Elaine... Elaine...

DISSOLVE TO:

ACT TWO

SCENE O

INT. GEORGE'S APARTMENT - DAY (5)

GEORGE IS ON THE PHONE WITH HIS NEW FINANCIAL GUY. HE HAS HIS FEET ON HIS DESK, THE *WALL STREET JOURNAL* OPEN, AND HE IS ACTING LIKE A BIG SHOT.

GEORGE

Hedgewood? Costanza! Sell  
*Microsoft!* All of it!

THERE IS A SHORT PAUSE, THEN:

GEORGE (CONTD)

(A BIT SHEEPISHLY)

Yes, all eleven shares.

DISSOLVE TO:

ACT TWO

SCENE P

INT. DIBBS' HOTEL ROOM - DAY (5)

DIBBS IS ON THE PHONE.

DIBBS

You traded for DuFault? What?

Based on my report?

DISSOLVE TO:



ACT TWO

SCENE Q

INT. COFFEE SHOP - DAY (5)

JERRY, KRAMER AND GEORGE.

JERRY

How's the Noselet industry?

KRAMER

Oh, I'm out of that.

GEORGE

What happened?

JERRY

What about the smelling impaired?

KRAMER

Hans Gibbelman is a child.

GEORGE

No offense, Kramer, but you're not exactly the most adult adult...

KRAMER

He's a child. Hans Gibbelman is twelve years old.

JERRY

So it would be safe to assume he won't be building your Noselet as a school project.

GEORGE

What about your quest?

KRAMER

I've given it up. Thanks to you.

GEORGE

Me?

KRAMER

You've shown me enlightenment.

JERRY

(TO GEORGE, HURT) You never showed me enlightenment...

GEORGE

I have no idea what he's talking about.

KRAMER

Past lives.

GEORGE SMILES WEAKLY AT JERRY.

KRAMER (CONTD)

The essence of my Kramerness has been before, and shall be again. Who knows, maybe a moose in Minnesota will be Kramer next.

JERRY

The way I see it, the problem  
with immortality is you're not  
around to appreciate it.

GEORGE

Kramer, I can relate.

NODS TO JERRY.

GEORGE (CONTD)

Our souls have known each other  
for eons. Maybe eternity.

JERRY

And I thought twenty-eight years  
felt like a long time.

ELAINE ENTERS, AND JOINS THEM.

ELAINE

Hey.

JERRY

You appear to be dibless. Chuckles  
go back to the pond?

ELAINE

No, he went back to his wife.

SYMPATHETIC CHORUS OF OOHS AND AHHS.

KRAMER

Ouch.

JERRY

You okay?

ELAINE

Actually, I am. It all began and  
ended so fast.

JERRY

Listen, Elaine, I really don't want  
to say *I told you so*....

ELAINE

Then don't.

JERRY

But my little voice does.

ELAINE

Cute.

GEORGE

Well, at least you didn't sleep  
with him.

ELAINE JUST SMILES. SHE DOESN'T ANSWER.

JERRY

Did you?

GEORGE

C'mon, you have to tell.

ELAINE

I have to tell?

KRAMER

Have to.

ELAINE

I don't have to tell.

GEORGE

We always tell.

ELAINE

Men don't tell, they brag. When a  
woman tells, she confides.

JERRY

Okay, Elaine, we'll play it your  
way. Confidentially speaking, did  
you sleep with him?

ELAINE

(SLY) Look, guys, I'm not really  
one to brag, but....

ELAINE MAKES THEM WAIT A BEAT, THEN:

ELAINE (CONTD)

Let's just say, I got Dibbs!

ON EVERYONE'S REACTION, FREEZE FRAME.

FADE OUT:

END OF ACT TWO