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.

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<tr>
<td>Rehearse</td>
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<td>Shoot Show</td>
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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 .................................... LARRY THOMAS
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 ....................................
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<tr>
<th>Scene</th>
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<th>Characters</th>
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<tr>
<td>A</td>
<td>Int. Jerry's Apartment</td>
<td>Day (1)</td>
<td>Jerry, George, Elaine, Sheila</td>
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<tr>
<td>B</td>
<td>Ext. New York Street</td>
<td>Day (1)</td>
<td>Jerry, George, Elaine, Furniture Guy</td>
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<td>C</td>
<td>Int. Soup Nazi's Stand</td>
<td>Day (1)</td>
<td>Jerry, George, Soup Nazi, Bania, (Customers)</td>
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<td>D</td>
<td>Ext. Elaine's Building</td>
<td>Day (1)</td>
<td>Elaine, Furniture Guy, Super</td>
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<td>E</td>
<td>Int. Jerry's Apartment</td>
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<td>F</td>
<td>Ext. Elaine's Building</td>
<td>Day (1)</td>
<td>Elaine, Kramer</td>
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<td>Ext. Elaine's Building</td>
<td>Day (1)</td>
<td>Elaine, Kramer</td>
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<td>H</td>
<td>Int. Soup Nazi's Stand</td>
<td>Day (1)</td>
<td>George, Elaine, Soup Nazi, (Customers)</td>
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<td>I</td>
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<td>INT. SOUP NAZI'S STAND - DAY (2)</td>
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<tr>
<td>Elaine, Soup Nazi, Customer #4, Customer #5</td>
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<td>Jerry, Kramer, Customer #7</td>
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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?
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.
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)
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.
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:
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.
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. Armmoire. It's French--Armoire.

JERRY

Now I understand.

ELAINE

(TO GUY) How much?
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:
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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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!
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:
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...

CUT TO:
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.

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:
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...
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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"The Soup Nazi"
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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 ladle.
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


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:
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

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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"The Soup Nazi"

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.
ELAINE

I've got to sit down.

CUT TO:
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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ELAINE

No.

KRAMER

Why not?

ELAINE

Because that stupid Soup Nazi. I made a mistake.

KRAMER

I told you to be careful.

CUT TO:
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
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
Absolutely not.

GEORGE
Something's going on here.

KRAMER
Alright, I'm going to get some soup.
ELAINE
One of these days that guys is 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?
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.
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.
SEINFELD
"The Soup Nazi"

Table Draft
Sept 28 1995

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:
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.
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:
INT. ELAINE'S APARTMENT - DAY (2)

KRAMER AND ELAINE ARE WITH THE NEW ARMOIRE.

ELAINE
I love it. Absolutely love it.

KRAMER
Did the Kram 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:
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.
SUSAN
Because you love your little Susie, don't you?

GEORGE
Oh, yes. I love little Susie.

CUT TO:
Table Draft
Sept. 28 1995

(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?
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:
ACT TWO

SCENE 8

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 ANIMATELY.

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.

THEM 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
Ummm, well.
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:
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:
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 CLOSEDLY, 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.
GEORGE

Yeah. See ya.

CUT TO:
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:
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.
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.
SEINFELD
"The Soup Nazi"

Table Draft
Sept 28 1995

(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.
JERRY
Kramer, it's me.

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

FADE OUT.

END OF SHOW