

SEINFELD

"The Rye"

#04-0711

Written by
Carol Leifer

Directed by
Andy Ackerman

*REVISED TABLE DRAFT
November 20, 1995

**FOR EDUCATIONAL
PURPOSES ONLY**

11/20/95

SEINFELD
"The Rye"
#04-0711

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

SUNDAY, NOVEMBER 19

STAGE 9

TABLE READING
REHEARSE

10:30 AM - 11:30 AM
11:30 AM - 4:30 PM

MONDAY, NOVEMBER 20

CENTRAL PARK
& NY STREET & STAGE 9

BLOCK/SHOOT
LUNCH
BLOCK/SHOOT

8:00 AM - 2:00 PM
2:00 PM - 3:00 PM
3:00 PM - T.B.D.

TUESDAY, NOVEMBER 21

STAGE 9
& PARAMOUNT BACK LOT

BLOCK/SHOOT
& PRE-RIG PARAMOUNT NY STEET
MOVE TO PARAMOUNT STUDIOS
LUNCH
SHOOT NIGHT EXTERIORS

T.B.D.
2:30 PM
4:00 PM - 4:30 PM
4:30 PM - T.B.D.

WEDNESDAY, NOVEMBER 22

STAGE 9

BLOCK/SHOOT
LUNCH
BLOCK/SHOOT

T.B.D.
T.B.D.
T.B.D.

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Revision #1 (blue) 11/20/95

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ACT ONE - SCENE A <u>INT. JAZZ CLUB - NIGHT (1)</u> Elaine, John, (Patrons)	(1)				
ACT ONE - SCENE B <u>INT. JERRY'S APARTMENT - DAY (2)</u> Jerry, Elaine, Kramer	(2)				
ACT ONE - SCENE C <u>EKT. NEW YORK STREET - DAY (2)</u> Jerry, Kramer, Clyde	(6)				
ACT ONE - SCENE D <u>INT. COSTANZA'S LIVING ROOM - DAY (2)</u> George, Frank, Estelle	(10)				
ACT ONE - SCENE E <u>INT. JERRY'S APARTMENT - DAY (2)</u> Jerry, Elaine	(14)				
ACT ONE - SCENE G <u>INT. HALLWAY - DAY (2)</u> Kramer, Dennis	(16)				
ACT ONE - SCENE H <u>INT. THE ROSS'S APARTMENT - DAY (2)</u> George, Susan, Frank, Estelle, Mr. Ross, Mrs. Ross	(18)				
ACT ONE - SCENE J <u>EKT. CENTRAL PARK - DAY (2)</u> Kramer, Supervisor, (Horse)	(22)				
ACT ONE - SCENE K <u>EKT. CENTRAL PARK - DAY (2)</u> Kramer, (Tourists, Horse)	(24)				

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ACT ONE - SCENE L <u>INT. JAZZ CLUB - NIGHT (2)</u> Elaine, John, (Jazz Act), (Patrons)	(25)				
ACT ONE - SCENE M <u>INT. FRANK COSTANZA'S CAR -</u> <u>NIGHT (2)</u> George, Frank, Estelle	(28)				
ACT ONE - SCENE N <u>INT. THE ROSS'S DINING ROOM -</u> <u>NIGHT (2)</u> Susan, Mr. Ross, Mrs. Ross	(30)				
ACT ONE - SCENE P <u>INT. FRANK COSTANZA'S CAR -</u> <u>NIGHT (2)</u> George, Frank, Estelle	(31)				
ACT ONE - SCENE R <u>INT. THE ROSS'S DINING ROOM -</u> <u>NIGHT (2)</u> Susan, Mr. Ross, Mrs. Ross	(32)				
ACT ONE - SCENE S <u>INT. FRANK COSTANZA'S CAR -</u> <u>NIGHT (2)</u> George, Frank, Estelle	(33)				
ACT ONE - SCENE T <u>INT. THE ROSS'S DINING ROOM -</u> <u>NIGHT (2)</u> Susan, Mr. Ross, Mrs. Ross	(34)				
ACT ONE - SCENE V <u>INT. FRANK COSTANZA'S CAR -</u> <u>NIGHT (2)</u> George, Frank, Estelle	(35)				
ACT TWO - SCENE W <u>INT. COFFEE SHOP - DAY (3)</u> Jerry, George	(36)				

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ACT TWO - SCENE Y <u>INT. HALLWAY/ INT. JERRY'S * APARTMENT - DAY (3)</u> Jerry, Elaine, George, Kramer	(40)				
ACT TWO - SCENE Z <u>INT. ROSS'S DINING ROOM - NIGHT (3)</u> George, Mr. Ross, Mrs. Ross	(45)				
ACT TWO - SCENE AA <u>EXT. NEW YORK STREET - NIGHT (3)</u> Kramer, (Horse)	(47)				
ACT TWO - SCENE BB <u>INT. BAKERY - NIGHT (3)</u> Jerry, Counter Woman, Mabel	(48)				
ACT TWO - SCENE CC <u>INT. JAZZ CLUB - NIGHT (3)</u> Elaine, John, (Patrons)	(50)				
ACT TWO - SCENE DD <u>EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)</u> George, Mr. Ross, Mrs. Ross, Kramer, (Horse)	(51)				
ACT TWO - SCENE EE <u>EXT. PARAMOUNT STREET - NIGHT (3)</u> Jerry, Mabel	(53)				
ACT TWO - SCENE GG <u>EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)</u> George, Kramer, Mr. Ross, Mrs. Ross, (Horse)	(55)				

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ACT TWO - SCENE HH (57) <u>INT. JAZZ CLUB - NIGHT (3)</u> Elaine, John, Person, (Patrons)				
ACT TWO - SCENE JJ (60) <u>EXT. PARAMOUNT STREET - NIGHT (3)</u> Jerry, Kramer, Mr. Ross, Mrs. Ross, (Horse)				
ACT TWO - SCENE KK (62) <u>INT. JAZZ CLUB - NIGHT (3)</u> Music Guy, Manager, (VIP's, Patrons)				
ACT TWO - SCENE LL (63) <u>EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)</u> Jerry, George, Kramer, Mr. Ross, Mrs. Ross, (Horse)				
ACT TWO - SCENE MM (65) <u>EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)</u> Jerry, George, Kramer				
ACT TWO - SCENE NN (67) <u>INT. APARTMENT LIVING ROOM - NIGHT (3)</u> (Couple)				
ACT TWO - SCENE PP (68) <u>EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)</u> George				
ACT TWO - SCENE RR (69) <u>INT. JAZZ CLUB - NIGHT (3)</u> Elaine, John, Manager, (VIP's, Music Guy, Patrons)				

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ACT TWO - SCENE SS EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3) Jerry, George, Kramer	(70)				
ACT TWO - SCENE TT INT. THE ROSS'S BEDROOM - CONTINUOUS - NIGHT (3) George, Susan, Mr. Ross, Mrs. Ross	(71)				
ACT TWO - SCENE VV INT. JAZZ CLUB - NIGHT (3) Elaine, John, (Manager, Music Guy, VIP's, Patrons)	(72)				

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CAST

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

GUEST CAST

(in order of appearance)

JOHN.....JEFF YAGHER
CLYDE.....*LEONARD LIGHTFOOT
ESTELLE.....ESTELLE HARRIS
FRANK.....JERRY STILLER
DENNIS.....*DON AMENDOLIA
SUSAN.....HEIDI SWEDBERG
MR. ROSS.....WARREN FROST
MRS. ROSS.....GRACE ZABRISKIE
SUPERVISOR.....
COUNTER WOMAN.....*KATHRYN KATES
MABEL.....
PERSON.....
MUSIC GUY.....
MANAGER.....

(Elaine, John, (Patrons))

ACT ONE

SCENE A

INT. JAZZ CLUB - NIGHT (1)

JOHN GERMAINE IS PLAYING ON STAGE.

ELAINE (V.O.)

I can't believe I'm going out with
this guy. Wow, he's so cool.

Maybe he'll write a song about me.

That would be amazing. "And now
number one on the charts..."

"Elaine." (SINGING) "Oh Elaine.

I love you so much. You are so
beautiful, so, so beautiful. Not
to mention your personality, which
is so, so interesting. If you
want, you can quit your job and
never work again."

JOHN GERMAINE FINISHES SONG. EVERYONE APPLAUDS. A FEW
BEATS LATER, ELAINE SNAPS OUT OF HER REVERIE AND APPLAUDS
TOO.

CUT TO:

(Jerry, Elaine, Kramer)

ACT ONE

SCENE B

INT. JERRY'S APARTMENT - DAY (2)

ELAINE

You've got to come see him Jerry,
he's terrific.

ELAINE PRETENDS TO DO A HOT JAZZ RIFF WITH SOUND EFFECTS AND
BODY ENGLISH.

JERRY

That's very good. That's really
very good. Maybe he'll write a
song about you.

ELAINE

Oh yeah, right. Like that matters.

JERRY

So I take it he's spongeworthy.

ELAINE

Oh yeah.

JERRY

So it's pretty good, huh?

ELAINE

Why do you say that?

JERRY

Well, he's a musician. They're supposed to be very uninhibited and free.

ELAINE

Actually he's not that way at all.

JERRY

Oh no?

ELAINE

In fact - ah.

JERRY

Come on. Come on. You're among friends.

ELAINE

Well actually...he doesn't really like to do everything.

JERRY

You mean?

ELAINE

Yeah.

JERRY

Hm.

ELAINE

Surprising huh?

JERRY

Yeah, it is kind of surprising.
Does it bother you?

ELAINE

No, it doesn't bother me. It would
be nice. I'm not going to lie to
you and say it wouldn't be nice.

JERRY

Sure, why not? You're there. So,
have you talked about it? *

ELAINE

Yeah, we've talked about it.

JERRY

But you said he's just coming out
of a pretty serious relationship.
Maybe he's still, you know,
healing.

ELAINE

No, I don't think so.

JERRY

Ah.

KRAMER ENTERS.

KRAMER

Jerry, I need you to come
downstairs, help me get my stuff
out of the car.

JERRY

What stuff?

KRAMER

I just came back from the Price
Club. I'm loaded up, buddy boy.

JERRY

Alright, alright.

ELAINE

I'm a girl. I'll wait here.

JERRY

Alright.

JERRY GRABS HIS KEYS.

JERRY (CONT'D)

(TO KRAMER) The Price Club?

KRAMER

Bulk, Jerry. The future is bulk.

AS JERRY AND KRAMER EXIT:

CUT TO:

(Jerry, Kramer, Clyde)

ACT ONE

SCENE C

EXT. NEW YORK STREET - DAY (2)

KRAMER'S CAR IS OVERFLOWING WITH PRICE CLUB STUFF.

JERRY

What are you out of your mind? *

Look at this. What did you buy
here?

KRAMER

Jerry, this car is a cornucopia of
value. *

JERRY

You'll never be able to finish all
this stuff.

KRAMER

Of course I will. These are all
staples.

JERRY

(REMOVING ITEM FROM CAR) A four
pound can of black olives? That's
a staple?

KRAMER

Lindsay olives, Jerry. This is top shelf stuff!

JERRY

(TAKING ITEMS OUT OF CAR) The forty-eight pack of Eggo waffles. A gallon of barbeque sauce. Ten pounds of cocktail meatballs?

KRAMER

\$17.50. Can't beat that.

JERRY

Look at this can of tuna!

JERRY HOLDS UP A GIANT CAN.

KRAMER

Starkist, Jerry. Most tuna don't make their cut.

JERRY

Kramer, these sizes are for a troop ship, not one person. *

KRAMER

Are you kidding? I'll go through all this stuff, no problem.

A GUY WALKS BY.

KRAMER (CONT'D)

Hey, Clyde. *

CLYDE

Hey, Kramer! What's happening
dude? *

KRAMER

This is Jerry. *

JERRY

Hello. *

KRAMER

Gigging?

CLYDE

Oh yeah. In fact, Friday night we
got a lot of industry coming in.
We're trying to get a recording
deal.

KRAMER

Recording deal?! (TO JERRY) *

Clyde plays with John Germaine.

JERRY

John Germaine. That's amazing. I
was just talking about him upstairs
with Elaine.

CLYDE

Oh yeah?

JERRY

Yeah. My friend Elaine is going
out with him. They're pretty hot
and heavy.

CLYDE

Hot and heavy? *

KRAMER

Hey Clyde. How 'bout taking up a
load?

CLYDE

(LEAVING, WITH EASY EXCUSE) Sorry,
Kramer. Got to watch the hands.
My hands are my life.

CUT TO:

(George, Frank, Estelle)

ACT ONE

SCENE D

INT. COSTANZA LIVING ROOM - DAY (2)

ESTELLE ENTERS WEARING A DRESS.

ESTELLE

Georgie, can you zip me up?

GEORGE DOES SO WITH A PAINED LOOK ON HIS FACE.

GEORGE

Yeah, yeah, one second.

ESTELLE

Come on!

GEORGE

Alright, let's not get into a panic mode here. Let's not make a big deal about this, or we'll never get through this day.

ESTELLE

Well, I'm meeting your in-laws. I think I should look nice.

GEORGE

"My in-laws." Oh my God.

FRANK ENTERS.

FRANK

So, what do you think? Your old man can look pretty good when he wants to.

ESTELLE

I don't like that tie.

FRANK

What's the matter with the tie?
I've hardly worn it.

ESTELLE

It's too thin. They wear big ties now.

FRANK

How do you know what kind of ties they wear?

ESTELLE

You go into an office building on Seventh Avenue and you tell me if there's anyone wearing a thin tie like that! Go ahead!

FRANK

Oh get the hell out of here,
Seventh Avenue.

ESTELLE

George, should he wear a tie like that?

GEORGE

I think he should wear any tie he wants.

ESTELLE

You always have to agree with him. He's always right and I'm always wrong. Why don't you ever stick up for me?

GEORGE

Alright, alright. Let's just get out of here and get this thing over with.

FRANK

We've got to stop off and pick up a marble rye from Schnitzer's.

ESTELLE

It's out of our way. Why can't we pick up something from Lord's right over here?

AS THEY EXIT:

*

(Jerry, Elaine)

ACT ONE

SCENE E

INT. JERRY'S APARTMENT - DAY (2)

JERRY ENTERS.

ELAINE

You're done already?

JERRY

Yeah, I did enough. He's got a ton of stuff down there. Hey, you wouldn't believe who I ran into, this guy Clyde. He's in your friend John Germaine's band there.

ELAINE

Sure, Clyde. He plays bass. A mean bass. So what did he have to say?

JERRY

Nothing, I told him you two were pretty hot and heavy.

ELAINE

"Hot and heavy"? You said "hot and heavy"?

JERRY

Yeah. *

ELAINE

What did you say that for?

JERRY

What?

ELAINE

What if he tells John? Then John's going to think that I think we're hot n' heavy. I don't want him thinking I'm hot and heavy if he's not hot and heavy.

JERRY

Oh.

ELAINE

I'm trying to get a squirrel to come over to me, I don't want to make any big sudden movements. It could scare him off.

JERRY

Well, Clyde might not tell him.

ELAINE

How do you know?

JERRY

Maybe I should've helped Kramer
with those packages.

CUT TO:

(Kramer, Dennis)

ACT ONE

SCENE G

EXT. HALLWAY - DAY (2)

KRAMER WITH MORE BIG PACKAGES. HE STUMBLES, FALLS.

DENNIS (O.S.)

Hey, let me give you a hand.

KRAMER

Hey Dennis.

DENNIS

Hey Kramer. I wonder if you can do me a favor. I'm taking the family to Disneyland next week, can you pick up my mail?

KRAMER

Sure.

DENNIS

In fact, you know what, how would you like to drive my hansom cab for the week?

KRAMER

Are you kidding me?

DENNIS

It'll just be sitting there. You
can really clean up - five hundred
bucks a day. I'll split it with
you.

KRAMER

What do I know about driving a
hansom cab?

DENNIS

There's nothing to know. The horse
practically goes by itself. And my
horse Rusty is the greatest. He
won't let you down.

KRAMER

Giddyup!

CUT TO:

(George, Susan, Frank,
Estelle, Mr. Ross,
Mrs. Ross)

ACT ONE

SCENE H

INT. THE ROSS'S DINING ROOM - DAY (2)

GEORGE, SUSAN, THE COSTANZAS AND THE ROSSES EATING AT A
NICELY SET TABLE.

GEORGE

This is delicious, Mrs. Ross.

MR. ROSS

Why are you complimenting her? She
didn't make it. Rowena did.

FRANK

What is this anyway?

MRS. ROSS

It's cornish game hen.

FRANK

What is that? Like a little
chicken?

GEORGE

No, it's not a little chicken.
It's a game bird.

FRANK

A game bird? What do you mean,
they hunt it?

MR. ROSS

Yes.

FRANK

How hard can it be to kill this
thing?

MRS. ROSS ROLLS HER EYES AND POURS HERSELF SOME MORE WINE.

ESTELLE

I couldn't help but notice you've
got quite a library in there.

MRS. ROSS

If I had a dime for every book he's
actually read, I'd be broke.

SUSAN

More wine anyone? How do you like
the Merlot?

ESTELLE

Merlot? I never heard of it. Did
they just invent it?

MRS. ROSS

Oh brother.

GEORGE

She's heard of Merlot.

FRANK

Let me understand, you got the hen,
the chicken, and the rooster. The
rooster goes with the chicken. So
who's having sex with the hen?

GEORGE

We'll talk about it later, Dad.

FRANK

But do you see my point here? You
only hear of a hen, a rooster, and
a chicken. Something's missing.

MRS. ROSS

Yeah, something's missing alright. *

MR. ROSS

(ANNOYED) They're all chickens.
The rooster has sex with all of
them.

FRANK

That's perverse. *

GEORGE

So has anybody seen Firestorm?

MR. ROSS

Firestorm, that was a hell of a
picture. How about when they
landed the helicopter on the top of
that car.

FRANK

Hey, hey, hey, come on. I haven't
seen it yet.

MR. ROSS

It doesn't have anything to do with
the plot.

FRANK

Still, still you like to go in
fresh.

GEORGE

Oh, mother of God.

CUT TO:

(Kramer, Supervisor,
(Horse))

ACT ONE

SCENE J

EXT. CENTRAL PARK - DAY (2)

KRAMER IS NEXT TO A HANSOM CAB, RECEIVING INSTRUCTIONS FROM
THE SUPERVISOR - A VERY NEW YORK TYPE OF GUY.

SUPERVISOR

This is your cab. And this is your
horse, Rusty.

KRAMER

How's it going, Rusty? Hey big
fella. Looks a little on the thin
side for this kind of work.

KRAMER STARTS SCRATCHING AND PETTING HIM.

KRAMER (CONT'D)

Who's a good boy? Hey you like
this. You like this. Yeah.
You're a good horsey. Kiss, kiss,
kiss. (TO SUPERVISOR) What is he,
five, six hands? Looks like he's
got a little appaloosa in him.

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23.
(J)

SUPERVISOR

Actually, I don't think he does.

KRAMER

Well, you never know. Those
appaloosas get around.

CUT TO:

(Kramer, (Tourists,
Horse))

ACT ONE

SCENE K

EXT. CENTRAL PARK - DAY (2)

KRAMER IN HANSOM CAB, SQUIRING AROUND JAPANESE TOURISTS.

KRAMER

(TO TOURISTS) This, of course, is
Central Park. It was designed in
1850 by Joe Pepitone. It was built
during the Civil War so the
Northern Army could practice
fighting on grass. *

ANGLE ON: JAPANESE TOURISTS NODDING. *

CUT TO:

(Elaine, John,
(Jazz Act, Patrons))

ACT ONE

SCENE 1

INT. JAZZ CLUB - NIGHT (2)

ELAINE AND JOHN GERMAINE WATCHING ANOTHER JAZZ ACT. HOLDING
HANDS ON THE TABLE.

ELAINE

So um, did you talk to Clyde
today? *

JOHN

Yeah, we talked. Man, this guy's
got chops. *

ELAINE

(LIKE SHE KNOWS WHAT SHE'S TALKING
ABOUT) God, yeah! Super chops.
So um, what did he have to say? *

JOHN

Who? *

ELAINE

Clyde. *

JOHN

Nothing. *

ELAINE (V.O.)

"Nothing." That's very terse.
That's not a good sign. Too terse.

ELAINE

So he didn't say anything? *

JOHN

(SHUSHING HER) I'm sorry, Elaine.
I want to hear this cat blow.

ELAINE (V.O.)

Terse again. And curt. He's
terse and curt. Clyde must've told
him. *

JOHN BREAKS THE HAND HOLD TO TAKE A DRINK AND DOESN'T RETURN
IT.

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

Oh my God. He broke it. He broke
the hand hold. He did not put the
hand back down. It's gone... I'm
dead. Stupid Jerry.

CUT TO:

(George, Frank, Estelle)

ACT ONE

SCENE M

INT. FRANK CONSTANZA'S CAR - NIGHT (2)

GEORGE AND HIS PARENTS. HAVING LEFT SUSAN'S.

GEORGE

Thank God that's over with.

ESTELLE

The mother seems to hit the sauce
pretty hard. I didn't like that.

FRANK

And who doesn't serve cake after a
meal? What kind of people are
these? Would it have killed them
to put out a pound cake? Something?

GEORGE

Oh so what? So you didn't have
pound cake. Big deal.

ESTELLE

It is a big deal. You're supposed to serve cake after a meal. I'm sorry. It's impolite.

FRANK

It's not impolite. It's stupid. That's what it is. They've got to be stupid to do something like that.

ESTELLE

Your father's right. We're sitting there like idiots drinking coffee without a piece of cake.

GEORGE LOOKS DOWN IN THE FRONT SEAT BETWEEN FRANK AND ESTELLE.

GEORGE

What is that? The marble rye?

CUT TO:

(Susan, Mr. Ross,
Mrs. Ross)

ACT ONE

SCENE N

INT. THE ROSS'S DINING ROOM - NIGHT (2)

THE COSTANZAS HAVE LEFT. THEY ARE CLEANING UP, PUTTING
THINGS AWAY, ETC.

SUSAN

So what did you think?

MR. ROSS

Doesn't matter what I think. Let's
just see if they kick in for the
flowers and the hooch come wedding
day.

MRS. ROSS

Don't hold your breath. Oh dear.
I forgot to put out that bread they
brought.

CUT TO:

(George, Frank, Estelle)

ACT ONE

SCENE P

INT. FRANK COSTANZA'S CAR - NIGHT (2)

ESTELLE

Oh, how do you like that. We
forgot to bring it in. *

FRANK

No, I brought it in. They never
put it out.

CUT TO:

(Susan, Mr. Ross,
Mrs. Ross)

ACT ONE

SCENE R

INT. THE ROSS'S DINING ROOM - NIGHT (2)

SUSAN

Oh, well. We can always freeze it.

MRS. ROSS

Where is it?

SUSAN

I don't see it. Where did you put
it?

MRS. ROSS

Right over there.

SUSAN

Well, it's gone.

CUT TO:

(George, Frank, Estelle)

ACT ONE

SCENE 5

INT. FRANK COSTANZA'S CAR - NIGHT (2)

GEORGE

You stole the bread?

FRANK

What do you mean stole? It's my
bread. They didn't eat it. Why
should I leave it there?

GEORGE

Because we brought it for them.

FRANK

Well, apparently it wasn't good
enough for them to serve.

CUT TO:

(Susan, Mr. Ross,
Mrs. Ross)

ACT ONE

SCENE T

INT. THE ROSS'S DINING ROOM - NIGHT (2)

MRS. ROSS

Is it possible they took it back?

SUSAN

No. Who brings a bread and takes
it back?

MR. ROSS

Those people. That's who. I think
they're sick.

CUT TO:

(George, Frank, Estelle)

ACT ONE

SCENE V

INT. FRANK COSTANZA'S CAR - NIGHT (2)

ESTELLE

The nerve. You don't poo-poo a
marble rye from Schnitzer's.
People take buses to get that rye.

GEORGE

Maybe they forgot.

FRANK

(VERY AGITATED NOW) They didn't
forget. It was deliberate.
Deliberate, I tell you!

FADE OUT:

END OF ACT ONE

(Jerry, George)

ACT TWO

SCENE W

INT. COFFEE SHOP - DAY (3)

JERRY

He stole back the rye?

GEORGE

Yeah.

JERRY

Why?

GEORGE

Why? Why? Because he's off his
rocker, that's why.

JERRY

So do the Ross's know?

GEORGE

I don't know. Susan asked me if
they took it. I said, "That's
impossible." And she said, "Well,
then where's the rye?"

(MORE)

GEORGE (CONT'D)

I said, "I'm sure it's there. Look around." But they're very suspicious.

JERRY

Sure. Why wouldn't they be? Rye breads don't just disappear.

GEORGE

Now because of this stupid rye bread, I have to keep them all separated for the rest of my life.

JERRY

Bad situation.

GEORGE

...I'll tell you what I'd like to do. I'd like to replace that rye.

JERRY

What do you mean replace it?

GEORGE

You know, get another rye, go over there and slip it in the kitchen somewhere. They'll go, "Oh, here it is."

JERRY

Alright. So, it's all taken care of. What's so hard about that?

GEORGE

What so hard? First of all, how am I going to get it in there? I can't come walking in with it. I'd have to get the Ross's out of the apartment.

JERRY

Alright, alright, don't panic, let's think about this. Getting the Ross's out of the apartment. That can't be so hard... Wait a second, wait a second. You know, Kramer's been driving that hansom cab.

GEORGE

Yeah, so?

JERRY

Kramer could take them around for a little while.

GEORGE

Hold it, it's their anniversary Friday night. I could send them on a hansom cab ride. You think they would like that?

JERRY

Are you kidding? People love it. *
There's something about that klip
klop, klop, klop. They're nuts for
it.

GEORGE

So I send them on the ride, by the
time they come back the bread's
there.

JERRY

What about Susan?

GEORGE

Who? *

JERRY

Susan. *

GEORGE

She's working late. We weren't
going to have dinner with them 'til
eight, I'll just set the ride up
for seven.

JERRY

Beautiful.

GEORGE

You think Kramer'll do it?

CUT TO:

(Jerry, Elaine, George,
Kramer)

ACT TWO

SCENE Y

INT. HALLWAY / INT. JERRY'S APARTMENT - DAY (3) *

KRAMER, EATING GIANT CAN OF BEEF-A-RONI.

KRAMER

Of course I'll do it. I'll be
happy to. And all I do is show up
at seven?

GEORGE

Yeah, and just take them around for
about a half hour.

JERRY

What the hell are you eating there?

KRAMER

Beef-a-roni. I got fifty cans. *

You want some?

JERRY

No, no thanks. *

KRAMER

I think I bought too much at that
Price Club. I don't have room for
all of it.

GEORGE

Wait a minute. Hold it. How am I
going to get the rye in the
apartment?

JERRY

Put it in your shirt.

GEORGE

Did you ever see a Schnitzer's rye?
It's huge.

JERRY

I'll tell you what. I'll bring it
over. I'll buy the rye, I'll show
up at five after seven, right after
they leave.

GEORGE

Oh this is all locking in! It's
all locking in!

ELAINE ENTERS.

ELAINE

Hey, is that your horse outside?

KRAMER

Oh, that's Rusty.

GEORGE

He's outside? Come on. Let's
see.

KRAMER

Come on.

GEORGE

Lainey, want to see the horsey?

THEY EXIT. SHE SLAMS DOOR.

ELAINE

Well, you really did me in. The
first guy I like in a really long
time. We were getting along,
everything was great. Alright, so
he didn't do "everything." I was
able to live with that. We were
fine. And then you have to come
along with your "hot and heavy" and
now I just have that feeling that
it's all going right into the
sewer. God, I hate this feeling, I
hate it.

JERRY

So, you think Clyde told him?

ELAINE

Probably.

ELAINE

Well, it was pretty obvious from
the way he was acting. And he
released a hand hold. *

JERRY

A hand hold's got to end sometime.

ELAINE

It was a premature release. And
he never put it back. *

JERRY

Was your hand available?

ELAINE

Yes. It was just sitting on the
table waiting to be grabbed. Do
you know what this feels like to
have no control over a
relationship? You're just totally
powerless, and feel sick to your
stomach all the time? Do you know
what that's like? *

JERRY

No. I've read articles and I must
say it doesn't sound very pleasant.

ELAINE

One of these days, something
terrible is going to happen to you.
It has to.

JERRY

Why don't you just go over there
and ask him if he even heard the
"hot and heavy" thing. *

ELAINE

I can't, he's got this big showcase
for record producers at his late
show tonight. I don't want to
upset him. Ah what the hell, I'll
upset him.

SHE EXITS.

CUT TO:

(George, Mr. Ross,
Mrs. Ross)

ACT TWO

SCENE 2

INT. THE ROSS'S DINING ROOM - NIGHT (3)

GEORGE AND ROSS'S.

MR. ROSS

Well George, I've got to tell you
this is a very nice gesture. We
really appreciate it.

GEORGE

Please, it's your anniversary.
It's the least I can do. I just
want you to go out and have a
wonderful time. (LOOKS AT WATCH)
Should we go downstairs?

MR. ROSS

Well we've still got about twenty
minutes. You seem a little nervous
George, anything wrong?

GEORGE

No, no. Nothing wrong.
Everything's fine. You know,
weekends just make me a little
nervous. Maybe I could have a
glass of water.

MRS. ROSS

We've got water. I don't think we
have any bread. But we've got
water.

CUT TO:

(Kramer, (Horse))

ACT TWO

SCENE AA

EXT. NEW YORK STREET - NIGHT (3)

KRAMER FEEDING HORSE.

KRAMER

Here you go big fella. That's
Beef-a-roni. (SINGS BEEF-A-RONI
SONG) "We're having Beef-a-roni,
it's made with macaroni.
Beef-a-roni's fun to eat,
Beef-a-roni's really neat. Hooray
for Beef-a-roni." And there's
plenty more where that came from.

CUT TO:

(Jerry, Counter Woman,
Mabel)

ACT TWO

SCENE BB

INT. BAKERY - NIGHT (3)

JERRY WAITING ON LINE.

COUNTER WOMAN

Number fifty-three.

JERRY LOOKS AT WATCH.

MABEL

Fifty-three. I'd like a marble
rye.

COUNTER WOMAN

You're lucky, it's our last one.

JERRY

Wait a second. That's your last
marble rye?

COUNTER WOMAN

That's right.

JERRY

There's none left?

COUNTER WOMAN

That's what I said.

JERRY

(TO OLD WOMAN) Excuse me, I know this is going to sound crazy, but I have to have that marble rye. It's a long story, but a person's whole future depends on it.

MABEL

Well, I'm sorry. Then you should've got here earlier.

JERRY

Yes well, be that as it may. But if you could find it within yourself to give it up.

MABEL

You're not getting this rye.

JERRY

Alright, I'll tell you what I'll do. I'll pay you double for it.

MABEL

You're in my way.

CUT TO:

(Elaine, John, (Patrons))

ACT TWO

SCENE CC

INT. JAZZ CLUB - NIGHT (3)

JOHN GERMAINE IS ON STAGE. ELAINE OPENS DOORS IN BACK.

JOHN

And now I'd like to play something.

It's actually my latest so it's

nice and fresh. It's called

"Hot n' Heavy."

HE STARTS TO PLAY. ELAINE SINKS.

CUT TO:

(George, Mr. Ross,
Mrs. Ross, Kramer,
(Horse))

ACT TWO

SCENE DD

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)

MR. ROSS

Nice night for a hansom cab ride,
eh George?

MRS. ROSS

You know George, I don't think you
realize how nice this is for us.
We haven't done anything romantic
like this in years.

THEY KISS.

GEORGE (V.O.)

Oh my God it's 7:01. What have I
done? My whole plan is depending
on Kramer. Have I learned nothing?
How could I have made such a stupid
mistake? He'll never show up.

SFX: KLIP, KLOP.

ANGLE ON: KRAMER COMING DOWN THE STREET

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52.
(DD)

GEORGE (CONT'D)

(LIGHTS UP) And there he is.

Right on time, as usual.

CUT TO:

(Jerry, Mabel)

ACT TWO

SCENE EE

EXT. PARAMOUNT STREET - NIGHT (3)

JERRY

Alright, I'll tell you what. I'll give you fifty dollars. You can't turn down fifty dollars for a six dollar rye. Come on, be reasonable.

MABEL

No? Watch me.

SHE WALKS OFF. JERRY PONDERES FOR A MOMENT, THEN RUNS AFTER HER.

JERRY

Give me that rye.

MABEL

Stop it. Let go.

JERRY

I want that rye, lady.

MABEL

Help, someone help!

JERRY

Shut up you old bag.

HE GRABS IT AND RUNS.

MABEL

Thief! Thief, stop him! He's got
my rye!

CUT TO:

(George, Kramer, Mr. Ross,
Mrs. Ross, (Horse))

ACT TWO

SCENE GG

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)

KRAMER STEPS DOWN, DOFFS HIS HAT.

KRAMER

Mr. Ross, Mrs. Ross, my name is
Cosmo. I will be your driver this
evening. And if I may say, it's an
absolutely stunning evening at
that. We have blankets for your
comfort. I also have hot chocolate
if the mood should strike you.

MRS. ROSS

Ooh, hot chocolate, my favorite.

KRAMER

So if we're all set to go, why
don't you climb in and let me show
you a taste of old New York, as it
once was.

THEY'RE IN. KRAMER TURNS BACK TO THEM.

KRAMER (CONT'D)

Oh, and happy anniversary. (WINKS)

On Rusty!

THEY WAVE TO GEORGE. HE WAVES.

CUT TO:

(Elaine, John, Person,
(Patrons))

ACT TWO

SCENE HH

INT. JAZZ CLUB - NIGHT (3)

LAST FEW PEOPLE LEAVING. ELAINE AND JOHN AT TABLE.

ELAINE

I'm sorry to just show up
unexpectedly. I know you've got
your big showcase coming up later.
I know how important it is. I know
how hard you've worked for this
night. But I just had to tell you
I never told Jerry "hot and heavy."
He just said that on his own. I
told him we were just getting to
know each other and that's all. I
didn't think we were hot and heavy.
I mean who's hot and who's heavy?

JOHN

Elaine, Elaine, hold it. I'm kind
of disappointed.

ELAINE

Disappointed?

JOHN

Yes, I was excited when Clyde told
me that.

ELAINE

You were?

JOHN

Absolutely.

ELAINE

Oh wow. I can't believe this.
I've been so paranoid the past few
days.

JOHN

So that's what was bothering you.
I was wondering.

*

ELAINE

Oh phew. I'm so relieved.

PERSON

Hey great set.

JOHN

Thanks man. (TAKES HER HAND) You
know, I've still got a couple of
hours to kill before the next show.
My place is only a few blocks from
here.

*

ELAINE

Oh well, really?

JOHN

Sure. And you know what, I've
been thinking about adding a new
number to my, you know...
repertoire.

*

*

ELAINE

Oh?

THEY EXIT.

CUT TO:

(Jerry, Kramer, Mr. Ross,
Mrs. Ross, (Horse))

ACT TWO

SCENE JJ

EXT. PARAMOUNT STREET - NIGHT (3)

JERRY WALKING WITH RYE, WHISTLING.

ANGLE ON: ROSS'S IN KRAMER'S CAB. THEY'RE SNUGGLED UP
ENJOYING THE RIDE. THEY BEGIN TO SMELL SOMETHING.

MRS. ROSS

What is that?

MR. ROSS

I think it's the horse.

MRS. ROSS

Oh my God.

KRAMER

(NOTICING IT TOO) How's
everything? You need anything?

MRS. ROSS

(TO MR. ROSS) This is really
intolerable.

MR. ROSS

Hey, excuse me. What do you feed
this animal?

KRAMER

Oh, you know, hay and oats. That's
what they like.

MRS. ROSS

I can't take this.

MR. ROSS

Neither can I.

MRS. ROSS

Get me out of this thing.

MR. ROSS

(TO KRAMER) Hey, turn this thing
around. We've had it. We can't
breathe back here. And hurry it
up.

KRAMER

Rusty.

CUT TO:

(Music Guy, Manager,
(VIP's, Patrons))

ACT TWO

SCENE KK

INT. JAZZ CLUB - NIGHT (3)

MUSIC INDUSTRY VIP'S.

MUSIC GUY

What's going on? Where is he?

MANAGER

I'm sure he'll be here soon. Let
me get you another drink.

MUSIC GUY

I'll give him another ten minutes.
I'm not going to stay here all
night.

CUT TO:

(Jerry, George, Kramer,
Mr. Ross, Mrs. Ross,
(Horse))

ACT TWO

SCENE LL

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)

GEORGE SEES JERRY, WAVES, THEN HEARS KRAMER'S CAB PULLING
UP. HE WAVES JERRY OFF.

GEORGE

What happened? Why are you back so
soon?

MR. ROSS

Ask Rusty.

KRAMER

I'm terribly sorry Mr. Ross. One
never knows how the
gastro-intestinal workings of the
equine are going to function.

MRS. ROSS

Thanks for nothing. Come on
George. Let's go upstairs.

GEORGE

(TO KRAMER, LOUD WHISPER) What the
hell happened?!

KRAMER

The horse is gassy. It must've
been the Beef-a-roni.

GEORGE

Beef-a-roni? You fed the horse
Beef-a-roni? *

KRAMER

I over-bought.

MR. ROSS

(HOLDING DOOR) George.

GEORGE LOOKS AT JERRY, SHRUGS, AND GOES IN.

CUT TO:

(Jerry, George, Kramer)

ACT TWO

SCENE MM

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)

JERRY AND KRAMER.

JERRY

How much did you give him?

KRAMER

Just a can. He really liked it
though.

WINDOW OPENS, GEORGE STICKS HEAD OUT.

GEORGE

Jerry! Over here. Come here.

JERRY

Yeah. What do you want me to do
with this?

GEORGE

I can't come out, they're by the
door. Throw it up.

JERRY

Really?

GEORGE

Yes, yes, there's no other way.

JERRY THROWS IT. GEORGE MISSES. GEORGE ALMOST FALLS OUT OF
THE WINDOW.

JERRY

Be careful.

GEORGE

Higher.

JERRY

I'm trying. Oh man. Hey Kramer,
you've got to get this horse out of
here. He's killing me.

KRAMER

I don't want to go back on there.

GEORGE

Come on, come on.

THEY MISS AGAIN.

CUT TO:

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67.
(NN)

((Couple))

ACT TWO

SCENE NN

INT. APARTMENT LIVING ROOM - NIGHT (3)

COUPLE SITTING, READING, AS RYE GOES PAST WINDOW SEVERAL
TIMES.

CUT TO:

SEINFELD
"The Rye"

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68.
(PP)

(George)

ACT TWO

SCENE PP

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)
IN WINDOW.

GEORGE

Wait, I got an idea.

CUT TO:

(Elaine, John, Manager,
(VIP's, Music Guy,
Patrons))

ACT TWO

SCENE RR

INT. JAZZ CLUB - NIGHT (3)

JOHN AND ELAINE COME IN.

ELAINE

John, don't be silly. You were
very good. You just don't need to
do it that long. Good luck, honey.

MANAGER STEPS ON STAGE.

MANAGER

Alright he's here. Ladies and
gentlemen, let's have a nice
welcome for John Germaine.

CUT TO:

(Jerry, George, Kramer)

ACT TWO

SCENE SS

EXT. THE ROSS'S BUILDING (PARAMOUNT STREET) - NIGHT (3)

GEORGE LOWERING FISHING LINE FROM A ROD AND REEL. JERRY GETS THE HOOK.

GEORGE

Come on, come on.

JERRY

Just give me one second. I never baited a hook with a rye before. Your hook's too small. This is for a muffin.

GEORGE

Are you sure it's a marble rye?

JERRY

Yes, yes, it's marble. I almost killed an old woman to get it. Alright. Take it away.

GEORGE REELS IT IN.

CUT TO:

SEINFELD
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71.
(TT)

(George, Susan, Mr. Ross,
Mrs. Ross)

ACT TWO

SCENE TT

INT. THE ROSS'S BEDROOM - NIGHT (3)

GEORGE TURNS WITH BREAD ON THE END OF ROD AND REEL TO SEE
THE ROSS'S, MR. & MRS. AND SUSAN, STANDING IN THE DOORWAY
LOOKING AT HIM.

CUT TO:

(Elaine, John, (Manager,
Music Guy, VIP's,
Patrons))

ACT TWO

SCENE VV

INT. JAZZ CLUB - NIGHT (3)

APPLAUSE STOPS. JOHN STARTS TO PLAY BUT CAN'T GET ANY SOUND
TO COME OUT OF HIS HORN. HE KEEPS TRYING.

FREEZE FRAME:

END OF ACT TWO