FADE IN:

INT. VIDEO RENTAL STORE

(JERRY AND A FRIEND, EILEEN ARE TRYING TO DECIDE ON A MOVIE. EILEEN IS IN HER LATE 20'S; SOMewhat CYNICAL; EILEEN INSPECTS A TAPE.)

JERRY

What's that?

EILEEN

"Cocoon II, The Return"...I guess they didn't like it up there.

JERRY

Maybe they came back for Chinese food. Maureen Stapleton had a craving. She kept screaming at the aliens, "I've gotta get some lo mein!"

(EILEEN PUTS IT BACK. THEY CONTINUE SEARCHING...EILEEN STARTS LAUGHING.)

JERRY

What are you laughing at?

EILEEN

Nothing. I just thought of something.

(MORE)
JERRY

What?

EILEEN

This guy I went out with on Friday.

JERRY

What about him?

EILEEN

(ENJOYING HERSELF)

He had this habit. He kept saying "You know" after every sentence. So, after a while I started answering him. Like he'd say, "I really like the shrimp, you know?" And I'd say, "No, I didn't know." And then he got this real confused look on his face.

(WE OVERHEAR TWO MIDDLE-AGED WOMEN ON THEIR WAY OUT:)

WOMAN

When you're dead, you're dead. That's it. You're not going anywhere.

(AND THEY'RE GONE)

(MORE)
EILEEN

(LOOKING AT TAPE)

This is supposed to be good. "Prick Up Your Ears."

JERRY

I saw it in a theatre. There's a lot of male kissing. I had a little trouble with it.

EILEEN

Did you cover your eyes?

JERRY

No, I just kind of played with the popcorn... Do you think homosexuals close their eyes when they see heterosexuals kissing?

EILEEN

I close my eyes when I see heterosexuals kissing...

(JERRY HOLDS UP WHAT IS OBVIOUSLY A PORNO MOVIE.)

JERRY

Then I suppose this is out of the question.

(MORE)
(EILEEN CRINGES)

EILEEN
I really don't think film is the penis's medium.

(GETTING AN IDEA)
But that would be a really funny gift for Pamela's birthday.

JERRY
Pamela, do I know her?

EILEEN
You met her when we were going out.

JERRY
Oh yeah, right.

EILEEN
...In fact...no, you'll never do this.

JERRY
What is it?

EILEEN
Well, she's invited a bunch of people to get together at some bar tomorrow night for her birthday...noway, right?

(MORE)
JERRY

Wait a second, wait a second. Maybe we can work out a little deal here.

EILEEN

What kind of deal?

JERRY

Well... I'll go to that if you'll go to this wedding I have to go to on Saturday.

EILEEN

A wedding? You call that a deal? I'm talking about a couple of beers. You get home from a wedding you feel like you have jet lag without having gone anywhere.

JERRY

Come on it'll be fun... My parents are going to be there.

EILEEN

They're coming in?

JERRY

Yeah tomorrow.

(MORE)
EILEEN
Did your father ever get that hair weave?

JERRY
No, he's still doing the sweep across.

EILEEN
Why does he do that?

JERRY
(SHRUGS)
He doesn't think anyone can tell...Come on do we have a deal?

EILEEN
A wedding?

JERRY
I'll pick you up and take you home.

EILEEN
Alright, it's a deal.

JERRY
So what are we getting? Anything? I always feel guilty in these places. It's like a bookstore for idiots.

(MORE)
EILEEN
It wasn't my idea to come here.

JERRY
I never said I wasn't an idiot.

INT. BAR/RESTAURANT

(JERRY AND EILEEN ENTER THROUGH REVERVING DOOR. IT'S CROWDED AND NOISY. A PIANO PLAYER IS SINGING COLE PORTER.)

JERRY
I hate situations like this. I don't know anyone. Who am I going to talk to?

EILEEN
You can talk to me...What's wrong with you? Don't you like to meet new people?

JERRY
I've got enough trouble with the people I've already met.

EILEEN
Oh, there they are.

(EILEEN WALKS AHEAD OF JERRY.)

(MORE)
JERRY
Was I supposed to bring something?

EILEEN
You could've.

JERRY
I met her once.

EILEEN
It's not necessary.

JERRY
Then what did you say that for?

(THEY APPROACH THE GROUP. THERE ARE FIVE SMALL TABLES PUSHED TOGETHER. PAMELA GETS UP FROM THE HEAD OF THE TABLE.)

PAMELA
Hi.

EILEEN
Hi. You remember Jerry.

PAMELA
Yes, we met.

JERRY
Happy Birthday.

(MORE)
PAMELA

Thanks. Everybody, this is Jerry,
Eileen.

(THEY AD LIB HELLOS.)

Let's try and squeeze you in here.

(JERRY SLIDES IN AGAINST WALL.
EILEEN MOVES IN NEXT TO HIM
AT THE END. THE GROUP IS
SOMewhat UNAWARE OF THEM.
SUDDENLY THE PIANO PLAYER
BLURTS OUT:)

PIANO PLAYER

Everybody!

(AND NO ONE JOINS IN)

(JERRY MAKES EYE CONTACT WITH A WOMAN,
VANESSA, SITTING DIAGONALLY ACROSS.)

JERRY

(RE: THE PIANO PLAYER)

Do you get the feeling he wouldn't
make a good general?

VANESSA

How big a tip you think it would
take to get him to stop?

JERRY

I'm in for a five.

(EILEEN GETS INVOLVED IN ANOTHER
CONVERSATION.)

(MORE)
VANESSA

(PICKING UP A BASEBALL CAP)

I'll supply the hat.

JERRY (V.O. - RE: VANESSA)

Uh-oh. What do we have here?

VANESSA

Why don't you relax and take your jacket off?

JERRY

I can't. I have a tendency to get chilly.

VANESSA

How masculine.

JERRY

Plus, I'm wearing short sleeves. I don't want to expose my tattoos.

JERRY (V.O.)

She's unbelievable.

(ROGER SITTING NEXT TO VANESSA, INTERRUPTS)

ROGER

Hey, this guy says he knows Bricker.

VANESSA

Oh you know Bricker? From where? etc., etc.

(MORE)
(FADE THEIR CONVERSATION UNDER.)

JERRY (V.O.)
What's going on here? Gotta be a boyfriend. She's too good to be alone. What's the difference? I can't maneuver anyway with Eileen next to me.

(VANESSA TURNS BACK TO JERRY.)

VANESSA
How do you know Pamela?

JERRY
Friend of a friend.

(EILEEN GLANCES OVER SLIGHTLY ANNOYED)

And you?

VANESSA
We went to Law School together.

PAMELA (O.C.)
So, Jerry...

JERRY (V.O.)
Oh come on, not now.

(JERRY TURNS TO PAMELA)

PAMELA
Eileen tells me you're thinking about getting a bicycle?

(MORE)
JERRY (V.O.)
Oh my God. I gotta get out of this.

JERRY
What? Yeah, yeah maybe.

PAMELA
What kind are you thinking about?

JERRY (V.O.)
This is brutal.

JERRY
Uh...I don't know.

PAMELA
You should get a mountain bike.

JERRY (V.O.)
Oh please make her stop.

JERRY
Yeah...a mountain bike.

JERRY (V.O.)
Can I turn? Can I turn now? Is this over? No, I can't. I can't. I'm stuck.

EILEEN
Pamela, what's the name of that jewelry store you took me to that time?

(MORE)
JERRY (V.O.)

Oh, thank God.

(JERRY EXITS HIS CONVERSATION
AND TURNS BACK TOWARDS VANESSA.)

JERRY

So, you're a lawyer.

VANESSA

Sagman, Pennett, Robbins, Oppenheim,
and Taff.

JERRY (V.O.)

(QUICKLY MEMORIZING)

Sagman, Bennett, Robbins, Oppenheim,
and Taff. Sagman, Bennett, Robbins,
Oppenheim, and Taff.

JERRY

Of course. They handled my tattoo
removal lawsuit.

VANESSA

Oh, that was you?

JERRY

Can you believe it? Spelling "mom"
with two "o's"?

VANESSA

Very funny. What do you do?

(MORE)
JERRY
I'm a comedian.

JERRY (V.O.)

(STILL MEMORIZING)
Sagman, Bennett, Robbins, Oppenheim,
and Taff.

ROGER

(GETS UP)
Ready?

VANESSA

(GETS UP, PUTS BASEBALL CAP ON, TO
JERRY:)
Bye.

(JERRY'S STUNNED. VANESSA
HUGS PAMELA GOODBYE.)

VANESSA
We gotta run. Happy Birthday. Bye
everyone.

PAMELA
Thanks for coming.

(MORE)
JERRY (V.O.)

I don't believe it. I've got nothing. I don't even know her name...Sagman, Bennett, Robbins, Oppenheim and Taff.

INT JERRY'S APT - NIGHT

(JERRY ENTERS HIS DIMLY LIT APARTMENT. WE HEAR THE TV ON IN THE BACKGROUND, AND THEN WE ANGLE ON HIS PARENTS WHO ARE UNDER THE COVERS IN JERRY'S FOLDED OUT SOFA BED, READING AND WATCHING TV.)

JERRY

This is what I like. See?

FATHER

There he is.

JERRY

You come home your parents are in your bed.

MOTHER

Jerry you know we don't have to do this.

JERRY

What are you talking about? It's fine. I love having you here.

(MORE)
MOTHER
Tomorrow we'll go to a hotel.

JERRY
Ma, will you stop?

MOTHER
No, why should we take your bed?

JERRY
I don't care, I'm sleeping next door.

MOTHER
Your friend doesn't mind?

JERRY
No, he doesn't care... Dad, how many people work at a law office?

FATHER
Depends on the firm.

JERRY
Yeah, but if you called up and described someone do you think they would know who it was?

FATHER
Who you looking for? You need a lawyer?

(MORE)
JERRY
No, no. I met someone at this party and I know where she works but I don't know her name.

MOTHER
Why don't you ask someone who was at the party?

JERRY
No, the only one I could ask is Eileen and I can't ask her.

FATHER
Why not?

MOTHER
Because he used to go with her.

FATHER
Which one is she?

MOTHER
From Queens. The one that brought the chocolate covered cherries you didn't like.

FATHER
Oh, yeah very alert...warm person.

JERRY
Yeah, she's great.

(MORE)
MOTHER
So how come nothing ever materialized there?

JERRY
I don't know it's a tough thing to talk about.

MOTHER
I know what it was.

JERRY
You don't know what it was.

MOTHER
So what was it?

JERRY
(WITH DIFFICULTY)
Well...the physical chemistry wasn't quite right.

(A STUNNED SILENCE - EVERYONE IS UNCOMFORTABLE.)

MOTHER
(Finally)
Oh...well I think she's a very attractive girl.

JERRY
She is...she is.

(MORE)
MOTHER
I could see if she had a weight problem.

JERRY
Ma, it's more subtle than that. It was lacking passion.

MOTHER
You know you can't be so particular.
Nobody's perfect.

JERRY
I know. I know.

FATHER
(GOING FOR THE JOKE.)
Jerry you know it's a good thing I'm not so particular.

MOTHER
Idiot.

(TO JERRY)
Who are you looking for, Sophia Loren?

JERRY
That's got nothing to do with it.

FATHER
What about Loni Anderson?

(MORE)
(INCREDULOUS)

Loni Anderson?

MOTHER

Where do you get Loni Anderson?

FATHER

Why, there's something wrong with her?

MOTHER

I like Eileen more than Loni Anderson.

JERRY

Look forget Eileen. She just wasn't the one.

MOTHER

And this other one's the one?

JERRY

I don't know, maybe.

FATHER

So ask Eileen there for the number.

JERRY

I can't. She'll get upset. I never discuss other girls with her.

(MORE)
MOTHER
How could you still see her if you're not interested?

JERRY
I don't know. We're friends.

MOTHER
I don't get it.

FATHER
Jerry, you know where this other one works?

JERRY
Yeah.

FATHER
So go up to the office.

MOTHER
Up to her office?

FATHER
To the building. She goes to lunch, doesn't she?

JERRY
I guess.

(MORE)
FATHER
So you stand in the lobby by the elevator. You wait till she comes down for lunch.

MOTHER
Oh, Leon that's ridiculous. Just ask Eileen for the number.

FATHER
He doesn't want to ask Eileen!

MOTHER
So, he's going to stand by the elevators like an idiot. And what happens when he sees her?

FATHER
He pretends he just bumped into her.

JERRY
You know what? This is not a bad idea.

FATHER
See that?

JERRY
Not a bad idea.

(END OF ACT I)

(MORE)
ACT II

INT. OFFICE BUILDING LOBBY — DAY

(ANGLE ON A CLOSED ELEVATOR DOOR. AFTER A FEW BEATS THE DOOR OPENS AND A LUNCH THRONG POURS OUT. THEN ANGLE ON JERRY AND GEORGE WATCHING INTENTLY.)

GEORGE

What does she look like?

JERRY

I don't know. It's hard to describe.

GEORGE

Well, what actress does she remind you of?

JERRY

Loni Anderson.

GEORGE

Loni Anderson?

JERRY

What? You don't like Loni Anderson?

(GEORGE IS MOMENTARILY SPEECHLESS)

JERRY

Hey listen. Thanks again for running over here.

(MORE)
GEORGE
What do I care? I'm a block away... Besides, you think I want to miss this?

(A BEAT)

JERRY
I'm a little nervous.

GEORGE
Me too,

JERRY
If I see her, how do I explain what I'm doing here in the building?

GEORGE
Say you're with me. I work in the building.

JERRY
What do you do?

GEORGE
I'm a... an architect.

JERRY
You're an architect?

GEORGE
I'm not?

(MORE)
JERRY
Mm, no. I don't see architecture coming from you.

GEORGE
Oh, I suppose you could be an architect.

JERRY
I never said I was an architect... Something else.

GEORGE
She's not even gonna ask. Even if we see her, which is remote.

JERRY
Well, what do you want me to say? I just wandered in?

GEORGE
Okay. We're here because we've got a friend in the building. We're having lunch with him.

JERRY
What's his name?

GEORGE
His name? His name is... Burt... Har... bin... son. Burt Harbinson.

(MORE)
JERRY

Burt Harbinson. Sounds made up.

GEORGE

No good? OK ...Art...Core.

JERRY

Art Core.

GEORGE

Core...velay.

JERRY

Corevelay? Art Corevelay.

GEORGE

Right.

JERRY

What does he do?

GEORGE

He's an importer.

JERRY

Just importers? No exports?

GEORGE

OK, he's an importer/exporter.

(ANGLE ON ELEVATOR. MORE
OFFICE WORKERS EXIT.)

(MORE)
GEORGE
So, I don't understand. You never talk about other women with Eileen?

JERRY
Never.

GEORGE
I don't know how you do it. That's 80% of my conversation. That's why dates are so difficult, because I can never talk to the date about the problems I'm having with women. And relationships are no better, because then I'm not having any problems with women and I have nothing to talk about. And then not having anything to talk about becomes a problem but I don't talk about it. Except when I'm with other people—then, all I talk about is her and how we have absolutely nothing to talk about.

JERRY
Did you ever think about killing yourself?

(MORE)
GEORGE
I don't want to talk about it.

JERRY
...Wait a second. That's her.

GEORGE
(PANICKING)
Who am I again? I forgot who I am.

JERRY
You're you. We're having lunch with
Art Corevelay.

GEORGE
Vandelay.

JERRY
No, Corevelay. The import/export
guy.

GEORGE
Let me be the architect. I can do
it.

(AS VANESSA PASSES)

JERRY
Hey, hey.

(VANESSA TURNS, LOOKS QUIZZICALLY
AT JERRY.)

(MORE)
JERRY
I met you the other night. Pamela's birthday party. Jerry.

VANESSA
Sure, hi.

JERRY
This is George...
(REACHING FOR HER NAME:)
I'm sorry.

VANESSA
Vanessa.

GEORGE
Nice to meet you.

JERRY
Sagman, Bennett, Robbins, Oppenheim and Taff.

VANESSA
(SHE LAUGHS)
Right. What are you doing here?

JERRY
We're meeting a friend of ours for lunch. He works here.

VANESSA
Oh really. Which company?

(MORE)
JERRY
I don't know. He's an importer.

VANESSA
Importer?

GEORGE
And exporter.

JERRY
He's an importer/exporter.

GEORGE
I'm an architect.

VANESSA
Oh really? What do you design?

GEORGE
Railroads.

VANESSA
I thought engineers do that.

GEORGE
They can.

JERRY
I'm sorry you left so early the other night.

VANESSA
Me too. My cousin had to go back to Boston.

(MORE)
JERRY
Oh, that guy was your cousin?

VANESSA
Yeah, he's very obnoxious.

GEORGE
I'm gonna get a paper.

(THEY WATCH GEORGE LEAVE, THEN:)

JERRY
So... do you date immature men?

INT. JERRY'S APT.

(JERRY IS PLAYING SCRABBLE WITH HIS MOTHER WHILE HIS FATHER IS SITTING ON A CHAIR REPAIRING A PAIR OF SHOES.)

JERRY
I called your boss a cheapskate?

FATHER
You don't remember?

JERRY
How old was I?

FATHER
You were 10. You told him to give me more money.

(MORE)
JERRY
I was very dissatisfied with my toys.

(JERRY NOTICES HIS MOTHER LOOKING IN THE DICTIONARY.)

JERRY
What are you doing?

MOTHER
Wait, I just want to see something.

JERRY
See what? You can't look in there. We're playing.

(SHE CONTINUES LOOKING.)

JERRY
Ma.

MOTHER
Quo. Is that a word?

JERRY
Maybe.

MOTHER
Will you challenge it?

(MORE)
JERRY
You just can't look up words in the
dictionary...Dad she cheats.

MOTHER
Leon...is quo a word?

JERRY
He can't tell you.

MOTHER
You're such a stickler.

JERRY
Put something down. Twenty minutes
you're taking on this.

MOTHER
(PEERING OVER HER 1/2 MOON GLASSES)
Call Eileen. She wants to know what
time we're picking her up for the
wedding.

JERRY
When did she call?

MOTHER
I think it was...Leon when did
Eileen call?

LEON

Eileen?

(MORE)
MOTHER
The one going to the wedding.

LEON
I don't know. Whenever it was.

MOTHER
She wants you to call her back.

JERRY
I really feel silly now about that whole elevator thing. I should have just asked Eileen.

MOTHER
I told you.

(NODDING TO LEON)
You listen to him.

LEON
What do you want from me?

JERRY
(TO MOTHER)
Are we playing?

MOTHER
Just a second.
JERRY
I gotta talk to her. This is ridiculous. Either we're friends or we're not friends.

FATHER
I never had any women friends. In my day, if you were with a woman, people just assumed that you were together.

MOTHER
It was different then. Now they go out - it doesn't work out they stay together. It's very nice.

FATHER
Stay together for what? The physical part is over. What are they hanging around for?

JERRY
One is hoping the other one will change their mind - and the other one is hoping the first one will change their personality.

(MORE)
JERRY

(TO MOTHER, RE: SCRABBLE)

I'm quitting.

MOTHER

I have a word.

(SHE PLACES LETTERS ON THE BOARD)

JERRY

Quo?

MOTHER

(ADDING UP)

30, 31, 32.

JERRY

...huh "Quo". I'm gonna have to challenge that.

MOTHER

You don't have to challenge. It's a word.

JERRY

I'm challenging.

(JERRY GRABS THE DICTIONARY)

MOTHER

I'm not playing you anymore.

FATHER

Quo's not a word.

(MORE)
(FINDING IT)

No good. Sorry, get it off.

MOTHER

I take it back. I'll make another one.

FATHER

(HIS TASK COMPLETED - HE HOLDS UP THE SHOES)

Here, better than new. Now you can dance at the wedding.

JERRY

I can't wait.

INT. CATERING HALL

(A WEDDING IS IN PROGRESS. IN THE BACKGROUND WE HEAR THE BAND AND THE INANE PATTERN OF THE BAND-LEADER. JERRY AND EILEEN ARE SEATED AT A ROUND TABLE WITH 4 OTHER COUPLES OF APPROXIMATELY THE SAME AGE.)

ARTHUR

(TO JERRY)

You want to get some funny material you ought to come down to where I work. There's a sit-com.

(MORE)
JERRY
Why does everyone think where they
work is the most hilariously
colorful assortment of
personalities that's ever been
assembled?

(JERRY'S UNCLE COMES OVER)

UNCLE
Watch what you say to this guy.
He'll put it in his next act.

JERRY
Uncle Sid, this is a friend of mine,
Eileen.

EILEEN
Hello, nice to meet you.

UNCLE SID
(KIDDING, TO JERRY ABOUT EILEEN)
Oh, he really knows how to pick em,
this guy.

(EILEEN SMILES...A SLOW SONG BEGINS)

BANDLEADER (V.O.)
And now would you please join Alicia and
Robert on the dance floor. For every
couple up here is 10 years of happiness.

(MORE)
UNCLE SID
I gotta go find my daughter.

WOMAN
C'mon Artie, lets dance...

(EVERYBODY AT THE TABLE GETS UP
EXCEPT JERRY, EILEEN, AND ONE
OTHER COUPLE.)

JERRY
How are you holding up?

EILEEN
Not bad. I like your cousin.

JERRY
So let me ask you, what do you think of our friendship?

EILEEN
What do I think of our friendship?
It's OK. Why, what do you think of our friendship?

JERRY
I think it's good.

EILEEN
Where did this come from?

JERRY
Do you ever think it's strange that we never discuss the opposite sex?

(MORE)
EILEEN
Well, it's not strange for me. I don't have much to discuss. Why?
Someone you want to talk about?

JERRY
No, but like the other night, for example, when we were at that party.

EILEEN
Oh, that woman. I knew you liked that woman.

JERRY
Really? How did you know?

EILEEN
How did I know? C'mon. It's so obvious. I heard all your little jokes. It was sickening...So what about her?

JERRY
I felt uncomfortable asking you to help me get her phone number.

EILEEN
You could have asked me. I would have gotten you her number.

(MORE)
(A BEAT)

JERRY
You would have?

EILEEN
I wouldn't have been happy about it.

JERRY
...This is a strange friendship. I want you to be happy and you wish me nothing but the worst.

EILEEN
I want you to be happy, just not too happy...You want me to call Pamela? I can get the number right now.

JERRY
No, I'm just saying if at some future theoretical time...

EILEEN
You know it's funny because I spoke to Pamela and she said the two of you were going out next week.

JERRY
Oh, well, I sort of bumped into her in the lobby of her office building.

(MORE)
EILEEN
What were you doing there?

JERRY
I was going to see Art Vandelay.

EILEEN
Who?

(JERRY'S PARENTS STOP BY)

FATHER
So how come you're not dancing?

JERRY
I'm waiting for the band to take a break.

MOTHER
Eileen, you don't dance?

EILEEN
Only the tango.

MOTHER
Come on Jerry. Dance with me.

JERRY
Ma.

MOTHER

(INSISTING)
Dance with me.

(MORE)
JERRY
Ma, I'm a comedian. I don't dance.

MOTHER
Come on.

(JERRY GETS UP TO DANCE WITH HIS MOTHER.)

FATHER
(TO EILEEN)
Let's go kid.

(ANGLE ON JERRY AND HIS MOTHER DANCING.)

MOTHER
So?

JERRY
What?

MOTHER
I saw you talking over there.

JERRY
Yeah...I guess I could've asked her for that girl's number, but I still wouldn't.

MOTHER
She'll meet somebody she'll forget about you in 2 seconds.

(MORE)
(A BEAT)

JERRY

Two?

(THE SONG ENDS)

BANDLEADER (V.O.)

Ladies and gentlemen, please find your seats so we can present the specialty of the Chateau Elegante: The Flaming Jubilees.

(THE LIGHTS GO OUT AND THE "ROCKY" THEME STARTS. THEN A MAN WHEELS A CART IN, AND WITH GREAT FLOURISH, HE POOURS LIQUOR ON THE TOP AND LIGHTS THE FLAMBE AS WE:)

CUT TO:

(JERRY ONSTAGE)

JERRY

(MONOLOGUE TO COME)

(MORE)