

SEINFELD

"The Big Salad"

#04-0602

Written by
Larry David

Directed by
Andy Ackerman

*REVISED TABLE DRAFT
August 20, 1994

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*8/20/94

SEINFELD
"The Big Salad"
#04-0602

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

THURSDAY, AUGUST 18

STAGE 9

PRODUCTION MEETING	11:00 AM -	12:00 PM
TABLE READING	12:00 PM -	1:00 PM
NOTES/REHEARSE	1:00 PM -	2:00 PM
LUNCH	2:00 PM -	3:00 PM
REHEARSE	3:00 PM -	5:00 PM

FRIDAY, AUGUST 19

STAGE 9

REHEARSE	9:00 AM -	2:00 PM
RUN-THRU		2:00 PM

MONDAY, AUGUST 22

STAGE 9

BLOCK/SHOOT	*8:00 AM -	1:30 PM
LUNCH	*1:30 PM -	2:30 PM
BLOCK/SHOOT	*2:30 PM -	8:00 PM

TUESDAY, AUGUST 23

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) - August 20, 1994

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Production No.: 04-0602

Director: Andy Ackerman

<u>ACT ONE - SCENE A</u>	(1)				
<u>INT. STATIONERY STORE - DAY (1)</u> Jerry, Elaine, Barry					
<u>ACT ONE - SCENE B</u>	(4)				
<u>EXT. STREET - DAY (1) CONTINUOS</u> Jerry, Elaine, George, Julie					
<u>ACT ONE - SCENE C</u>	(8)				
<u>INT. JERRY'S APARTMENT - DAY (1)</u> Jerry, Elaine, Kramer					
<u>ACT ONE - SCENE D</u>	(12)				
<u>INT. COFFEE SHOP - DAY (1)</u> George, Julie, Waitress					
<u>ACT ONE - SCENE E</u>	(14)				
<u>INT. JERRY'S APARTMENT - DAY (1)</u> Jerry, Elaine, George, Julie, Kramer, TV Reporter (v.o.)					
<u>ACT ONE - SCENE G</u>	(21)				
<u>INT. CAB - DAY (1)</u> George, Elaine					
<u>ACT ONE - SCENE H</u>	(24)				
<u>INT. JERRY'S APARTMENT - NIGHT (1)</u> Jerry, Kramer, Newman, Margaret					
<u>ACT TWO - SCENE J</u>	(29)				
<u>INT. COFFEE SHOP - DAY (2)</u> Jerry, Elaine, Julie, Waitress					
<u>ACT TWO - SCENE K</u>	(33)				
<u>INT. APARTMENT HALLWAY - DAY (2)</u> Jerry					
<u>ACT TWO - SCENE L</u>	(34)				
<u>INT. NEWMAN'S APARTMENT - DAY (2)</u> Jerry, Newman					

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<p><u>ACT TWO - SCENE M</u> (38) <u>INT. JERRY'S APARTMENT - DAY (2)</u> Jerry, Kramer</p>				
<p><u>ACT TWO - SCENE N</u> (42) <u>INT. COFFEE SHOP - DAY (2)</u> George, Julie</p>				
<p><u>ACT TWO - SCENE P</u> (45) <u>INT. STATIONERY STORE - DAY (2)</u> Elaine, Barry</p>				
<p><u>ACT TWO - SCENE R</u> (47) <u>INT. MARGARET'S CAR - DAY (2)</u> Jerry, Margaret</p>				
<p><u>ACT TWO - SCENE S</u> (49) <u>EXT. STREET - DAY (2)</u> Jerry, Margaret</p>				
<p><u>ACT TWO - SCENE T</u> (50) <u>INT. JERRY'S APARTMENT - DAY (2)</u> Jerry, Elaine, George, T.V. Reporter (v.o.)</p>				
<p><u>ACT TWO - SCENE V</u> (53) <u>INT. BRONCO - DAY (2)</u> Kramer, Gendason, Dispatcher(v.o.)</p>				

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SEINFELD

"The Big Salad"

#04-0601

CAST

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

GUEST CAST

(in order of appearance)

BARRY.....*JERRY LEVINE
JULIE.....*MICHELLE FORBES
WAITRESS.....*LAUREN BOWLES
T.V.REPORTER (v.o.).....
NEWMAN.....WAYNE KNIGHT
MARGARET.....*MARITA GERAGHTY
GENDASON.....*DEAN HALLO
DISPATCHER (v.o.).....

2a

SEINFELD
"The Big Salad"

Revision #1 (blue)
Aug 20 1994

1.
(A)

(Jerry, Elaine, Barry)

ACT ONE

SCENE A

INT. STATIONERY STORE - DAY (1)

JERRY AND ELAINE.

JERRY

I would like to be the type of guy
who could really make use of a
stationery store. You know someone
who's corresponding, keeping a
journal, sending out invitations. *

ELAINE

But you're not that guy. You're a
guy who wears sneakers and watches
T.V. *

JERRY

As it happens. *

SEINFELD
"The Big Salad"

Revision #1 (blue)
Aug 20 1994

2.
(A)

ELAINE

(LOOKING AT DISPLAY CASE) I don't
see it.

JERRY

What about this one?

ELAINE

No, no that's a pen.

JERRY

Boy, this Mr. Pitt is particular. *

SALESMAN, BARRY APPEARS.

BARRY

May I help you?

ELAINE

Yes, I'm looking for the Rolamech
1000. It's a mechanical pencil.

BARRY

Oh I know the Rolamech 1000.

ELAINE

No, I'm sure you do.

BARRY

They're pretty expensive.

ELAINE

Well it's for my boss.

BARRY

(FLIRTING) What do you do?

ELAINE

...Whatever.

BARRY

Well we don't have any in stock
right now but I'd be happy to order
it for you. Just give me your
phone number and when it comes in
I'll give you a call. Your name
is?

*

ELAINE

Elaine.

*

BARRY

Your last name?

*

ELAINE

That's it. Just Elaine. Like
Cher.

*

BARRY

And your number?

*

ELAINE

(HESITATES FOR A SECOND) Uh,
KL5-4390.

JERRY REACTS TO HEARING HIS NUMBER.

BARRY

Okay, thanks a lot. You'll be
hearing from me.

JERRY AND ELAINE BEGIN TO EXIT.

SEINFELD
"The Big Salad"

Revision #1 (pink)
Aug 23 1994

3A.
(A)

ELAINE

Okay, so long.

JERRY

What did you give him my number
for?

CUT TO:

(Jerry, Elaine, George,
Julie)

ACT ONE

SCENE B

EXT. STREET - DAY (1) - CONTINUOUS

JERRY AND ELAINE.

ELAINE

I think he's got ideas.

JERRY

I wonder if any woman said that
about Einstein.

ELAINE

Just call me when the pencil comes.

JERRY

Why would Mr. Pitt prefer a pencil
to a pen anyway?

ELAINE

He has a need to erase. *

JERRY

You know I can't remember the last
time I erased. *

JERRY SPOTS GEORGE AND JULIE.

SEINFELD
"The Big Salad"

Revision #1 (blue)
Aug 20 1994

5.
(B)

JERRY (CONT'D)

(TO ELAINE) Hey, look who's here.
Hey.

JULIE

Hello Jerry.

JERRY

Hi.

GEORGE

Elaine - Julie.

JULIE

Elaine's my middle name.

ELAINE

Mine's Ike.

GEORGE

What are you doing?

ELAINE

Stationery store. I had to buy a
pencil for Mr. Pitt.

*
*

GEORGE

Want to get some lunch?

JERRY

Just had a big bowl of Kix. *

GEORGE

That's very mature. (TO ELAINE)

What about you?

JULIE

Yes, come on Elaine.

ELAINE

No, you're a couple. I can't sit there with you.

GEORGE

Couple, come on.

ELAINE

No. Maybe you could bring me back something. *

GEORGE

Alright. What do you want?

ELAINE

I don't know, a big salad?

GEORGE

What big salad? I'm going to the coffee shop.

ELAINE

They have big salads.

GEORGE

I've never seen a big salad.

ELAINE

They have big salads.

GEORGE

Is that what I ask for, "The big salad?"

ELAINE

Alright, just forget it.

GEORGE

No, I'll get it. What's in the big salad?

JERRY

Big lettuce, big carrots, tomatoes like volleyballs.

GEORGE

You'll be upstairs?

ELAINE

Yeah.

GEORGE

Alright, we'll see you later.

THEY WALK OFF.

GEORGE (CONT'D)

What a nut job.

ELAINE

What a headcase.

CUT TO:

*

*

*

(Jerry, Elaine, Kramer)

ACT ONE

SCENE C

INT. JERRY'S APARTMENT - DAY (1)

JERRY GOING ABOUT HIS BUSINESS. ELAINE STARING INTO SPACE.

ELAINE

Maybe, I should just get married.

JERRY

But you're not going out with
anyone.

ELAINE

So you think that's a problem?

JERRY

Dating's really starting to get
embarrassing, isn't it?

ELAINE

I know. Whenever I'm out on a
date, I always feel people can
tell. *

JERRY

People on dates shouldn't even be
allowed out in public.

(MORE)

JERRY (CONT'D)

It's embarrassing for them and
painful for us to watch. Like
tonight I'm seeing somebody, I'm
not taking her out of the house. *

ELAINE

Good for you. *

JERRY

I don't need a bunch of people
staring at us. *

SFX: NOISES FROM HALLWAY. *

ELAINE

What is this? *

KRAMER ENTERS.

KRAMER

That Gendason, what a jerk. I'm
never playing golf with him again.

ELAINE

Who? Gendason?

KRAMER

Steve Gendason.

ELAINE

Why does that name sound familiar?

JERRY

He used to be a baseball player.

ELAINE

How did you end up playing golf
with him?

KRAMER

I met him on the course a few years
ago. I play with him a lot. But
today was it.

(MORE)

KRAMER (CONT'D)

We're on the fifteenth hole, he's beating me by two strokes then he's about to hit his second shot when he picks up his ball and cleans it.

ELAINE

So what? *

KRAMER

Vrrt. Sorry, the rules clearly state that you cannot clean your ball unless it's on the green. The rules are very clear about that.

JERRY

Certainly.

KRAMER

So I penalized him a stroke. Golf is a gentleman's game and he's no gentleman. *

JERRY

So what happened?

KRAMER

He lost it. We almost came to blows. We were face to face like a manager and an umpire, you know, like this.

HE DEMONSTRATES.

JERRY

Alright, alright. You're in my
face!

ELAINE

I still don't see what the big deal
is.

KRAMER

A rule's a rule. And let's face
it, without rules, there's chaos.

CUT TO:

(George, Julie, Waitress)

ACT ONE

SCENE D

INT. COFFEE SHOP - DAY (1)

JULIE AND GEORGE.

JULIE

I like Anna Quindlen's column...and
Safire. Do you like Safire?

GEORGE

Safire. Oh yeah, well Safire.

JULIE

What I like about Safire is he can
take a complicated issue and make
it very understandable. Although he
can be pedantic at times.

GEORGE

He can be pedantic. He can be
pedantic.

JULIE

Bob Herbert is great. He used to
be with the Daily News.

GEORGE

You know the quarterback of the
Atlanta Falcons is Bobby Hebert.
(PRONOUNCED "A-BEER") No 'R' which
I find fascinating. Herbert. *
(SPELLS) H-E-R-B-E-R-T. Hebert.
(SPELLS) H-E-B-E-R-T. Hebert. *
It's a fun name to pronounce. Go
ahead say it. Hebert.

WAITRESS PUTS CHECK DOWN.

GEORGE (CONT'D)

I got it.

JULIE

No, I'd like to pay for mine.

GEORGE

Please, you're insulting me.
What's the difference who buys
lunch? It's totally meaningless.

JULIE

Okay, thanks George.

SHE RETURNS.

WAITRESS

Here's your big salad to go.

JULIE TAKES IT.

JULIE

Thank you.

CUT TO:

(Jerry, Elaine, George,
Julie, Kramer,
T.V. Reporter (v.o.))

ACT ONE

SCENE E

INT. JERRY'S APARTMENT - DAY (1)

ELAINE

You know, I think George is
changing.

JERRY

Really? How so?

ELAINE

I don't know, he just seems so much
more together.

JERRY

No, he's not together.

SFX: PHONE RINGS

*

ELAINE

Well, he doesn't seem nearly as
petty.

JERRY

No, he's pettier than ever.

*

JERRY

Hello... No she's not here. Yeah,
I know we were just there. You
already said that... Okay fine
whatever. I'll tell her. (HE HANGS
UP) Stationary store guy - he
called to say they ordered the
pencil.

ELAINE

He told us that before.

JERRY

I know...

ELAINE

I told you - he has ideas. *

JERRY

He doesn't even care that a man
answers. *

ELAINE

Or you. *

GEORGE AND JULIE ENTER.

JULIE

Sorry we were a little late.

ELAINE

Oh, no problem.

JULIE

Here's your big salad.

ELAINE

Oh thank you, Julie.

JULIE

You're very welcome...Well, I really should get going. I'm meeting my mother at the Guggenheim. You sure you don't want to go, George?

GEORGE

No, you Guggenheim. I'm not much of a Guggenheimer.

JULIE

You sure?

GEORGE

You go.

JULIE

Okay. Well then I'll see you later.

GEORGE

See you later.

JERRY/ELAINE

Bye.

JULIE

Bye.

JULIE EXITS. ELAINE GOES TO THE BATHROOM.

GEORGE

Did you see what just happened here?

JERRY

Well, that all depends.

GEORGE

Did you happen to notice that Julie handed Elaine the big salad?

JERRY

Yeah, so.

GEORGE

Well, she didn't buy the big salad. I bought the big salad.

JERRY

Is that a fact?

GEORGE

Yes it is. She took credit for my salad. That's not right.

JERRY

No it isn't.

GEORGE

I'm the one that bought it.

JERRY

Yes you did.

GEORGE

Don't you think she should've said something?

JERRY

She could have.

GEORGE

I know.

JERRY

Imagine taking credit for your big
salad. *

GEORGE

You know you buy a salad for
somebody it would be nice if they
knew about it.

JERRY

Obviously.

ELAINE ENTERS FROM BATHROOM. KRAMER ENTERS.

KRAMER

Did you hear? Put the t.v. on
quick.

JERRY

Why?

KRAMER

Put it on! Put it on!

TV REPORTER (V.O.)

Neither the district attorney's
office nor the police department
have answered any questions as of
yet.

(MORE)

TV REPORTER (V.O.) (CONT'D)

To repeat if you're just joining us, former baseball star Steve Gendason has been taken to police headquarters for questioning in the murder of Bobby Pincus, the owner of Royal Dry Cleaners at 2759 Amsterdam Avenue. According to Pincus' wife, Gendason had been involved in a dispute with the cleaner over a stain on a pair of gray sansabelt slacks. We also have a report that earlier in the day a groundskeeper at Van Cortland golf course reportedly saw an irate Gendason leaving the clubhouse in a huff. Whether there's a possible connection between the two is something we'll have to wait and find out.

KRAMER

Jerry.

JERRY

You didn't do anything.

KRAMER

Maybe he was so mad from the
penalty stroke that he murdered the
dry cleaner.

JERRY

Generally speaking, you don't need
any extra incentive to murder a dry
cleaner. I wouldn't worry about
it.

CUT TO:

(George, Elaine)

ACT ONE

SCENE G

INT. CAB - DAY (1)

GEORGE AND ELAINE.

ELAINE

I liked Julie. She's very
personable.

GEORGE

Yes, she's lovely.

ELAINE

That's great, George.

GEORGE

Yeah. (A BEAT) So, did you enjoy
your lunch?

ELAINE

Yes, the big salad. It was very
good. Actually, too big. Why?

GEORGE

No reason. (A BEAT) Because you
know she handed you the bag.

(MORE)

GEORGE (CONT'D)

I could've handed you the bag but she happened to pick it up in the restaurant even though...

ELAINE

Even though, what?

GEORGE

No. It's just that you thanked her even though - ah what's the difference?

ELAINE

What are you trying to say, George?

GEORGE

Well it's just that I'm the one who actually paid for the big salad but she just happened to hand it to you. No big deal.

ELAINE

You want the money for the salad?

GEORGE

No.

ELAINE

So what's your problem?

GEORGE

No problem. It's just a small
miscommunication whereby you
thanked her instead of the person
who was actually responsible for
the purchasing of the salad.

CUT TO:

(Jerry, Kramer, Newman
Margaret)

ACT ONE

SCENE H

INT. JERRY'S APARTMENT - DAY (1)

JERRY AND MARGARET.

JERRY

Kramer played golf with him.

MARGARET

Kramer played golf with him? Oh
this is too weird.

JERRY

And Kramer thinks the penalty
stroke may have driven him to it.

MARGARET

I can't believe you know someone
who's involved in this.

JERRY

Oh I know him.

MARGARET

Well, he hasn't even been arrested,
yet...Come on let's go out.

JERRY

I don't think so.

MARGARET

Why not?

JERRY

We don't need a bunch of people
staring at us.

MARGARET

Who's staring?

JERRY

Oh they're staring. They know
we're on a date. They're making
fun of us. Come on, it's
embarrassing.

*

SFX: PHONE CALL

JERRY

Hello? No, she's not here. I
really don't know. Pencil news,
oh, the pencil's coming tomorrow.
Yes, I will tell her. No, I don't
know what time she might be coming
in.

KNOCK AT DOOR.

JERRY (CONT'D)

I have to go.... Goodbye.

*

HANGS UP.

JERRY (CONT'D)

(TO MARGARET) It's a long story.

JERRY OPENS DOOR.

JERRY (CONT'D)

Hello Newman.

NEWMAN

Hello Jerry. I was wondering if
you knew where Kramer was.

JERRY

No, I don't. Why?

NEWMAN

You know, Gendason. This is
something, isn't it?

JERRY

I suppose.

NEWMAN

What did Kramer say?

JERRY

I don't know. Nothing.

NEWMAN

Come on Jerry, you know something.

Tell me. (SPOTTING CANDY ON
COUNTER) Ooh, Chunkys.

HE TAKES ONE, UNWRAPS IT, THEN NOTICES:

NEWMAN (CONT'D)

Margaret?

MARGARET

Hello.

JERRY

You two know each other?

NEWMAN

You might say that.

MARGARET

We used to go out.

NEWMAN

Toodleoo. Nice seeing you again

Margaret. Bye Jerry. (EXITING

GLEEFULLY) Have fun.

JERRY

...You went out with Newman?

MARGARET

Just a few times.

JERRY

...Why?

MARGARET

I liked him.

JERRY

~~scribble~~ You liked...Newman?

MARGARET

Look, I'm a little uncomfortable
talking about this.

JERRY

I'm sorry. I'm just a little
curious about this. Why did you
stop going out?

MARGARET

He ended it.

JERRY

He ended it?

MARGARET

Yes, yes. But that was a few years
ago. Why, does it matter?

JERRY

No, no of course not.

KRAMER ENTERS.

KRAMER

They found a tee.

JERRY

What tee?

KRAMER

A golf tee. In the dry cleaner.

FADE OUT.

END OF ACT ONE

(Jerry, Elaine, Julie,
Waitress)

ACT TWO

SCENE J

INT. COFFEE SHOP - DAY (2)

JERRY AND ELAINE.

JERRY

Newman. She went out with Newman.

ELAINE

Must be a mistake.

JERRY

No, it's not. And the most
distressing part about it is not
that they had a few dates, it's
that he stopped seeing her. Do you
understand, he Newman, Newman
stopped seeing her. Newman never
stopped seeing anybody. Newman
will see whoever is willing to see
him. So the question is not so
much why did she see him, as
disturbing as that is, but why did
he, Newman, stop seeing her?

*

ELAINE

Perhaps there's more to Newman than
meets the eye.

JERRY

No, there's less.

ELAINE

It's possible.

JERRY

It isn't. I've looked into his
eyes. He's pure evil.

ELAINE

Maybe he's an enigma. A mystery
wrapped in a riddle.

JERRY

He's a mystery wrapped in a
Twinkie.

WAITRESS APPROACHES.

WAITRESS

Can I get some more coffee?

JERRY

No thanks. Oh, by the way, the
stationery store guy called, he's
got your pencil.

ELAINE

(THROWN) Oh, you're kidding.

JERRY

No. He left the store early, made a special trip to the distributor and got it.

ELAINE

Made a special trip?

JERRY

Yes. What is it?

ELAINE

I bought one yesterday on 14th Street.

JERRY

Why did you do that? He already ordered it.

ELAINE

I wanted to please Mr. Pitt.

JERRY

Well, you better go and tell this guy. He was very excited.

ELAINE

He was excited?

JERRY

You got him all hopped up about the sale. He goes out of his way for you and now he's stuck with this expensive pencil.

ELAINE

Oh boy.

JULIE ENTERS.

JERRY

Oh, hi Julie.

JULIE

Hi. Hi Elaine.

ELAINE

Hi.

JULIE

I was supposed to meet George here.

ELAINE

(JOKING) Well then I better get
going, otherwise George'll make me
buy him lunch to make up for that
big salad he told me he bought me
yesterday.

*

ANGLE ON JULIE. SHE'S CONFUSED.

CUT TO:

(Jerry)

ACT TWO

SCENE K

INT. APARTMENT HALLWAY - DAY (2)

NEWMAN'S DOOR.

ANGLE ON: A FIST KNOCKING.

CUT TO:

(Jerry, Newman)

ACT TWO

SCENE L

INT. NEWMAN'S APARTMENT - CONTINUOUS - DAY (2)

NEWMAN

Who is it?

JERRY (O.S.)

It's me.

NEWMAN

I'm sorry, I don't recognize the
voice.

JERRY (O.S.)

It's Jerry.

NEWMAN

Uh, it's kind of a bad time - can
you come back later?

JERRY (O.S.)

Open the door, Newman.

NEWMAN OPENS IT.

NEWMAN

Hello Jerry, what a rare treat.
What brings you down here to the
East wing?

JERRY

Alright, come on, come on, what
happened?

NEWMAN

I'm sure I have no idea what you're
referring to.

JERRY

Okay Pudgy, let's stop playing
games. What happened with
Margaret?

NEWMAN

There's no reason to get excited.
Can't we discuss this like
gentlemen?

JERRY

No we can't. My skin is crawling
just being inside your little rat's
nest. Now what happened?

NEWMAN

Oh you want to know what happened.
I'll tell you what happened. She
wasn't my type.

JERRY

Not your type?

NEWMAN

Not really.

JERRY

How come?

NEWMAN

She just didn't do it for me.

JERRY

What's wrong with her?

NEWMAN

Well, if you're happy with her,
that's all that matters.

JERRY

You don't think she's attractive?

NEWMAN

No. I need a really pretty face.
I guess I just felt I could do
better.

JERRY IS CRUSHED. HE STARTS TRUDGING OUT.

JERRY

Okay. Thanks a lot, Newman.

NEWMAN

Care for some lemonade?

JERRY

No thanks.

NEWMAN

Drop by any time. (MANIACAL LAUGH)

*

CUT TO:

(Jerry, Kramer)

ACT TWO

SCENE M

INT. JERRY'S APARTMENT - DAY (2)

JERRY ENTERING. KRAMER COMES OUT OF HIS APARTMENT.

KRAMER

Jerry, listen to this. (READING FROM RULEBOOK) If a player cleans his ball during play of a hole except on the putting green, he shall incur a penalty of one stroke. That's the rule, Jerry. I'm not making it up.

JERRY

What if he didn't know the rule?

KRAMER

That's his responsibility.

JERRY

But it's just a friendly game. Why do you always have to be such a stickler.

KRAMER

That's just the way I was raised.
When I was growing up, I had to be
in bed every night at nine o'clock.
And if I wasn't, I don't need to
tell you what happened.

JERRY

What are you so worried about this
for?

KRAMER

You know he talked about Pincus on
the course.

JERRY

He did?

KRAMER

Oh yeah. He said he brought a pair
of pants into Pincus and they came
back stained with some kind of dry
cleaning fluid. And Pincus denied
responsibility. Oh, he was very
upset with Pincus.

JERRY

So it had nothing to do with you.

KRAMER

But what if I pushed him over the
edge?

JERRY

No, I don't think you did.

KRAMER

Poor Pincus. Poor little Pincus. *

JERRY

Hey let me ask you something. You met Margaret. You think Margaret's good looking?

KRAMER

She's a natural beauty. No makeup. I like that.

JERRY

And the curls, you like the curls? *

KRAMER

I love curls. *

JERRY

Yeah, me too.

KRAMER

Okay, I'll see you later.

JERRY

Where you going?

KRAMER

To Gendason's.

JERRY

You're going to see Gendason?

KRAMER

It's weighing on my conscience.

CUT TO:

(George, Julie)

ACT TWO

SCENE N

INT. COFFEE SHOP - DAY (2)

JULIE AND GEORGE.

GEORGE

I could've played with dolls if
there were dolls in the house.
That seems like fun. It doesn't
seem like a gender thing to me. I
think I would like to play with
dolls. What's so terrible?

JULIE

So George, I was talking to Elaine
before.

GEORGE

(JOKING) We're just friends.

JULIE

Yes, anyway she said something that
was kind of intriguing.

GEORGE

Share.

JULIE

Well when I came over to the table,
she mentioned something about how
she'd better leave or you'd make
her buy lunch to make up for the
one you bought her yesterday.

GEORGE

I'm not following.

JULIE

Well, my question is how could
Elaine be under the impression that
you bought the big salad when I was
the one who handed it to her?

GEORGE

Well, she probably just assumed.

JULIE

Did she?

GEORGE

Wait a second, are you suggesting
that I would go out of my way to
tell Elaine that even though you
handed her the big salad, that it
came from me?

(MORE)

GEORGE (CONT'D)

Are you saying that I couldn't live with myself unless I conveyed this trivial piece of information that would be of no importance to anyone but me? Is that what you're suggesting?

Handwritten notes:
fles
C...*

ANGLE ON: JULIE SHAKING HER HEAD. A LONG BEAT.

JULIE

That's what I'm suggesting.

GEORGE

Well, what I want to know is how a person who has virtually nothing to do with a big salad to begin with, can then claim responsibility for it and accept a thank you under false pretenses?

*
*

JULIE GETS UP.

JULIE

George, all I did was hand someone a bag.

*

JULIE LEAVES. GEORGE PONDS THAT.

CUT TO:

(Elaine, Barry)

ACT TWO

SCENE P

INT. STATIONERY STORE - DAY (2)

ELAINE AND BARRY.

ELAINE

It's just that my boss is very demanding and he needed the pencil right away.

BARRY

Well why'd you tell me to order it if you knew you were going to get one someplace else?

ELAINE

I didn't know. I'm sorry.

BARRY

I went all the way to the warehouse. It took me three hours. I had a big fight with the foreman.

ELAINE

Really, a fight with the foreman?

BARRY

Yes.

ELAINE

I'm really sorry. I don't know
what to say.

BARRY

(PUTTING IT IN DISPLAY CASE) I'm
sure eventually someone'll come
along that could afford a Rolamech
1000. ~~Maybe then I'll be able to
sell it.~~

ELAINE

Well, again I'm just awfully sorry.

BARRY

Yeah? Well then how about going
out with me?

ON ELAINE'S LOOK OF RESIGNATION:

CUT TO:

(Jerry, Margaret)

ACT TWO

SCENE R

INT. MARGARET'S CAR - DAY (2)

MARGARET

I mean they found a tee and he
played golf that day. Nobody walks
into a dry cleaner with a tee. The
circumstantial evidence is
overwhelming.

JERRY

...You had three dates with him?

MARGARET

Who?

JERRY

Newman.

MARGARET

Around three. I don't know.

JERRY

And...

MARGARET

I told you. He stopped calling me.
I moved on. I'm not hung up on
him. What are you looking at?

JERRY

What? I'm not looking. Nothing.

MARGARET

Why are you looking at my face?

JERRY

Where am I going to look?

MARGARET

Kiss me.

JERRY

I can't.

CUT TO:

(Jerry, (Margaret))

ACT TWO

SCENE 5

EXT. STREET - DAY (2)

JERRY IS THROWN OUT. MARGARET'S CAR PEELS OUT.

CUT TO:

(Jerry, Elaine, George,
T.V. Reporter (v.o.))

ACT TWO

SCENE T

INT. JERRY'S APARTMENT - DAY (2)

JERRY AND ELAINE.

JERRY

Newman ruined it for me. I can't
see her anymore.

ELAINE

Too bad.

JERRY

All I could think of when I was
looking at her face was, "Newman
found this unacceptable."

ELAINE

Yeah well I'm going out with the
stationery store guy.

JERRY

You're going out with the
stationery store guy?

ELAINE

Well I felt so guilty about the pencil. I couldn't say no. *

GEORGE ENTERS.

GEORGE

(TO ELAINE) I'm not treating you to lunch anymore.

ELAINE

What?

GEORGE

You had to tell Julie that I made a special point of telling you that I bought you the big salad, didn't you?

ELAINE

Oh.

GEORGE

You know if it was a regular size salad I wouldn't have said anything. But you had to have the big salad.

SFX: PHONE RINGS

JERRY

Hello? What? Okay, I'm turning it on. Get out of here. Oh my God.

HANGS UP.

JERRY (CONT'D)

Listen to this. They issued a warrant for Gendason, but he escaped and they've just spotted him on the New Jersey Turnpike.

ANGLE ON: STOCK FOOTAGE OF O.J. CHASE

TV REPORTER (V.O.)

As you can see he's in a white Ford Bronco, the police have cleared all the highway traffic in front of them. But they are keeping their distance. They don't want this situation to escalate...We've just gotten an identification on the driver of the vehicle. His name is Kramer...

ANGLE ON: JERRY, GEORGE AND ELAINE.

TV REPORTER (V.O.) (CONT'D)

...and he's reportedly one of Gendason's golfing buddies.

CUT TO:

(Kramer, Gendason,
Dispatcher (v.o.))

ACT TWO

SCENE V

INT. BRONCO - DAY (2)

KRAMER DRIVING, HE'S TALKING ON THE CAR PHONE. GENDASON'S
IN BACK SEAT.

THIS IS, DISPATCHER (V.O.)

911. What are you reporting?

KRAMER

This is Kramer. I have Gendason in
the car. He wants to see his dog.
I'm taking him to see his dog. So
tell the police to back off!

DISPATCHER (V.O.)

Okay sir, and what's your name?

KRAMER

My name is Kramer. You know who I
am dammit!

*

KRAMER HANGS UP.

GENDASON

I told you not to take the
turnpike.

KRAMER

I thought we'd blend in.

GENDASON

If you took the Palisades, this
never would've happened.

KRAMER

Then we would've had all that
bridge traffic.

GENDASON

Oh, just drive.

FADE OUT.

END OF ACT TWO