

FRIENDS

"The One with the Butt"

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&

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Episode #5

456655

FINAL DRAFT  
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FRIENDS

"The One with the Butt"

FINAL DRAFT 9/12/94

Rachel.....Jennifer Aniston  
Monica.....Courteney Cox  
Phoebe.....Lisa Kudrow  
Joey.....Matt LeBlanc  
Chandler.....Matthew Perry  
Ross.....David Schwimmer  
Aurora.....Sofia Milos  
Estelle.....June Gable  
Director.....

SETS

INT. COFFEE HOUSE  
INT. MONICA AND RACHEL'S APARTMENT  
INT. MONICA AND RACHEL'S HALLWAY  
INT. THEATER  
INT. ESTELLE LEONARD'S OFFICE  
INT. CHANDLER'S APARTMENT  
INT. MOVIE SET  
INT. MONICA'S BEDROOM

FRIENDS

"The One with the Butt"

FINAL DRAFT - 9/12/94  
Short Rundown

1. <u>Scene A, TEASER</u> (1) <u>INT. THEATER - EARLY EVENING</u> (NIGHT 1) (Monica, Rachel, Phoebe, Chandler, Joey, Ross)			
2. <u>ACT I, Scene B</u> (4) <u>INT. THEATER - FOUR HOURS LATER</u> (NIGHT 1) (Monica, Ross, Chandler, Joey Phoebe, Rachel, Aurora)			
3. <u>ACT I, Scene C</u> (11) <u>INT. ESTELLE LEONARD'S OFFICE -</u> <u>THE NEXT DAY</u> (DAY 2) (Joey, Estelle)			
4. <u>ACT I, Scene D</u> (14) <u>INT. COFFEE HOUSE - NEXT DAY -</u> <u>(DAY 3)/</u> <u>FLASHBACK: INT. COFFEE HOUSE -</u> <u>THE NIGHT BEFORE - (NIGHT 2)</u> (Ross, Chandler, Joey, Monica, Phoebe, Aurora)			
5. <u>ACT I, Scene E</u> (24) <u>INT. MONICA AND RACHEL'S</u> <u>HALLWAY/MONICA AND RACHEL'S</u> <u>APARTMENT - LATER THAT NIGHT</u> (NIGHT 3) (Monica, Rachel, Phoebe, Ross, Chandler, Joey)			

<p>6. <u>ACT II, Scene H</u> (33)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>ONE WEEK LATER - MORNING</u>  (DAY 4)  (Monica, Rachel, Chandler, Joey,  Aurora)</p>			
<p>7. <u>ACT II, Scene J</u> (38)  <u>INT. MOVIE SET - LATER THAT DAY</u>  (DAY 4)  (Joey, Director, Voice (O.S.))</p>			
<p>8. <u>ACT II, Scene K</u> (42)  <u>INT. CHANDLER'S APARTMENT -</u>  <u>SAME TIME</u>  (DAY 4)  (Chandler, Aurora)</p>			
<p>9. <u>ACT II, Scene M</u> (46)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>THAT EVENING</u>  (NIGHT 4)  (Phoebe, Monica, Rachel, Joey,  Chandler, Ross)</p>			
<p>10. <u>Scene P, TAG</u> (51)  <u>INT. MONICA'S BEDROOM -</u>  <u>LATE THAT NIGHT</u>  (NIGHT 4)  (Monica)</p>			

SCENE A

TEASER

FADE IN:

INT. THEATER - EARLY EVENING

(Rachel, Monica, Phoebe, Joey, Chandler, Ross)

EVERYONE, EXCEPT JOEY, IS SITTING IN THE THIRD ROW OF A SMALL THEATER. PHOEBE IS EATING GOOBERS. AFTER A MOMENT:

CHANDLER

Can I have one?

PHOEBE GIVES HIM "ONE".

CHANDLER (CONT'D)

Can I have, like, eight?

PHOEBE BEGINS CAREFULLY DOLING OUT "EIGHT".

RACHEL

(LOOKING IN PROGRAM) Look look  
look! There's Joey's name. Isn't  
this exciting?!

CHANDLER

You can always spot someone who's  
never seen one of his plays before.  
Notice: There's no fear. No sense  
of impending doom.

\*

ROSS PULLS A PIECE OF PAPER OUT OF HIS PROGRAM AND  
READS:

ROSS

The role of Man Number Three will  
not be played by Vic Shapiro.  
(THEN) Well, we came on the  
wrong night.

MONICA

I can't believe I forgot to bring a  
magazine.

RACHEL

Who knows? Maybe it'll be good..

PHOEBE

I don't know. The exclamation  
point in the title scares me. It's  
not just "Freud". It's "Freud!"

THE LIGHTS DIM.

ROSS

Shhh. The magic is about to  
happen.

LIGHTS COME UP ON A LEATHER CHAIR AND AN ANALYST'S  
COUCH. JOEY IS, INDEED, FREUD, DOWN TO THE BEARD AND  
THE THICK GERMANIC ACCENT. THERE IS A WOMAN ON THE  
COUCH.

JOEY

(AS FREUD) Vell, Eva. I zink  
ve've done zome exzellent vork  
here...

THE OTHER FRIENDS CRINGE AND EXCHANGE SIDELONG LOOKS.

JOEY (CONT'D)

...and I would have to say, your  
problem is quite clear:

ALL OF A SUDDEN...

SFX: BROADWAY SHOW PIANO VAMP

JOEY SINGS:

JOEY (CONT'D)

ALL YOU WANT IS A DINKLE!/ WHAT YOU  
ENVY'S A SCHVANG!/ A THING THROUGH  
WHICH YOU CAN TINKLE,/ OR PLAY WITH  
OR ZIMPLY LET HANG!

THE FRIENDS STARE AT THE STAGE, DUMBFUNDED. THEIR  
JAWS ARE OPEN. THE COLOR HAS DRAINED FROM THEIR FACES.

FADE OUT.

ACT ONE

SCENE B

FADE IN:

INT. THEATER - FOUR HOURS LATER

(Rachel, Monica, Phoebe, Joey, Chandler, Ross,  
Aurora)

WE PAN ACROSS EACH OF THE GROUP'S STUNNED FACES AS THE  
CAST TAKES ITS CURTAIN CALL. THEY ALL WEAR PERIOD  
COSTUMES, SOME ARE IN STRAITJACKETS. OUR GROUP OF  
FRIENDS LEADS A TENTATIVE APPLAUSE. THE CURTAIN  
CLOSES.

PHOEBE

Wow.

RACHEL

I feel violated.

MONICA

Was I the only one who wanted to  
peel the skin off my body just to  
have something else to do?

CHANDLER

(WHISPERS) Ross. Ten o'clock.

ROSS

(LOOKS AT HIS WATCH) Is it? Feels  
like two.



CHANDLER

No. Ten o'clock.

ROSS

What?

CHANDLER

(GESTURING BROADLY) There is a  
beautiful woman at eight, nine, ten  
o'clock.

ROSS

Oh. (SEEING HER) Ohhhh.

WE SEE THAT SHE IS, INDEED, STUNNING.

CHANDLER

(ENRAPTURED) My god, she's  
perfect. She makes the women I  
dream about look like short, fat,  
bald men.

\*  
\*  
\*

MONICA

She's not with anyone. Go over to  
her.

\*

CHANDLER

Yeah, right. What's my opening  
line going to be: "Excuse  
me... (INARTICULATE GARBLE)  
Bloughough?"

\*  
\*  
\*

RACHEL

Come on. She's a person. You  
can do it.

CHANDLER

Oh, please. Could she be more out  
of my league? (TO ROSS) Back me  
up here.

ROSS

He could never get a woman like  
that in a million years.

CHANDLER

(GENUINELY) Thank you, buddy.

PHOEBE

Ooo ooo! You know how you always  
see, like, some really beautiful  
woman with this really nothing guy?  
You could be that guy.

CHANDLER

(HOPEFULLY) Ya think?

EVERYONE

Absolutely. That could be you. Do  
it.

HE LOOKS TO THE WOMAN. THEN TURNS BACK TO THE GROUP.

CHANDLER

Oh god. I can't believe I'm even considering this. I am suddenly very aware of my tongue. Okay. Here goes.

HE STARTS TOWARD THE WOMAN.

ROSS

Stand back, everyone. Incoming ego shrapnel.

CHANDLER GOES UP TO THE WOMAN.

CHANDLER

Um... um... Hello. Um... next word. Hi. I'm... not sure what I'm going to say now. Chandler! That's it. And by that, I mean... my name. Chandler. Hello.

AURORA

You said that.

CHANDLER

Right. But what I didn't say was what I was about to say which is... (VERY QUICKLY) would you like to go out with me sometime? Thank you. Good night.

HE STARTS TO GO.

AURORA

Uh, Chandler?

CHANDLER STOPS, SURPRISED. MEANWHILE, JOEY ENTERS  
FROM BACKSTAGE. HE GOES OVER TO THE OTHERS.

EVERYONE

Hey! It's Joey! You were in a  
play! I didn't know you could  
dance.

JOEY

So, what'd you think?

AWKWARD SILENCE. THEN:

EVERYONE

Hey! You were in a play! I didn't  
know you could dance.

JOEY

Oh, come on. It wasn't that bad.  
I was the lead. And it was better  
than that thing I did with the  
trolls. At least you got to see my  
head.

EVERYONE

That's true. We saw your head.

JOEY

And hey, how 'bout that German  
accent?

RACHEL

Yep. All your "w's" were "v's".

CHANDLER RETURNS TO THE GROUP, EXUBERANT.

CHANDLER

She said yes! She said yes! (TO  
JOEY) Awful play, man. (TO GROUP)  
It was amazing! (RAPTUROUS) Her  
name's Aurora. She's Italian. She  
calls me Chand-lehr. Chand-lehr.  
Doesn't it sound better that  
way? (THEN) Oh, Joey, the usher  
asked me to give you this.

HE HANDS JOEY A BUSINESS CARD.

RACHEL

What is it?

JOEY

(READING THE CARD) It says  
"Estelle Leonard Talent Agency".  
An agency left me its card! Maybe  
they want to sign me. \*

CHANDLER \*

(SKEPTICAL) Based on this? (OFF  
JOEY'S HURT LOOK) Yes! Based on  
this play!

JOEY \*

(TURNS CARD OVER) And look.  
There's a note on the back: "Loved  
your work. Call me A SAP."

(MORE)

JOEY (CONT'D) \*

(IMPRESSED) "Call me A SAP". \*

She was obviously very moved.

ROSS

And probably you should call her  
fairly quickly.

JOEY

Well, yeah! As soon as possible.

DISSOLVE TO:

SCENE C

INT. ESTELLE LEONARD'S OFFICE - THE NEXT DAY  
(Joey, Estelle)

THE OFFICE IS DINGY AND RUNDOWN. THERE ARE MANY 8 x 10 GLOSSIES OF UNKNOWNNS ALL OVER THE WALLS A LA BROADWAY DANNY ROSE. AN OLDER WOMAN SITS BEHIND A DESK, SMOKING. JOEY ENTERS.

JOEY

(TENTATIVELY) Hi, I'm here to see Estelle Leonard.

ESTELLE

Just a moment, let me see if she's in. (BEAT) Hello!

JOEY

You're Estelle Leonard?

ESTELLE

I know, you weren't expecting someone so fantastically beautiful. Sit, darling. Sit.

JOEY SITS DOWN IN FRONT OF HER DESK.

JOEY

Ms. Leonard, I can't tell you how excited I am just to be here.

ESTELLE

Why not?

JOEY

(THROWN) I... I meant I...

ESTELLE

You don't mind if I eat while we  
talk, do you?

JOEY SHAKES HIS HEAD. SHE UNWRAPS A BIG DELI SANDWICH  
AND STARTS EATING. SOMEHOW, SHE CONTINUES TO SMOKE.

ESTELLE (CONT'D)

So, lovelump. Did you see  
"Sleepless in Seattle"?

JOEY

Yeah, wow... do you represent those  
actors?

ESTELLE

No, but you know how they're happy  
at the end of the movie? That's  
gonna be you and me.

JOEY

(UTTER SHOCK) You mean you wanna  
sign me? Oh, Ms. Leonard, thank  
you. I --

JOEY LEANS FORWARD AND WITH A GESTICULATING HAND KNOCKS  
OVER HER PENCIL HOLDER. AS HE REACHES TO SAVE IT HE  
KNOCKS OVER HER ICED TEA. HE DESPERATELY ATTEMPTS TO  
CLEAN IT UP.



JOEY (CONT'D)

Oh god, I'm so sorry...

ESTELLE

No, no, don't make a fuss... Don't  
stop cleaning, but don't make a  
fuss.

CUT TO:

SCENE D

INT. COFFEE HOUSE - THE NEXT DAY

D-1

(Monica, Phoebe, Ross, Chandler, Joey, Aurora)

ROSS, JOEY, PHOEBE AND MONICA ARE ALL STARING AT A BOOK OF STEREOGRAMS. ROSS IS ANNOYED.

ROSS

I don't see it. I don't see it.

JOEY

Try to look past the book.

MONICA

You have to unfocus your eyes.

ROSS

Who's focusing? There's nothing to focus on!

PHOEBE

(SEEING IT) Oh, wait! It's the Statue of Liberty!

ROSS

(GETTING UPSET) Where?! Where is there a Statue of Liberty?

PHOEBE

(LAUGHING) It's right there. I can't not see it now.

ROSS GLARES AT HER. CHANDLER ENTERS. HE IS IN HIGH SPIRITS.

ROSS

Chandler, do you see anything here?

CHANDLER \*

Yeah... looks like a boat.

ROSS \*

A boat?

CHANDLER \*

Yeah, crossing in front of the  
Statue of Liberty.

ROSS GROANS. THE OTHERS ALL SEE IT. \*

EVERYONE \*

Oh yeah. Look at that. It's like  
I could touch it.

CHANDLER

I can't believe I have been here  
seven seconds now and no one has  
asked me about my date. \*

MONICA

How was your date?

CHANDLER

Don't you people have lives?  
(THEN, DELIRIOUSLY HAPPY) It was  
unbelievable.

(MORE)

CHANDLER (CONT'D)

This woman, she's -- I've never met anyone like her. She's had the most amazing life...

DISSOLVE TO:

INT. COFFEE HOUSE - FLASHBACK - THE NIGHT BEFORE D2-F

CHANDLER IS SITTING WITH AURORA. THEY ARE DEEP IN CONVERSATION. CHANDLER IS ENTHRALLED.

CHANDLER (V.O.)

She was in the Israeli army. She raced in the Iditarod. And she pronounces Kenya "Keen-ya". How do you not love a woman like that?

WE HEAR THEIR CONVERSATION:

AURORA

...Luckily, none of the bullets hit the engine block. So, we made it to the border. But just barely, and -- I have been going on about myself all night. Tell me one of your stories.

CHANDLER

Well... Um, once I got on the subway... (CLEARS THROAT) it was at night... and I rode it all the way to Brooklyn.

SHE LAUGHS.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D3

CHANDLER

We talked till, like, two. It was  
this... perfect evening. (THEN)  
More or less...

DISSOLVE TO:

INT. COFFEE HOUSE - FLASHBACK - THE NIGHT BEFORE D4-F

IT IS NOW MUCH LATER. THEY ARE THE LAST PATRONS IN THE  
COFFEE HOUSE. CHAIRS ARE UPENDED ON TABLES. THE  
COUNTER PERSON IS MOPPING UP.

AURORA

... So all of a sudden, we realize  
we're in Yemen --

CHANDLER

Wait. "We" is...?

AURORA

Um... "we" would be me and... Rick.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D-5

JOEY

Who's Rick?

CUT BACK TO:

INT. COFFEE HOUSE - FLASHBACK - THE NIGHT BEFORE D6-F

CHANDLER

Who's Rick?

AURORA

My... husband.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D7

EVERYONE

(THAT HURTS) Oooh...

CUT BACK TO:

INT. COFFEE HOUSE - FLASHBACK - THE NIGHT BEFORE D8-F

CHANDLER

Oh... You're divorced?

AURORA

No.

CHANDLER

I'm sorry, you're widowed...  
hopefully?

AURORA

No, I'm still married.

CHANDLER

Okay. Well... don't you think your  
husband might have a problem with  
you being here with me, sliding  
your foot so far up my pants leg  
you can count the change in my  
pocket?

AURORA

We have a... somewhat untraditional arrangement. I imagine he'd be all right with you because he's all right with Ethan.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D-9

MONICA

Ethan?

CUT BACK TO:

INT. COFFEE HOUSE - FLASHBACK-THE NIGHT BEFORE D10-F

CHANDLER

There's an Ethan? Who's Ethan?

AURORA

Ethan is my... boyfriend.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D-11

EVERYONE

What??

CUT BACK TO:

INT. COFFEE HOUSE - FLASHBACK-THE NIGHT BEFORE D12-F

CHANDLER

All right. So, explain something to me here.

(MORE)

CHANDLER (CONT'D)

What kind of relationship are you  
imagining for us if you already  
have a husband and a boyfriend?

AURORA

I suppose mainly sexual.

CHANDLER

Huh.

CUT BACK TO:

INT. COFFEE HOUSE - THE PRESENT

D13

MONICA

Sorry it didn't work out.

CHANDLER

What not work out? I'm seeing her  
again on Thursday. Didn't you  
listen to the story?

MONICA

Didn't you listen to the story?  
This is twisted. How can you get  
involved with this woman?

CHANDLER

Okay okay. I had some trouble with  
it at first, too. But the way I  
see it, I get all the good stuff.

(MORE)



CHANDLER (CONT'D)

You know, the fun, and the talking,  
and the sex. And none of the  
responsibility. This is every  
guy's fantasy.

PHOEBE

Yuck! That is not true. Ross, is  
that your fantasy?

ROSS

Of course not. (THEN) Yeah, yeah  
it is.

JOEY

I couldn't do it.

MONICA

Good for you, Joey.

JOEY

When I'm with a woman, I need to  
know that I'm going out with more  
people than she is.

PHOEBE

I once went out with a guy who had  
just gotten divorced. And it was  
really hard, 'cause his kids ended  
up liking me better than him.

MONICA

Phoebe. What does that have to do with Chandler's thing?

PHOEBE

Oh. Nothing. I didn't have anything on that topic, so I went another way.

ROSS

You know... Monogamy can be a very tricky concept. Anthropologically speaking...

THEY ALL IMMEDIATELY FEIGN SLEEP AND BEGIN TO SNORE.

ROSS (CONT'D)

(INDIGNANT) Fine. Fine. Now you'll never know.

JOEY

Oh, no. Please. Tell us the anthropological fact.

EVERYONE

Come on. What is it? Tell us.

ROSS

All right. Richard Leakey once wrote --

IMMEDIATELY THEY'RE OUT AGAIN.

ROSS (CONT'D)

That's it! Never! Never again!

CUT TO:

SCENE E

INT. MONICA AND RACHEL'S HALLWAY - LATER THAT NIGHT  
(Rachel, Monica, Phoebe, Ross, Chandler, Joey)

ROSS, MONICA, CHANDLER AND PHOEBE ARE COMING BACK FROM THE COFFEE HOUSE. THEY HEAD TOWARD MONICA'S DOOR. ROSS IS STILL OBSESSED WITH THE BOOK OF STEREOGRAMS.

PHOEBE

Relax your eyes. You have to try  
to not see it.

ROSS

I'll go you one better. I'll  
actually not see it. I hate this  
book! What use is this in life??

HE BANGS IT AGAINST THE WALL.

PHOEBE

Hey hey! That's a book! \*

RESET TO:

INT. MONICA AND RACHEL'S APARTMENT - CONTINUOUS

RACHEL IS PUTTING THE FINISHING TOUCHES ON THE NEWLY-CLEANED APARTMENT. THE DOOR STARTS TO OPEN.

RACHEL

Wait wait wait wait wait!

SHE QUICKLY THROWS A RAG INTO THE KITCHEN AND ADJUSTS A PILLOW.

RACHEL (CONT'D)

Okay, you can come in.

THE GROUP ENTERS.

RACHEL (CONT'D)

Ta-da!

CHANDLER

Are we greeting each other this way now? 'Cause I like it.

RACHEL

I cleaned! Look. I did the windows. I did the floors. I even used all the vacuum attachments. Except the stubby round one with the bristles. What's that one for?

ROSS

Nobody knows. And we're not supposed to ask.

RACHEL

So what do you think?

EVERYONE

It looks great. Terrific. Nice work.

MONICA THEN NOTICES THE GREEN OTTOMAN IS NO LONGER IN ITS USUAL SPOT.

MONICA

(WITH A FROZEN SMILE) Oh. You moved the green ottoman. How did that happen?

RACHEL

I don't know. I thought it looked better here. Plus, it's an extra seat around the table. \*

MONICA

It's interesting. But just for fun, let's see what it looked like in the old spot. You know, to compare. (PUSHING IT BACK) Huh. This works, too. Let's try it here for a while.

PHOEBE

(LAUGHING, TO RACHEL) I can't believe you tried to move the green ottoman.

CHANDLER

I just thank god you didn't fan out the magazines.

MONICA

Would you guys stop? I'm not that bad.

PHOEBE

(WITH A LAUGH) Sure you are.

Hey, I lived with you. You can  
be a little (A LA PSYCHO)

"Reeee! Reeee! Reee!"

ROSS

You should have seen her as a kid.  
Her doll house was like an IKEA  
showroom.

MONICA

This is so unfair. Okay, so I'm  
organized, I'm responsible, but...  
I can be a kook.

ROSS

All right, you madcap gal, try to  
imagine this: The phone bill  
arrives. You don't pay it right  
away.

MONICA

Why not?

ROSS

Because you're a kook. Instead,  
you wait until they send you a  
notice.

MONICA

(INTENSELY UNCOMFORTABLE) I -- I  
could do that.

RACHEL

Okay. You let me go grocery  
shopping.

MONICA

(QUICKLY) No problem.

RACHEL

I'm not done.

MONICA

Oh.

RACHEL

I buy laundry detergent. But it's  
not the one with the easy-pour  
spout.

MONICA

Why would you do that?! (PULLING  
BACK) ...one might wonder. But I  
would be fine with that.

CHANDLER

Somebody has left a glass on the  
coffee table. No coaster. It's a  
cold drink. It's a hot day.

(MORE)



CHANDLER (CONT'D)

Little beads of condensation are  
inching ever closer to the surface  
of the wood --

MONICA

Stop! (REALIZING) Oh my god. \*

It's true. Who am I? \*

ROSS \*

(GENTLY) You're Mom. \*

MONICA GASPS. \*

PHOEBE \*

(A LA PSYCHO) Reece! Reece!

Reece!

JOEY RUSHES IN. HE IS TALKING ON THE PORTABLE PHONE.  
HE GESTURES FOR EVERYONE TO BE QUIET. HE EXCITEDLY  
POINTS TO THE PHONE AS HE TALKS:

JOEY

Uh huh? Uh huh? Uh huh? Oh god.

Oh god. Okay. I'll be there.

(HANGING UP) That was my agent.

I just got off the phone with my

agent. I love saying that. My

agent... has got me a part... in

the new Al Pacino movie! \*

\*

EVERYONE

Oh my god! That's awesome! Kick  
ass!

MONICA

What's the part?

JOEY

Can you believe it? Al Pacino.

This guy's why I became an

actor. (A LA AND JUSTICE FOR

ALL) I'm out of order??

You're out of order! This whole

court is out of order!!

\*

\*

PHOEBE

Seriously, what's the part?

JOEY

(A LA GODFATHER III) Just when I

thought I was out... they pull me

back in!

ROSS

Joey, what part are you going to  
play?

JOEY

Uh... (MUMBLES) I'm his butt

double.

RACHEL

You're his budubble?

JOEY

(LOUDLY) I'm his butt double,  
okay? I play Pacino's butt. He  
goes into the shower, and then I'm  
his butt.

MONICA

(TRYING NOT TO LAUGH) Oh my god.

JOEY

Hey, come on. It's a real movie.  
And Al Pacino's in it. And that's  
big.

RACHEL

(TRYING NOT TO LAUGH) No. You're  
right. You're right. This is  
great.

CHANDLER

Absolutely. You deserve this. I  
mean that. After all your  
struggling, it's great you're  
finally able to crack your way into  
show business.

EVERYBODY SNICKERS.

JOEY

Okay, fine. Make jokes. I don't  
care. This is a big break for me.

\*

ROSS

No. You're right. It is. (THEN,  
CRACKING UP) So, are you going to  
invite us to the big opening?

\*

\*

\*

ON EVERYONE'S LAUGH...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE H

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - MORNING - ONE WEEK  
LATER

(Monica, Rachel, Chandler, Joey, Aurora)

THE APARTMENT IS EMPTY.

SFX: KNOCK AT THE DOOR

AFTER A MOMENT, A VERY SLEEPY MONICA ENTERS FROM HER  
BEDROOM. SHE SHUFFLES OVER TO ANSWER THE DOOR. IT'S  
JOEY.

JOEY

Hi. I need some moisturizer.

MONICA

For what?

JOEY

What do you think? Today's the big  
day. Also, do you have tweezers?

I think I have a rogue hair.

MONICA

Go in my bathroom. Use anything  
you want. Just don't ever tell me  
what you did in there. I'm going  
back to bed.

JOEY EXITS INTO MONICA'S BATHROOM. MONICA STARTS FOR HER BEDROOM, BUT BEFORE SHE CAN GET THERE:

SFX: KNOCK AT THE DOOR

MONICA WHIMPERS. CHANDLER JUST COMES IN. HE IS WEARING A ROBE. HE HOLDS THE CORDLESS PHONE.

CHANDLER

Where's Joey? His mom's on the phone.

MONICA

He's in the bathroom. (AS HE STARTS TOWARD IT) I don't know if you want to go in there.

CHANDLER

(JUST AS HE'S ABOUT TO ENTER) Give me a break, we're roommates.

HE EXITS INTO BATHROOM. CHANDLER WALKS OUT, COVERING HIS EYES. \*

CHANDLER (CONT'D)

Aaaagghh! My eyes! My eyes! \*

MONICA \*

I warned you.

RACHEL ENTERS FROM HER BEDROOM, OBVIOUSLY JUST AWAKENED. \*

RACHEL \*

Who's here being loud?

CHANDLER

Listen. Can I borrow a couple  
things? Aurora slept over and I'm  
making breakfast for her.

DURING THE FOLLOWING, CHANDLER GATHERS BREAKFAST  
STUFF.

RACHEL

Oooh. You got a whole night.

CHANDLER

Yeah, but I've only got twenty  
minutes left before "Ethan", so...

MONICA

Ah. What's this? A little  
resentment?

CHANDLER

Nope. No resentment here. Believe  
me, it is worth it. She's  
incredible. You know how in a  
relationship, there are those key  
moments that you remember forever?  
Well every single second is like  
that with her. And I've just used  
up thirty-five of them talking to  
you.

HE HAS GATHERED UP A FRYING PAN, BUTTER, EGGS, MILK  
AND PANCAKE MIX.

CHANDLER (CONT'D)

(TO MONICA) Uh, could you give me  
a hand with the door?

MONICA

The old Monica would remind you to  
use a plastic scrubber on that  
teflon pan, but I'm not going to.

RESET TO:

INT. THE HALLWAY - CONTINUOUS

AS CHANDLER STARTS OUT THE DOOR, HE FINDS AURORA COMING  
OUT OF HIS APARTMENT.

CHANDLER

Where are you going? I thought I  
had twenty minutes.

AURORA

I'm sorry. I have to stop at the  
post office.

CHANDLER

Can't that come out of Ethan's  
time?

AURORA

Don't worry. I will see you  
tomorrow.

CHANDLER

I thought I had you tonight.

AURORA

No. Rick is tonight. It's Monday.



CHANDLER

\*

Oh. Right.

AURORA

\*

Are you okay?

CHANDLER

\*

I'm okay. I'm more than okay. I'm  
what scientists now call  
"super-okay".

SHE GIVES HIM A KISS. A GOOD KISS.

\*

AURORA

\*

I will talk to Rick and see what I  
can do.

SHE LEAVES. FRUSTRATED, HE BANGS HIS HEAD AGAINST THE  
DOOR.

\*

MONICA (O.S.)

Is that my pan?

DISSOLVE TO:

SCENE J

INT. MOVIE SET - LATER THAT DAY  
(Joey, Director)

THERE IS A BATHROOM SET. JOEY IS GETTING INTO THE SHOWER. HE WEARS NOTHING BUT A ROBE. HE STOPS A PASSING P.A.

JOEY

Could you see if they can warm it up in here? I'm a little concerned about goosebumps.

THE P.A. JUST GIVES HIM A LOOK AND WALKS OFF. THE DIRECTOR TAKES HIS CHAIR AND CALLS OVER TO JOEY:

DIRECTOR

Everybody ready?

JOEY

(NERVOUS, EXCITED) I just want to thank everybody for this opportunity. (THEN) You know, it's kind of a funny story. My grandmother thinks I'm famous. I did this commercial once for this little pizza place in Queens. Maybe you saw it. Super Pizza.

(MORE)

JOEY (CONT'D) \*

(SINGS, TO TUNE OF "HALLELUJAH")  
"Suuuper Pizza." (NO RESPONSE)  
Anyway, my grandmother saw it on TV  
and thought it was part of the  
movie. She was all over the  
neighborhood: "Joey's in 'Gandhi'!  
He's the pizza guy in 'Gandhi'!"  
She was so excited. Look, I  
realize this is just a first step,  
but I hope that some day I can be  
half as famous as my grandmother  
thinks I am now.

BEAT. \*

DIRECTOR

Okay, lose the robe.

JOEY

(NERVOUS) Me?

DIRECTOR

(DRY) That would work.

JOEY

Okay, I'm losing the robe... \*

(TAKING IT OFF) The robe is lost. \*

HE TOSSES IT OUTSIDE THE SHOWER.

DIRECTOR

Everybody, let's get this one on  
the first take, okay? Let's roll  
it. Water's working. And...  
action!

JOEY STARTS TO SHOWER WITH AN INTENSE EXPRESSION ON HIS  
FACE.

DIRECTOR (CONT'D)

And cut! Excuse me, butt guy, what  
are you doing?

JOEY

I'm showering.

DIRECTOR

No. What's with the clenching?

JOEY

Oh, well, the way I see it, the  
guy's upset, you know? His wife's  
been killed. His brother's  
missing. I think his butt would be  
angry here.

DIRECTOR

I think his butt would like to  
finish the scene before lunch.  
Once again... action! Once  
again... cut! (TO JOEY) What  
was that?

JOEY

I was going for "quiet  
desperation". But I guess if you  
have to ask... (NERVOUS LAUGH; NO  
RESPONSE) Should I take it again?

THERE IS NO RESPONSE.

\*

CUT TO:

SCENE K

INT. CHANDLER'S APARTMENT - SAME TIME  
(Chandler, Aurora)

CHANDLER AND AURORA ARE SNUDDLING ON THE BED. THEY  
INTERTWINE THEIR FINGERS PLAYFULLY.

CHANDLER

(STROKING A FINGER) I love these  
fingers.

AURORA

Thank you.

CHANDLER

I meant my fingers. Look at  
them. I've never seen them so  
happy.

AURORA LAUGHS. THEN REALIZES:

AURORA

Oh, god. I'm late.

SHE KISSES HIM. THEN GETS UP.

CHANDLER

Where are you going?

AURORA

I have a dinner.

\*

CHANDLER

I thought you talked to Rick.

AURORA

It's... not with Rick.

CHANDLER

What, it's Ethan? He was with you  
all day.

AURORA

It's... Andrew.

CHANDLER

I know there will be many moments  
in the years to come when I will  
regret asking the following  
question but: And Andrew is...?

AURORA

He's... new.

CHANDLER

I see. So, what you're saying is,  
you're not completely fulfilled by  
me, Rick and Ethan.

AURORA

Chandler --

CHANDLER

You know, most women would kill for  
three guys like us.

AURORA

What do you want?

CHANDLER

What do you want?

AURORA

I want what we have now. I want to talk and laugh and make love without feeling obligated or beholden to one another. And up until tonight I thought that's what you wanted, too.

CHANDLER

Part of me wants it. But it's like I'm two guys. One guy is saying "Shut up! Stop complaining!" But there's this other guy. The guy that wells up every time the Grinch's heart grows three sizes and breaks that measuring device. And that guy keeps saying "It's too hard! Get out! Get out!"

AURORA

And which of these guys will you listen to?



CHANDLER

Well, actually I have to listen to  
both of them. They don't really  
wait for the other one to finish.

A BEAT. AURORA STANDS WAITING FOR HER ANSWER.

CHANDLER (CONT'D)

(DEEP BREATH) The second guy.

AURORA

I see. Well... call me if you  
change your mind.

SHE LEANS IN TO KISS HIM GOODBYE. IT TURNS INTO A HOT  
KISS. AFTER A MOMENT, THEY BREAK APART.

CHANDLER

Sorry. The first guy runs the  
lips.

SHE SMILES. AS SHE STARTS FOR THE DOOR...

DISSOLVE TO:

SCENE M

INT. MONICA AND RACHEL'S APARTMENT - THAT EVENING  
(Rachel, Phoebe, Monica, Joey, Chandler, Ross)

CHANDLER IS SLUMPED ON THE COUCH, DEPRESSED. PHOEBE,  
MONICA, RACHEL AND ROSS ARE THERE AS WELL.

PHOEBE

(TO CHANDLER) Hey. Hey. Hey.

You did the right thing.

RACHEL

She's right. You did.

ROSS

You know, I think you should feel  
pretty good about this.

CHANDLER

How? In what twisted, parallel  
universe should I feel even  
remotely --

ROSS

Okay. Okay. Look at it this way:  
You dumped her.

(MORE)

ROSS (CONT'D)

We're talking about the most  
gorgeous, phenomenally sexy,  
unattainable woman -- Tell me why  
you did this again?

JOEY ENTERS CRESTFALLEN, AS THEY SAY IN THE BUSINESS.

EVERYONE

All right! There he is!

MONICA

Hey, aren't you the guy whose butt  
is in the new Pacino movie?

JOEY

Nope.

ROSS

What happened, big guy?

CHANDLER

(TO ROSS) "Big guy"?

ROSS

It felt like a "big guy" moment.

JOEY

I got fired. They said I acted too  
much with it.

EVERYONE REACTS.

★

JOEY (CONT'D)

Man, I told everyone I was doing this. I told my parents. Everyone's gonna go to the theater, expecting to see me and...

RACHEL

Uh, Joey... no one's gonna be able to tell.

JOEY

My mom will.

CHANDLER

There's something so sweet and disturbing about that.

JOEY

(DISGUSTED) It's like I had my shot, and I blew it.

MONICA

Well, maybe it wasn't your shot.

ROSS

I think when it's your shot, you know it's your shot. Did it feel like your shot?

JOEY

It was hard to tell. I was naked.

PHOEBE

I don't think this was your shot.  
I think big things are gonna  
happen for you. I think some  
day some kid's gonna run up and  
tell his friends: "Guess what!  
I got the part! I'm gonna be Joey  
Tribbiani's ass. "

JOEY

(DEEPLY TOUCHED) That's so nice.

SHE GIVES HIM A HUG. MONICA GETS UP.

MONICA

All right, you guys. I'm going to  
bed.

SHE STARTS TO HEAD TOWARD HER BEDROOM.

RACHEL

Uh, Mon. You're gonna leave your  
shoes out here?

MONICA

(INCREDIBLY NONCHALANT) Uh-huh.

RACHEL

Just casually strewn about in a  
reckless, haphazard manner?

MONICA

It's not a problem. I'll get them  
tomorrow. Or not. Whenever.

SHE EXITS. THE GROUP IS IMPRESSED.

ROSS

She's is a kook.

FADE OUT.

END OF ACT TWO

SCENE P

TAG

INT. MONICA'S BEDROOM - LATE THAT NIGHT  
(Monica)

MONICA LIES AWAKE STARING AT THE CEILING.

MONICA (V.O.)

If it bothers you that much, just go out and get them. (THEN) No. They're only shoes. Don't do this. (THEN) This is stupid. I don't have to prove anything. I'm gonna go get them. (THEN) But then everyone will know. (BEAT) Unless I get them, and then wake up really early and put them back. (BEAT) This is sick. Just -- Just think about something else. Anything else. (PAUSE) I'll bet that glass Rachel washed has spots on it. I'll have to rinse it. When I get the shoes. I need help.

FADE OUT.

END OF SHOW