

Seinfeld, The Movie

an original screenplay  
by Mark Gavagan

based on the "Seinfeld" television series  
by Larry David and Jerry Seinfeld

contact: Cole House Productions  
(201) 320-3208

INT. MONK'S DINER -- DAY

JERRY and KRAMER are sitting in their regular booth.

WAITRESS arrives and sets down an enormous slice of pie with whipped cream in front of KRAMER.

KRAMER

Oh yeah.

KRAMER takes a huge forkful as WAITRESS puts down three cups of coffee.

WAITRESS leaves and ELAINE is suddenly right in her spot.

ELAINE

Hey boys.

KRAMER is startled and drops the forkful of pie in his lap.

JERRY

Hey Elaine. Nice sidle.

ELAINE

Just trying to stay sharp.

ELAINE sits.

KRAMER

(to Elaine)

Can I ask you something?

ELAINE

Sure.

KRAMER

Have you and Clark consummated your relationship?

JERRY

Kramer!

ELAINE

That's a very personal question!

KRAMER

What?

ELAINE

Well for your information, no, we have not *consummated* our relationship.

JERRY

Really?

WAITRESS delivers another cup of coffee.

JERRY (CONT'D)

No test drive?

ELAINE

Nope.

JERRY

How about that.

KRAMER

So it's a white wedding.

JERRY

Not ... technically a white wedding.

KRAMER

That's true. It's kind of a gray area.

JERRY

It's a gray wedding!

ELAINE

Could we change the subject please?

GEORGE walks up from the bathroom.

JERRY

Come on Elaine. We're all friends here.

KRAMER

First time stories are always a hot topic.

GEORGE sits.

GEORGE

Not always. My first time ever was traumatic.

JERRY

That seems about right.

ELAINE

Let's hear it George.

GEORGE

No way. Absolutely not.

ELAINE

Tell me yours and I'll tell you mine.

GEORGE

In graphic detail?

ELAINE

No, not in *graphic* detail George.  
I'll tell you the story, but I'm not  
a 900 number.

KRAMER

Alright, fair enough. You're not a  
900 number. Come on George. Let's  
hear it.

GEORGE

(to Elaine)

No back outs. You can't back out  
later.

ELAINE

I won't. I promise.

GEORGE

Alright. But this is completely  
private. It's humiliating enough as  
it is.

KRAMER

It's just between us George.

JERRY

Absolutely.

ELAINE

Totally private.

GEORGE

Alright.

GEORGE takes a deep breath.

GEORGE (CONT'D)

It was a Saturday morning. June  
sixth, 1981.

JERRY

(reminiscent of FDR's  
speech after the  
attack on Pearl Harbor)

A date which will live in infamy.

GEORGE shoots JERRY an impatient look.

INT. COSTANZA FAMILY APARTMENT -- FLASHBACK TO 1981

FRANK and ESTELLE are near the front door. FRANK is in a  
polyester leisure suit with a huge afro.

GEORGE (V.O.)

My parents just won a hundred dollars  
in a raffle on Friday night, so they  
went out to celebrate.

GEORGE appears anxious for them to get going. FRANK walks over to GEORGE and pulls out a wad of one dollar bills.

FRANK

George m'boy, we're on a roll.

FRANK peels-off three one-dollar bills in big-shot fashion and hands them to GEORGE.

GEORGE

Thank you. I-

FRANK

Don't do anything stupid.

GEORGE

Alright then.

As the front door closes, GEORGE reaches beneath a couch cushion and pulls out an issue of National Geographic magazine. He eagerly flips to a section he's obviously familiar with and begins viewing the pictures lustfully.

GEORGE (V.O.) (CONT'D)

Ten minutes after they left, the phone rang.

GEORGE picks up the telephone.

INT. MONK'S DINER -- PRESENT DAY

GEORGE

(to Jerry)

It was "Curvy Colleen".

JERRY

The crossing guard? You're kidding.

GEORGE

The very same. You know Mrs. Portamento, the older woman who lives next door to my parents?

JERRY

Yeah. Haven't your parents and Mrs. Portamento played bridge every Tuesday for like twenty years?

GEORGE

Yeah, that's her. You have a very sharp memory sometimes. You know that?

JERRY

Thank you. I can't recall whether I've heard someone say that before or not.

ELAINE

Is this really relevant?

KRAMER

Get to the good stuff George.

GEORGE

Patience people, patience.

ELAINE rolls her eyes.

GEORGE (CONT'D)

Well Colleen, the girl on the telephone, is Mrs. Portamento's niece. And she's not the innocent virgin Mrs. Portamento thinks she is.

KRAMER

Oh boy. This is gonna be a good one.

GEORGE

So I ask Colleen why she's calling. She says she's been watching me grow up all these years and she's always had a crush on me. No one's ever had a crush on me, but she said she did, so I took this as a good thing.

JERRY

Absolutely.

GEORGE

She says, and this is the God's-honest truth, it's time for me to become a man and she's the one who wants to do it.

KRAMER

George, that's incredible.

GEORGE

Isn't it? And mind you, I hadn't spoken with her in years, but she invites me to come over to her place right then.

ELAINE

Really?

GEORGE

I kid you not.

INT. COSTANZA FAMILY APARTMENT -- FLASHBACK TO 1981

GEORGE is rushing around the apartment.

GEORGE (V.O.)

She lived about ten blocks away, so I immediately flossed, put on clean underwear, and headed out the front door.

GEORGE races out the front door.

KRAMER (V.O.)

Good boy.

INT. MONK'S DINER -- PRESENT DAY

JERRY

Didn't you already shower and put on clean underwear that morning?

GEORGE

I wasn't taking any chances.

JERRY

(remembering)

Oh right. Good idea.

Beat.

GEORGE

(to Kramer & Elaine)

For some reason I was very prone to skid marks in my youth.

ELAINE

Now there's something I'd rather not know about.

Beat.

GEORGE

So anyway, I get to her street-

EXT. STREET IN QUEENS -- FLASHBACK 1981

GEORGE is walking up and down the street searching every doorway and verifying the address on a sheet of paper.

GEORGE (V.O.)

-but there aren't any building numbers so I can't find her apartment. I keep walking up and down the street, getting more and more anxious.

JERRY (V.O.)

Oh boy.

GEORGE (V.O.)  
Finally, I notice her doorway is  
sort of recessed next to an Off-Track  
Betting place.

INT. MONK'S DINER -- PRESENT DAY

KRAMER  
(excited)  
107-40 Queens Boulevard in Forest  
Hills!

GEORGE  
That's right. How did you know?

KRAMER  
I used to have a little gambling  
problem.

ELAINE  
What's Off-Track Betting?

JERRY  
You know, OTB. They show live horse  
races on closed-circuit television  
and you can legally bet on them.

ELAINE  
Oh.

JERRY  
She didn't mention the OTB place to  
you as a landmark or anything?

GEORGE  
That's what I thought. Not very  
considerate of her. But given the  
circumstances-

JERRY  
Not really worth mentioning.

GEORGE  
Exactly. Though I think it's a pretty  
big business.

KRAMER  
(impassioned)  
It's a huge business! It's fantastic!  
The energy pulses through your body  
like-

JERRY  
Take it easy Kramer.

KRAMER struggles to contain himself.

GEORGE

Nevertheless, I walked in the door and up the stairs to her apartment. I cannot emphasize enough how incredibly nervous I was. I almost turned around and went home. If I did, I'd probably still be a virgin today. She opened that door, my eyes almost popped out of my head.

INT. COLLEEN'S APARTMENT LIVING ROOM -- FLASHBACK 1981

COLLEEN, late-thirties, buxom with too much makeup, greets GEORGE in the doorway.

GEORGE (V.O.)

I walk in the door and before I knew it was happening, she actually kneeled down, untied my shoes and removed them for me. I felt like a Persian king. Then she looks up at me and says-

COLLEEN

Today George, you will become a man.

INT. MONK'S DINER -- PRESENT DAY

ELAINE JERRY & KRAMER are laughing.

GEORGE

I almost passed out right on the spot.

ELAINE

How come you never told us this story before?

GEORGE

Unbeknownst to me at the time, it turns out that at just this moment-

INT. OFF-TRACK BETTING PARLOR - FLASHBACK 1981

FRANK & ESTELLE COSTANZA enter the front door.

GEORGE (V.O.)

My parents went into the Off-Track Betting parlor right below Colleen's bedroom.

FRANK picks-up a racing form.

FRANK

Look at these names.

ESTELLE

What names?

FRANK hands ESTELLE the racing form.

FRANK

The horses.

FRANK points to a column on the form.

FRANK (CONT'D)

They're absurd.

ESTELLE

Oh my. Why do they have names like this?

FRANK

How should I know?

ESTELLE

Who names a horse "That Bastard"?

FRANK

It doesn't make any sense.

ESTELLE

Let's get out of here.

FRANK

We came here to make a score. We'll each pick a horse and bet all the money at once.

ESTELLE

Why don't we just throw the money out the window?

FRANK

You'll see. We're gonna hit it big.

ESTELLE

Sure we are.

INT. MONK'S DINER -- PRESENT DAY

JERRY

Boy. The odds of you and your parents randomly ending up in the very same building at the same time are incredible.

GEORGE

(depressed)  
A billion to one.

INT. OFF-TRACK BETTING PARLOR - FLASHBACK 1981

FRANK and ESTELLE move to the betting window. FRANK hands a wad of one dollar bills over to an impatient cashier.

FRANK  
 (to cashier)  
 Split that on the next race between

FRANK & ESTELLE scan the racing form.

FRANK (CONT'D)  
 Number four "M'Boy" and...

FRANK points to ESTELLE for a name.

ESTELLE  
 I don't know.

FRANK  
 Pick a horse.

ESTELLE  
 I'm trying ... Here, number seven.

The cashier immediately prints the ticket and hands it to FRANK.

FRANK  
 You picked a horse named "That's Disgusting"?

ESTELLE  
 Seven's my lucky number.

FRANK  
 But still?

ESTELLE  
 (agitated)  
 Leave me alone.

INT. MONK'S DINER -- PRESENT DAY

JERRY ELAINE & KRAMER are in the booth listening to GEORGE's story.

GEORGE  
 So anyway-

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

This is an incredibly cluttered but large bedroom with cheesy posters on the walls.

GEORGE (V.O.)

When we got to her bedroom, which was in the front of the building overlooking the street, I was sweating so much I thought I was going to dehydrate. My socks actually slogged and when I walked.

ELAINE (V.O.)

How romantic.

GEORGE paces nervously along the wall as COLLEEN removes her earrings. We see a trail of wet footprints where GEORGE walked in his socks.

COLLEEN

(sultry)

My parents will be gone for the entire day, so we have total privacy.

GEORGE

(voice cracking)

Great. Total privacy. Just what the doctor ordered.

COLLEEN

What?

GEORGE

Nevermind.

COLLEEN

Would you like a drink?

GEORGE thinks for a moment.

GEORGE

Do you have any Gatorade?

INT. MONK'S DINER -- PRESENT DAY

JERRY

Gatorade?

GEORGE

Yeah. I needed to re-hydrate and I thought there might be some kind of performance benefit from all the electrolytes and everything.

KRAMER

I *like* that.

JERRY

This man is always thinking.

GEORGE

I try.

ELAINE

So go on.

INT. COLLEEN'S APARTMENT -- FLASHBACK 1981

GEORGE is alone. He's pacing and talking to himself.

GEORGE

You can do it. You can do it.

COLLEEN walks in carrying a huge glass of a orange liquid.

COLLEEN

Is Tang alright? It's all we had.

INT. MONK'S DINER -- PRESENT DAY

JERRY

Not a bad substitute.

GEORGE

That's what I thought. Perfectly acceptable.

INT. COLLEEN'S APARTMENT - FLASHBACK 1981

COLLEEN watches as GEORGE chugs most of the beverage. When he's nearly done, she seductively puts her hand on his back. He begins choking and spills Tang all over.

GEORGE

(panicked)

Oh God. I'm so sorry.

COLLEEN

Don't worry about it. Are you alright?

GEORGE

(coughing)

I'm good. I'm good. Could we open a window? I just need some fresh air.

COLLEEN

Sure.

COLLEEN struts over to the window. GEORGE is transfixed as she opens the window while posing provocatively.

COLLEEN (CONT'D)

How's this?

INT. MONK'S DINER -- PRESENT DAY

GEORGE

My heart was racing. I knew it was either go ahead right then or it was never gonna happen.

KRAMER slaps GEORGE on the back.

KRAMER

Go get 'em tiger.

GEORGE

She coached me through all the preliminaries.

ELAINE

Every guy could use that kind of basic training.

KRAMER & GEORGE look at ELAINE and then JERRY.

ELAINE (CONT'D)

(to Jerry)

No offense. I didn't mean you personally.

JERRY

(sarcastic)

Of course not.

(to George)

Go on.

GEORGE

So later, we're engaging in the act-

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

A huge pile of covers is moving slightly.

GEORGE (V.O.)

She actually seemed like she was enjoying it, or at least she didn't find it objectionable. The possibility of this never even occurred to me.

GEORGE (V.O.) (CONT'D)

I swear I even heard a faint moan.

COLLEEN

(moaning)

Oh George.

JERRY (V.O.)

Wow. A moan.

GEORGE (V.O.)  
 I couldn't believe it! Things were  
 going great. When suddenly, in the  
 back of my head-

Distressed GEORGE's head pops out of the covers.

GEORGE (V.O.) (CONT'D)  
 I hear my mother's voice.

INT. MONK'S DINER -- PRESENT DAY

JERRY  
 Your mother's voice?

KRAMER  
 That's freaky.

GEORGE  
 Tell me about it. She was shaming  
 me about how disgusting I was.

ELAINE  
 You have major issues George.

GEORGE  
 (angrily to Elaine)  
 Your story had better be *extremely*  
 graphic.

JERRY  
 So what happened?

GEORGE  
 With the concentration of a Jedi  
 Knight, I forced all extraneous  
 thoughts out of my head.

KRAMER  
 Good boy.

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

The pile of covers is moving again.

GEORGE (V.O.)  
 We're headed in the right direction  
 and I just want to get it over with.

JERRY (V.O.)  
 It's a race to the finish.

INT. MONK'S DINER -- PRESENT DAY

GEORGE shoots JERRY an impatient look despite KRAMER &  
 ELAINE's amusement at JERRY's comment.

GEORGE  
Now admittedly, it didn't take long,  
but I'm within fifteen or twenty  
seconds of...

JERRY  
The Victory Circle?

GEORGE  
Do you mind?

Beat.

GEORGE (CONT'D)  
So meanwhile, downstairs-

INT. OFF-TRACK BETTING PARLOR - FLASHBACK 1981

FRANK & ESTELLE are riveted to a television screen showing a horse race.

TELEVISION RACE ANNOUNCER  
And coming into the final turn, it's  
anyone's race from here!

FRANK & ESTELLE and everyone else excitedly rise to their feet.

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

The pile of covers is moving faster. GEORGE's face comically reflects his effort and passion.

GEORGE (V.O.)  
Just as I'm passing the point of no  
return, in what should be the greatest  
moment of my life-

COLLEEN  
(moaning)  
Oh.

GEORGE (V.O.)  
I hear my mother's voice again.

ESTELLE (O.S.)  
(rooting for her horse)  
"That's Disgusting"!

INT. MONK'S DINER -- PRESENT DAY

JERRY KRAMER & ELAINE look very distressed.

GEORGE  
This time I'm sure it's not in my  
head. I glance over-

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

The covers are moving rapidly as GEORGE looks towards the window.

GEORGE (V.O.)  
And realize the voice is coming  
through the open window.

ESTELLE (O.S.)  
Go on! Faster!

GEORGE's horrified expression conveys that he's torn by his impending culmination and his revulsion at his mother's voice.

INT. MONK'S DINER -- PRESENT DAY

JERRY KRAMER & ELAINE look ready to vomit.

GEORGE  
I can't stop at this point. Hormones  
and adrenaline are pulsing through  
every cell in my body. Remarkably,

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

GEORGE (V.O.)  
Colleen still seems into it.

COLLEEN  
(moaning)  
Oh. Don't stop now.

GEORGE (V.O.)  
I'm seconds away when-

FRANK  
(screaming for his  
horse)  
Watch out M'Boy! That Bastard's  
right behind ya!

GEORGE looks over his shoulder as the covers continue to move quickly.

ESTELLE (O.S.)  
(to her horse)  
Is that the best you can do?

In a burst of passion, COLLEEN reaches her hand up and starts repeatedly whacking GEORGE's butt as if using a riding crop.

COLLEEN  
Yes! Yes!

FRANK (V.O.)  
He's right on your butt!

ESTELLE (O.S.)  
"That's Disgusting"!

COLLEEN  
(moaning loudly)  
Oh George.

FRANK (O.S.)  
Come on "M'Boy"!

The covers stop moving as GEORGE winces in culmination. Simultaneously we hear the entire OTB crowd off-screen groan in disappointment.

INT. OFF-TRACK BETTING PARLOR - FLASHBACK 1981

Nobody's horse won. The entire room is deflated.

FRANK  
That's a disgrace.

FRANK & ESTELLE throw their race tickets on the floor and head for the exit. FRANK turns and looks back at the television.

ESTELLE  
What a waste!

INT. COLLEEN'S BEDROOM -- FLASHBACK 1981

GEORGE looks exhausted and traumatized as COLLEEN runs her hand through GEORGE's hair.

FRANK (O.S.)  
He should be taken to New Jersey and  
shot!

GEORGE's expression registers his parents' parting comments.

COLLEEN stops rubbing GEORGE's head because something's in her hand. COLLEEN and GEORGE look in her hand and we see a clump of hair from GEORGE's head.