

SEINFELD

"The Soup Nazi"

#04-0706

Written by

Spike Feresten

Directed by

Andy Ackerman

TABLE DRAFT  
September 28, 1995

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9/28/95

SEINFELD  
"The Soup Nazi"  
#04-0706

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

**THURSDAY, SEPTEMBER 28**

**STAGE 9**

PRODUCTION MEETING	12:00 PM -	1:00 PM
TABLE READING	1:00 PM -	2:00 PM
REHEARSE	2:00 PM -	6:00 PM

**FRIDAY, SEPTEMBER 29**

**STAGE 9**

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

**MONDAY, OCTOBER 2**

**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, OCTOBER 3**

**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

9/28/95

SEINFELD

"The Soup Nazi"

#04-0706

CAST

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

GUEST CAST

(in order of appearance)

SHEILA.....  
FURNITURE GUY.....  
SOUP NAZI.....LARRY THOMAS  
BANIA.....  
SUPER.....  
BOB.....YUL VASQUEZ  
RAY.....JOHN PARAGON  
CUSTOMER #1.....  
CUSTOMER #2.....  
CUSTOMER #3.....  
SUSAN.....HEIDI SWEDBERG  
CUSTOMER #4.....  
CUSTOMER #5.....  
CUSTOMER #6.....  
NEWMAN.....WAYNE KNIGHT  
CUSTOMER #7.....

SEINFELD

"The Soup Nazi"

Production No.: 04-0706

Director: Andy Ackerman

<u>ACT ONE - SCENE A</u> <u>INT. JERRY'S APARTMENT -</u> <u>DAY (1)</u> Jerry, George, Elaine, Sheila	(1)				
<u>ACT ONE - SCENE B</u> <u>EXT. NEW YORK STREET -</u> <u>DAY (1)</u> Jerry, George, Elaine, Furniture Guy	(6)				
<u>ACT ONE - SCENE C</u> <u>INT. SOUP NAZI'S STAND -</u> <u>DAY (1)</u> Jerry, George, Soup Nazi, Bania, (Customers)	(9)				
<u>ACT ONE - SCENE D</u> <u>EXT. ELAINE'S BUILDING -</u> <u>DAY (1)</u> Elaine, Furniture Guy, Super	(13)				
<u>ACT ONE - SCENE E</u> <u>INT. JERRY'S APARTMENT -</u> <u>DAY (1)</u> Jerry, George, Sheila	(15)				
<u>ACT ONE - SCENE G</u> <u>EXT. ELAINE'S BUILDING -</u> <u>DAY (1)</u> Elaine, Kramer	(19)				
<u>ACT ONE - SCENE H</u> <u>INT. SOUP NAZI'S STAND -</u> <u>DAY (1)</u> George, Elaine, Soup Nazi, (Customers)	(21)				
<u>ACT ONE - SCENE J</u> <u>EXT. ELAINE'S BUILDING -</u> <u>DAY (1)</u> Kramer, Bob, Ray	(25)				

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ACT ONE - SCENE K <u>INT. SOUP NAZI'S STAND -</u> <u>DAY (1)</u> George, Elaine, (Soup Nazi, Customers).	(27)				
ACT ONE - SCENE L <u>EXT. ELAINE'S BUILDING -</u> <u>DAY (1)</u> Elaine, Kramer	(29)				
ACT ONE - SCENE M <u>INT. SOUP NAZI'S STAND -</u> <u>DAY (1)</u> Jerry, Sheila, Soup Nazi, (Customers)	(31)				
ACT TWO - SCENE N <u>INT. JERRY'S APARTMENT -</u> <u>DAY (2)</u> Jerry George, Elaine, Kramer	(33)				
ACT ONE - SCENE P <u>INT. SOUP NAZI'S STAND -</u> <u>DAY (2)</u> Kramer, Soup Nazi, Customer #1, Customer #2, Customer #3	(40)				
ACT TWO - SCENE R <u>INT. COFFEE SHOP - DAY (2)</u> Jerry, George, Sheila, Susan	(43)				
ACT TWO - SCENE S <u>INT. ELAINE'S APARTMENT -</u> <u>DAY (2)</u> Elaine, Kramer	(47)				
ACT TWO - SCENE T <u>INT. COFFEE SHOP - DAY (2)</u> George, Susan	(49)				

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ACT TWO - SCENE V INT. SOUP NAZI'S STAND - DAY (2) Elaine, Soup Nazi, Customer #4, Customer #5	(51)				
ACT TWO - SCENE W EXT. NEW YORK STREET - DAY (3) Jerry, Kramer, Bob, Ray	(53)				
ACT TWO - SCENE Y INT. ELAINE'S APARTMENT - DAY (3) Jerry, Elaine	(56)				
ACT TWO - SCENE Z EXT. NEW YORK STREET - DAY (3) Jerry, George, Susan	(59)				
ACT TWO - SCENE AA INT. SOUP NAZI'S STAND - DAY (3) Elaine, Soup Nazi, Customer #6	(62)				
ACT TWO - SCENE BB EXT. NEW YORK STREET - DAY (3) Jerry, Newman	(64)				
SHOW CLOSE - SCENE CC INT. SOUP NAZI'S STAND - DAY (4) Jerry, Kramer, Customer #7	(66)				

2a

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1.  
(A)

(Jerry, George, Elaine,  
Sheila)

ACT ONE

SCENE A

INT. JERRY'S APARTMENT - DAY (1)

JERRY, JERRY'S GIRLFRIEND (SHEILA) AND GEORGE. GEORGE FLIPS THROUGH THE MOVIE SECTION OF THE NEWSPAPER.

GEORGE

Can you believe it? It's only playing in two theaters. 62nd & 3rd or Times Square. Your choice: trek or drek.

JERRY

62nd is further. But let's do Times Square. I'll take pestilence over a long commute any day.

SHEILA

Or we could take the subway and get it all. (JERRY LAUGHS) I say Times Square too.

JERRY

Do you have time to go to the soup place?

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2.  
(A)

SHEILA

No. I'll just meet you back here  
for the movie.

JERRY

Okay.

SHEILA

Isn't it funny how we're always  
agreeing?

SHEILA AND JERRY MOMENTARILY GET LOST IN EACH OTHERS EYES.  
GEORGE IS ANNOYED.

GEORGE

Remember the last time we went to a  
movie in Times Square. I looked in  
the suggestion box. There were  
three suggestions and they all said  
the same thing - Do something about  
the rats.

SHEILA

Rats?

JERRY

They're just pigeons without wings.  
(SHEILA LAUGHS) ...and beaks for  
that matter.

SHEILA

(BABY TALK) You're so funny.



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3.  
(A)

JERRY

(ALSO BABY TALK) It's important  
you think so.

GEORGE GROWS MORE FRUSTRATED. JERRY AND SHEILA ARE  
OBLIVIOUS.

GEORGE

Hey, what about Susan? She's not  
going to want to go to Times  
Square. (THEY'RE NOT LISTENING)  
Hey.

SHEILA

(TO JERRY) I like you. I like my  
sweetie.

JERRY

And I like my sweetie.

ELAINE ENTERS. THEY AD-LIB "HELLOS."

ELAINE

Are we ready to go? I'm starving.  
I forgot to eat this morning.

JERRY

You know, I believe no one forgets  
to eat. They're just pretending to  
forget to eat so it looks like food  
isn't important to them. When in  
actuality it's all they think  
about.

(MORE)

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4.  
(A)

JERRY (cont'd)

Little cheeseburgers dancing in  
their heads. A bunch of French fry  
creatures playing brass  
instruments.

ELAINE

That's what I want. Cheeseburger  
and french fries.

JERRY

No, no we have to go to this soup  
place.

ELAINE

What soup place?

JERRY

There's a soup stand. Kramer's  
been going there for years. I  
finally went the other day and I  
tell you this: you will be  
stunned.

ELAINE

Stunned by soup?

JERRY

You can't eat it standing up - your  
knees buckle.

ELAINE

Alright. I like soup.

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5.  
(A)

JERRY

There's only one caveat. The guy is very tempermental. Particularly about the ordering procedure. He's secretly referred to as The Soup Nazi.

ELAINE

Well, what happens if you don't order right?

JERRY

He yells and you don't get soup.

ELAINE

What?

JERRY

All you gotta do is follow the ordering procedure and you'll be fine.

GEORGE

Yeah, let's go over that again.

JERRY

Alright.

CUT TO:

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6.  
(B)

(Jerry, George, Elaine,  
Furniture Guy)

ACT ONE

SCENE B

EXT. NEW YORK STREET - DAY (1)

JERRY, GEORGE & ELAINE WALKING.

JERRY

The most important thing to  
remember is the line must keep  
moving.

GEORGE

So you hold out your money, speak  
your soup in a loud, clear voice,  
step to the left and receive..  
Simple.

JERRY

The main thing is not to embellish  
on your order. Any extraneous  
comments are met with severe  
reprisal. And no questions.

ELAINE

Oh boy, I'm really shaking.

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7.  
(B)

JERRY

Elaine.

ELAINE

Alright, Jerry. That's enough  
about The Soup Nazi.

ELAINE STOPS TO LOOK AT AN ARMOIRE BEING SOLD ON THE  
SIDEWALK.

ELAINE (CONT'D)

Oh wow. This is cool. Isn't this  
cool?

GEORGE

The coolest. I wonder who it  
belonged to this morning.

JERRY

What's so cool about a dresser?

ELAINE

This isn't a dresser, it's an  
antique armoire. (OFF THEIR  
PUZZLED LOOKS) You know, an  
armoire. Arm-moire. It's  
French--Armoire.

JERRY

Now I understand.

ELAINE

(TO GUY) How much?

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8.  
(B)

FURNITURE GUY

I was asking two-fifty, but you've  
got a nice face. Two even.

ELAINE

(TO JERRY & GEORGE) Two hundred.  
I'd be stupid not to buy this.

JERRY

He did give you the "nice face"  
discount.

GEORGE

Which you will never get again if I  
don't get some soup.

ELAINE

I'm sorry. You guys go ahead. (TO  
FURNITURE GUY) You deliver right?

FURNITURE GUY

If I have to.

CUT TO:

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9.  
(C)

(Jerry, George, Soup Nazi  
Bania, (Customers))

ACT ONE

SCENE C

INT. SOUP NAZI'S STAND - DAY (1)

JERRY AND GEORGE STEP TO THE END OF THE LINE. OTHERS FALL  
IN BEHIND THEM.

GEORGE

The line is huge.

JERRY

That's why he can afford to be so  
selective. It's a privilege to eat  
this stuff.

GEORGE

Hey, isn't that that Bania guy?

JERRY

(SPOTTING HIM) Oh no, it is. Be  
still. Think invisible.

BANIA SPOTS JERRY.

GEORGE

Too late. He's picked up the  
scent.

JERRY

Don't let him cut. Bania is the type of guy who could derail the soup train for all of us.

BANIA

Hey, Jerry, I didn't know you liked soup.

JERRY

Hard to believe...

BANIA

This guy has the best soup in the city. You know what they call him? The Soup Nazi.

JERRY

Alright, look Bania, I'm not letting you cut in line.

BANIA

Why not?

JERRY

Because if he sees it, we'll never be able to get soup again.

BANIA

He won't know.

JERRY

Bania, if you don't leave in two seconds, I'm going to tell him.



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11.  
(C)

BANIA

Okay, okay.

BANIA GOES TO THE END OF THE LINE. GEORGE IS NEXT. JERRY WATCHES INTENTLY. THE SOUP NAZI GRUNTS. GEORGE HOLDS OUT HIS MONEY.

GEORGE

Medium-turkey-chili.

LIKE A PRO, GEORGE SLIDES TO THE LEFT AND RECEIVES HIS ORDER.

JERRY

(TO HIMSELF) Nice form for a  
rookie.

GEORGE LOOKS IN THE BAG. SOMETHING IS WRONG. HE GOES BACK TO THE SOUP COUNTER.

JERRY

George.

GEORGE

Excuse me, I think you forgot my  
bread.

SOUP NAZI

(THICK MIDDLE EASTERN ACCENT) Bread  
two dollars extra.

GEORGE

Two dollars? I thought it was  
free. Everyone in front of me got  
free bread.

SOUP NAZI

Three dollars!

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12.  
(C)

GEORGE

Are you insane?!

SOUP NAZI

Here is your money! No soup for  
you! Go.

THE SOUP NAZI GRABS BACK THE SOUP. GEORGE, INCREDULOUS,  
LOOKS TO JERRY, WHO HIDES BENEATH HIS NEWSPAPER.

CUT TO:

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13.  
(D)

(Elaine, Furniture Guy,  
Super)

ACT ONE

SCENE D

EXT. ELAINE'S BUILDING - DAY (1)

THE FURNITURE GUY HAS THE ARMOIRE ON A HAND TRUCK. ELAINE  
TALKS WITH HER SUPER.

ELAINE

What do you mean I can't bring it  
in? I live here.

SUPER

It's Sunday. There's no moving on  
Sunday. It's a rule.

ELAINE

But I didn't know. Can't you make  
an exception? I've got a nice  
face.

SUPER

No. Tomorrow morning you can bring  
it in.

ELAINE

But if I leave it out someone will  
take it.

SUPER

C'mon, it must weigh several  
hundred pounds. How are they gonna  
take it without you hearing a truck  
or something?

ELAINE

How am I supposed to differentiate  
between regular truck noise and the  
truck noise stealing my armoire?

(SUPER LEAVES) (TO FURNITURE GUY)

Well, you'll just have to hold it  
for me.

FURNITURE GUY

I'm a guy on the sidewalk. I don't  
have layaway.

ELAINE

But...

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15.  
(E)

(Jerry, George, Sheila)

ACT ONE

SCENE E

INT. JERRY'S APARTMENT - DAY (1)

JERRY AND GEORGE. GEORGE PICKS THROUGH A BOX OF SOURDOUGH  
PRETZELS.

GEORGE

He yelled at me in front of all  
those people.

JERRY

I told you not to go back. You  
wouldn't listen. You're a rookie.  
You don't know what you're doing.  
And this is what happens.

GEORGE

But I thought the bread was free.

JERRY

If he picks up something that he  
doesn't like, he'll charge you for  
the bread.

GEORGE

How can people let him get away  
with this?

JERRY

You tasted my soup.

GEORGE

Yeah...unbelievable. These  
pretzels have no salt. What's the  
point?

JERRY

Yeah, I bought the baldies by  
mistake.

JERRY

(DREAMILY) He has this chicken  
broccoli. Sounds ordinary, but he  
does something to that broccoli.  
Each spoonful satisfies so deeply.

GEORGE

The man is a thug. He should be  
beaten down with a pipe.

JERRY

And the crab bisque. You like  
crab, don't you? Giant hunks of  
crab, swimming in a creamy, buttery  
broth.

GEORGE GRABS HIS COAT.

GEORGE

I've got to go back.

JERRY

I thought you said it wasn't worth  
the denigration.

GEORGE

That was before your little crab  
speech there.

SHEILA ENTERS. THEY AD-LIB "HELLO'S," THEN SHEILA HUGS  
JERRY.

SHEILA

Hi Sweetie.

JERRY

That's me. I'm the sweetest.

SHEILA

Yes you are.

THEY COO SOME MORE. GEORGE SHUFFLES UNEASILY.

GEORGE

I'm going.

JERRY

Okay, so we'll see you and Susan  
later on at the theater? Our big  
double date.

GEORGE

Actually, I'm not feeling up to it.  
I'll talk to you later.

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18.  
(E)

JERRY

Oh. Okay. You're not going to go?

GEORGE

No I don't think so... see ya.

GEORGE EXITS. JERRY AND SHEILA KISS.

SHEILA

Boy he's a weird guy, isn't he?

JERRY

You might say that.

CUT TO:



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19.  
(G)

(Elaine, Kramer)

ACT ONE

SCENE G

EXT. ELAINE'S BUILDING - DAY (1)

ELAINE ON THE SIDEWALK WITH THE ARMOIRE. KRAMER ENTERS  
CARRYING THE SEAT CUSHION FROM JERRY'S SOFA.

KRAMER

Hey, man.

ELAINE

Thank god. Kramer I really  
appreciate this.

KRAMER

What are best buds for.

ELAINE

Right. Just keep the vultures  
away.

KRAMER

I'll rip 'em apart.

ELAINE

Okay, well, if you need anything...

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20.  
(G)

KRAMER

Food. I need food. I forgot to  
eat.

ELAINE

Oh yeah, so did I. Why don't I get  
us some soup from that Soup Nazi.

KRAMER

He's not a Nazi, Elaine. He just  
happens to be a little eccentric.  
Most geniuses are.

ELAINE

I'll be back.

CUT TO:

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21.  
(H)

(George, Elaine,  
Soup Nazi, (Customers))

ACT ONE

SCENE H

INT. SOUP NAZI'S STAND - DAY (1)

ELAINE SPOTS GEORGE IN LINE.

ELAINE

What are you doing here?

GEORGE

I'm obviously trying to get some  
soup. I didn't get it before.

ELAINE

What happened?

GEORGE

I made a mistake.

ELAINE LAUGHS.

GEORGE (CONT'D)

We'll see what happens when you're  
staring down the barrel of his  
cold, steel ladel.

ELAINE

I'm looking forward to it. I thought you were going to the movies with Jerry.

GEORGE

I decided not to go.

ELAINE

How come?

GEORGE

Well, to tell you the truth I can't stand being around those two.

ELAINE

Yeah it is a bit much.

GEORGE

I mean, do they have to do that in front of people? What is that, "How's my sweetie." It's repulsive. I can't hang around with him anymore if she's around. I really can't stand it. It's really driving me crazy.

ELAINE

Why don't you say something?

GEORGE

I'm getting close.

ELAINE

Why would Jerry do that? Doesn't  
he know what a turnoff that is?

GEORGE

I don't know. He's so weird  
sometimes. I still can't figure  
him out. Okay, quiet, I have to  
shift into soup mode.

ELAINE

Have you tasted it?

GEORGE

He's right. I was stunned. (TO  
NAZI) Good afternoon. One medium  
crab bisque to go.

SOUP NAZI GLARES.

GEORGE (CONT'D)

Forget to go.

THE SOUP NAZI HANDS GEORGE HIS ORDER. GEORGE LOOKS INSIDE  
THE BAG.

GEORGE (CONT'D)

Bread. (BACKING AWAY) Beautiful.

SOUP NAZI

You're pushing your luck little  
man.

GEORGE

I'm sorry. Thank you. Thank you.

ELAINE ORDERS.

ELAINE

Hi, medium Jambalaya. (STEPS TO  
THE LEFT) (SCHMOOZY) Hey, you  
know who you look like?

SOUP NAZI

(Grunts)

ELAINE

Has anyone ever told you, you look  
like Al Pacino?

SOUP NAZI

(STOPS POURING SOUP) Huh?

ELAINE

Al Pacino. You know, Dog Day  
Afternoon, Scarface? Scent  
of a Woman? Who-ha! Who-ha!

SOUP NAZI

No soup for you!

ELAINE

Huh?

SOUP NAZI

You heard me, missy. Come back in  
one year.

ELAINE

What?

SOUP NAZI

Next.

CUT TO:

(Kramer, Bob, Ray)

ACT ONE

SCENE J

EXT. ELAINE'S BUILDING - DAY (1)

KRAMER SITTING. TWO MEN LOOKING AT THE ARMOIRE.

RAY

Oh this is fantastic. It's all  
hand made and I love the work  
around the edge. Beautiful design.

BOB

Yes, yes me too.

RAY

It must be fifty years old.

BOB

It's gorgeous. Argh. Get the  
other side. No, pick it up from  
the bottom over there.

KRAMER

Hey, what are you doing?

BOB

What does it look like we're doing.  
We're taking this.

KRAMER

You can't take this. It belongs to  
a friend of mine.

BOB

Look, I've got a gun. I've got a  
knife. I've got weapons on my  
person. Is that what you're  
interested in? Now just back off.

RAY

Bob.

BOB

Just pick up the other end.

KRAMER

Hey, but-

BOB

You got some kind of problem?!  
What is it you're not understanding  
here? We're taking the armoire and  
that's all there is to it.

CUT TO:



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27.  
(K)

(George, Elaine,  
(Soup Nazi, Customers))

ACT ONE

SCENE K

INT. SOUP NAZI'S STAND - DAY (1)

ELAINE

Is he allowed to do this? Don't we  
have laws in this country to  
protect us from people like him?  
It's discrimination. I'm going to  
call the state's attorney's office.  
I really am.

GEORGE

(EATING SOUP) Oh, this is  
fantastic. Oh my God. Elaine  
you've got to taste this.

ELAINE

What are you doing? Don't cut the  
shrimp.

GEORGE

I'm not cutting it.

ELAINE TASTES IT.

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28.  
(K)

ELAINE

I've got to sit down.

CUT TO:

(Elaine, Kramer)

ACT ONE

SCENE 1

EXT. ELAINE'S BUILDING - DAY (1)

ELAINE

What happened? Where's my armoire?

KRAMER

Where's my soup?

ELAINE

Come on, Kramer.

KRAMER

It was stolen. These thieves  
robbed me at gunpoint.

ELAINE

They stole my armoire?

KRAMER

Yes.

ELAINE

I can't believe it.

A BEAT.

KRAMER

You really don't have my soup?

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30.  
(L)

ELAINE

No.

KRAMER

Why not?

ELAINE

Because that stupid Soup Nazi. I  
made a mistake.

KRAMER

I told you to be careful.

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31.  
(M)

(Jerry, Sheila, Soup Nazi  
(Customers))

ACT ONE

SCENE M

INT. SOUP NAZI'S STAND - DAY (1)

JERRY AND SHEILA MAKING OUT IN LINE. SHEILA HAS HER BACK TO THE NAZI.

JERRY

Wait, wait, what are you going to  
get?

SHEILA

I'll decide at the last minute.

JERRY

You're on deck, sister, you'd  
better decide.

SHEILA

Just one more kissy.

THE SOUP NAZI GLARES AT SHEILA. JERRY TRIES DESPERATELY TO PRY HER OFF.

JERRY

Sheila...

SOUP NAZI

Hey!

JERRY

Uh-oh.

SOUP NAZI

(TO SHEILA) What is this you're  
doing in my line? You're kissing  
in my line. Nobody kisses in my  
line.

SHEILA

I kiss anywhere I want to.

SOUP NAZI

You just cost yourself a soup,  
Fraulein.

SHEILA

How dare you?! C'mon, Jerry we're  
leaving. (JERRY LOOKS AWAY)  
Jerry?

JERRY

Do I know you?

FADE OUT.

END OF ACT ONE

(Jerry, George, Elaine,  
Kramer)

ACT TWO

SCENE N

INT. JERRY'S APARTMENT - DAY (2)

ELAINE

But you were joking, right?

JERRY

Well, I mean I did want it.

ELAINE

You know because behind every joke  
there's some truth.

JERRY

Yeah, I suppose.

ELAINE

So essentially, you chose a bowl of  
soup over a woman.

JERRY

It was clam bisque.

ELAINE

Do you realize that George has  
suddenly become much more normal  
than you?

JERRY

Really?

ELAINE

Yes, think about it. He's engaged to be married. And you chose soup over a woman.

JERRY

Have you tasted the soup?

ELAINE

Yeah.

JERRY

Incredible, right?

ELAINE

Yeah, you made the right decision.

JERRY

The way I looked at it is, it would be easier to patch things up with her than with the Soup Nazi.

KRAMER ENTERS.

ELAINE

Oh, there he is.

KRAMER

Elaine, I'm sorry about the armoire.

ELAINE

Me too.



JERRY

Here's what I want to know.  
Usually thieves run away. I know  
they weren't running with this  
armoire. So what were you doing?

KRAMER

I was counting to forty, just like  
they told me.

JERRY

Did they take your money?

KRAMER

No.

JERRY

These are some strange thieves.

KRAMER

They just fell in love with that  
armoire.

SFX: DOOR BUZZER

JERRY

Yeah?

GEORGE (O.C.)

It's George.

JERRY

Come on up. (TO ELAINE) Have you  
noticed that George has been acting  
strange lately?

ELAINE

No, in what way?

JERRY

I don't know. Kind of standoffish.  
Attitude. A lot of attitude. You  
know, like he's better than me or  
something.

ELAINE

I don't think George ever thought  
he was better than anybody.

GEORGE ENTERS.

GEORGE

Hello.

JERRY

Hello.

GEORGE

Were you just talking about me?  
What's going on?

JERRY

Absolutlely not.

GEORGE

Something's going on here.

KRAMER

Alright, I'm going to get some  
soup.

ELAINE

One of these days that guys's going  
to get his.

KRAMER

Elaine, you don't understand. He's  
an artist who happens to work in  
soup. With each spoonful you are  
eating part of his soul.

KRAMER EXITS.

GEORGE

So how was the movie?

JERRY

Oh, didn't go. Sheila and I are  
kind of on the outs.

GEORGE

Oh yeah?

JERRY

Yeah...what are you happy?

GEORGE

Happy? Why should I be happy?

JERRY

I don't know but you look like  
you're happy.

ELAINE STARTS TO SNEAK TOWARD THE DOOR.

GEORGE

Why should I care?

JERRY

Do you think you can fool me?  
Don't insult me. I know when  
you're happy.

GEORGE

Okay, I am happy and I'll tell you  
why. The two of you were making me  
sick.

ELAINE EXITS.

JERRY

Oh, is that so?

GEORGE

Yes, that's right. All the kissing  
and cooing right out in public. It  
was disgusting.

JERRY

Disgusting?

GEORGE

Yeah. They should arrest people  
who do that.

JERRY

Well, now I have all the more  
reason to get back with her.

GEORGE

We had a pact, you know!

JERRY

What?

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39.  
(N)

GEORGE

We shook hands in that coffee shop.

JERRY

Still with the pact?

GEORGE

Yes, you re-negged.

JERRY

All I did was shake your hand.

CUT TO:

SEINFELD  
"The Soup Nazi"

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40.  
(P)

(Kramer, Soup Nazi,  
Customer #1, Customer #2  
Customer #3)

ACT TWO

SCENE P

INT. SOUP NAZI'S STAND - DAY (2)

KRAMER IS EATING HIS SOUP AS THE SOUP NAZI CONTINUES TO SERVE.

KRAMER

And then they just walked away with  
the armoire. Just like that.

CUSTOMER #1

One Cuban black bean, if you  
please.

SOUP NAZI

(THINKING) 'If you please, if you  
please.' Alright. But watch it  
next time.

SOUP NAZI GIVES HIM THE SOUP. CUSTOMER #1 EXITS.

SOUP NAZI (CONT'D)

So, continue.

KRAMER

Well, my friend's awfully disappointed is all. She's very emotional.

CUSTOMER #2

How's the turkey chili today?

SOUP NAZI

Exceptional. Unfortunately you will not have the chance to find out.

CUSTOMER #2

What?

KRAMER

You heard him.

SOUP NAZI

(TO KRAMER) Alright. Now listen to me. You have been a good friend for many years. You are the only one who understands me.

KRAMER

You're a complicated man.

SOUP NAZI

I have an armoire in my apartment. I never use it. If you want to pick it up, you're welcome to it. So take it. It's yours.

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42.  
(P)

KRAMER

How can I possibly thank you? You  
are a great man.

CUSTOMER #3

Gazpacho, por favor.

SOUP NAZI

'Por favor?'

CUSTOMER #3

I am part Spanish.

SOUP NAZI

Unacceptable.

CUT TO:



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43.  
(R)

(Jerry, George, Sheila,  
Susan)

ACT TWO

SCENE R

INT. COFFEE SHOP - DAY (2)

JERRY AND SHEILA ARE THERE.

JERRY

It was stupid.

SHEILA

Well, it was very insulting.

JERRY

No, I know that. But I was really  
sort of half kidding.

SHEILA

You know, behind every joke there  
is some truth.

JERRY

What about that Bavarian Cream Pie  
joke I told you? There's no truth  
to that. Nobody's going to go from  
the United States to Europe just to  
get a piece of Bavarian Cream Pie.  
It's just not true.

SHEILA

Well, maybe you're right.

JERRY

So, am I forgiven?

SHEILA

Well, alright, I guess.

THEY KISS AND START COOING. GEORGE AND SUSAN WALK IN.  
GEORGE TRIES TO GO TO ANOTHER TABLE.

SUSAN

Jerry.

JERRY

Oh, hey. Hello George.

SHEILA

Hello.

JERRY

George, you remember Sheila.

GEORGE

Yes, hello.

SHEILA

Won't you join us?

GEORGE

No, thanks.

SUSAN

Of course.

THEY SIT.

GEORGE

Oh, you sit on the same side in a booth?

JERRY

Yeah, that's right. You got a problem?

GEORGE

It's pretty unusual for two people to sit on one side and leave the other side empty.

JERRY

Well, we're changing the rule.

GEORGE

Good for you.

SUSAN

What are you getting, honey?

NOW GEORGE STARTS TO CUDDLE A LA JERRY.

GEORGE

I don't know, honey. What are you getting? You can get anything you want because I love you so much and I want to make you happy. Okay, sweetie pie?

SUSAN

Oh, that's so sweet, George.

GEORGE

Well, I can be a sweetie weetie.

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46.  
(R)

JERRY

What about you. honey? How about  
some tuna? It's a cute little  
fishy. You want a cute tuna fishy?

GEORGE

(TO SUSAN) Come here.

THEY START MAKING OUT. THEN JERRY AND SHEILA START MAKING  
OUT.

CUT TO:

(Elaine, Kramer)

ACT TWO

SCENE 5

INT. ELAINE'S APARTMENT - DAY (2)

KRAMER AND ELAINE ARE WITH THE NEW ARMOIRE.

ELAINE

I love it. Absolutely love it.

KRAMER

Did the Krame do it, or did the  
Krame do it?

ELAINE

The Krame did it! What did you pay  
for this thing?

KRAMER

How about zero?

ELAINE

Well, whose was it? Where'd you  
get it?

KRAMER

You want to know where I got it?  
I'll tell you where I got it.

(MORE)

KRAMER (cont'd)

I got it from the man who you so disapprovingly refer to as the Soup Nazi.

ELAINE

The Soup Nazi gave it to you? Why?

KRAMER

Because I told him the story of what happened and he wanted me to have it. Because he's a wonderful man, albeit misunderstood.

ELAINE

Well, I had this guy all wrong. I've got to go down there personally and thank him. This is wonderful.

KRAMER

He's a dear.

CUT TO:

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49.  
(T)

(George, Susan)

ACT TWO

SCENE T

INT. COFFEE SHOP - DAY (2)

GEORGE AND SUSAN.

GEORGE

How much tip do you leave on  
eight-fifteen?

SUSAN

Sweetie, I just want you to know I  
was so proud of you today,  
expressing your feelings so freely  
in front of Jerry and all, you just  
made me feel so good. because I  
know you did it for me. And just  
knowing that you're not embarrassed  
by those kind of things is such a  
great step forward for us.

GEORGE

Huh.

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50.  
(T)

SUSAN

Because you love your little Susie,  
don't you?

GEORGE

Oh, yes. I love little Susie.

CUT TO:



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51.  
(V)

(Elaine, Soup Nazi,  
Customer #4, Customer #5)

ACT TWO

SCENE V

INT. SOUP NAZI'S STAND - DAY (2)

ELAINE IS ON LINE. CUSTOMER #1 JUST GOT SOUP.

CUSTOMER #2

How is he today?

CUSTOMER #1

I think he's in a good mood.

ELAINE GETS TO THE FRONT, ADDRESSES SOUP NAZI.

ELAINE

I just want you to know Kramer gave  
me the armoire and it's so  
beautiful I just can't tell you how  
much I appreciate it.

SOUP NAZI

You? He gave the armoire to you?  
That beautiful piece of furniture  
to you? Who does not even know how  
to order a spilt pea?

ELAINE

Excuse me?

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52.  
(V)

SOUP NAZI

If I knew it was you I would never  
have given it to him in the first  
place. I would have taken a  
hatchet and smashed it to pieces!!  
Now get out! Next! Who wants  
soup?! Speak up!

CUT TO:

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53.  
(W)

(Jerry, Kramer, Bob, Ray)

ACT TWO

SCENE W

EXT. NEW YORK STREET - DAY (3)

JERRY AND KRAMER ARE WALKING.

KRAMER

So, where are you going?

JERRY

I'm heading over to Elaine's.

KRAMER

(STOPS IN HIS TRACKS) Hey, those  
are the guys that mugged me for the  
armoire.

JERRY

Those two? Are you sure?

KRAMER

Yes, it's them.

ANGLE ON: THE TWO MEN LOOKING IN A STORE WINDOW, CHATTING  
ANIMATEDLY.

JERRY

Well, let's confront them.

KRAMER

And do what? They might be violent men. Should I call the cops? Maybe I should get the cops.

JERRY

There's no cops around. They're going to leave. Let's go over there.

THEY APPROACH THE TWO MEN.

BOB

See, now, that one is beautiful. Absolutely gorgeous.

RAY

No, not in blue. That does not go at all.

BOB

Do you know what you're talking about? I don't think you know what you're talking about.

KRAMER ENTERS.

KRAMER

Excuse me.

RAY

Are you talking to me?

KRAMER

Ummmm, well.

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55.  
(W)

RAY

I said, are you talking to me?

BOB

Well, maybe he was talking to me.  
Were you talking to him? Because  
you're obviously talking to one of  
us. So what is it? Who? Who were  
you talking to?

JERRY

(BACKING OUT) Well, we were  
actually kind of just talking to  
ourselves. Weren't we?

KRAMER

Yes, we were just-

THEY TURN AND RUN.

CUT TO:

(Jerry, Elaine)

ACT TWO

SCENE Y

INT. ELAINE'S APARTMENT - DAY (3)

JERRY AND ELAINE ARE LOOKING AT THE ARMOIRE.

ELAINE

I have never been so insulted in  
all my life. There really is  
something wrong with this man.  
He's insane. He is a Soup Nazi.

JERRY

Well, he gave you a nice piece of  
furniture.

ELAINE

Well, never again, Jerry. Never  
again.

JERRY STARTS LOOKING AT A PIECE OF PAPER IN ONE OF THE  
DRAWERS.

ELAINE (CONT'D)

What's that?

JERRY

I don't know. 'Three egg yolks. A quarter clove of garlic. Half a cup of tomato puree...'

ELAINE

Let me see that. you know what this is? It's a recipe for soup. (PULLING MORE OUT) There's like thirty different recipes here. These are his recipes.

JERRY

So?

ELAINE

So, his secret's out. You know what this means? Somebody could open up a soup stand right across the street and put this guy right out of business. Someone who's nice to people. Someone who lets people order soup any way they want, which is the American way.

JERRY

Just a second, Elaine. Where do you think you're going?

ELAINE

What do you care?

JERRY

I don't want you causing any  
trouble down at that soup stand. I  
happen to love that soup.

ELAINE

Get out of my way, Jerry.

JERRY

Elaine, let the man make his soup.

THEY STRUGGLE.

ELAINE

I'm going down there and you can't  
stop me.

JERRY

Elaine, please.

ELAINE

I don't want to hurt you, Jerry.

ELAINE FINALLY THROWS JERRY ASIDE.

JERRY

Alright. But when you're eating  
some watery crap from a can, don't  
come crying to me.

CUT TO:



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59.  
(Z)

(Jerry, George, Susan)

ACT TWO

SCENE 2

EXT. NEW YORK STREET - DAY (3)

GEORGE AND SUSAN ARE LOOKING IN THE SAME WINDOW AS THE THIEVES DID EARLIER.

SUSAN

Oh honey, look they have one in  
blue. For my baby bluey. Are you  
my baby bluey?

GEORGE

I'm your baby bluey.

THEY TURN AWAY AND START TO WALK HUGGING CLOSELY, GEORGE  
RELUCTANT, UNCOMFORTABLE.

SUSAN

Oh, yes you are.

JERRY ENTERS.

JERRY

Well, well.

SUSAN

Hi Jerry!

JERRY

Hey, George.

GEORGE GLARES.

SUSAN

I really liked Sheila a lot.

JERRY

Oh, really? Because we're kind of  
not seeing each other anymore.

SUSAN

Oh, that's too bad.

JERRY

Yeah, well, she was very  
affectionate, which I love. You  
know I love that. But mentally, we  
just couldn't make the connection.

GEORGE

Really?

JERRY

Yeah, it's too bad because you've  
got to have the affection, which  
you obviously have. I just think  
it's great that you're so open with  
your affection in public. See we  
had that.

GEORGE

You did.

JERRY

Oh, yes. But the mental  
thing...Alright, see ya.

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61.  
(2)

GEORGE

Yeah. See ya.

CUT TO:

SEINFELD  
"The Soup Nazi"

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62.  
(AA)

(Elaine, Soup Nazi,  
Customer #6)

ACT TWO

SCENE AA

INT. SOUP NAZI'S STAND - DAY (3)

CUSTOMER #1

I'll have one red pepper puree.  
And you don't have to fill it all  
the way.

SOUP NAZI

No soup. Next.

CUSTOMER #1

What was wrong with that?

SOUP NAZI

"You don't have to fill it all the  
way?" I don't think so.

ELAINE IS NEXT.

ELAINE

Hello.

SOUP NAZI

You! You think you can get soup?  
Please you're wasting everyone's  
time.

ELAINE

Well, I don't want soup. I can  
make my own soup. (STARTS READING)  
"Three egg yolks, half clove of  
garlic, half can of tomato  
puree..."

SOUP NAZI

That is my recipe for cream of  
tomato.

ELAINE

That's right. And I got all of  
them. "Cold cucumber. Crab and  
corn chowder. Mulligatawny -"

SOUP NAZI

"Mulligatawny." Where did you get  
this?

ELAINE

You're through, Soup Nazi. Pack it  
up. Next.

CUT TO:

(Jerry, Newman)

ACT TWO

SCENE BB

EXT. NEW YORK STREET - DAY (3)

JERRY IS WALKING ALONG. NEWMAN COMES RUNNING UP.

JERRY

What's the matter?

NEWMAN

Something happened with the Soup  
Nazi!

JERRY

What is it?

NEWMAN

Elaine's down there causing all  
kinds of commotion. Somehow she's  
got his recipes and she said she's  
going to drive him out of business!  
The Soup Nazi says now that his  
recipes are out, he's not going to  
make any more soup. That he's  
leaving the country. No more soup,  
Jerry. No more for any of us.

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65.  
(BB)

JERRY

Where are you going?

NEWMAN

He's giving away what's left. I'm  
going home to get a big pot.

NEWMAN RUNS OFF.

CUT TO.

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66.  
(CC)

(Jerry, Kramer,  
Customer #7)

SHOW CLOSE

SCENE CC

INT. SOUP NAZI'S STAND - DAY (4)

CUSTOMER #1

Goat curry.

CAMERA REVEALS KRAMER BEHIND THE COUNTER.

KRAMER

Goat curry. Coming right up.

There you go.

NEXT IS JERRY.

JERRY

Let me have a lentil. But make  
sure it's got plenty of broth.

KRAMER

Vvvvt. Next.

JERRY

Oh, come on, Kramer.

KRAMER

Hey, you don't order right. You  
don't get soup.



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67.  
(CC)

JERRY

Kramer, it's me.

KRAMER

No cronyism here, pal. Move it  
out. Next.

FADE OUT.

END OF SHOW