

FRIENDS

"The One with the Boobies"

Written by

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Episode #14

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FINAL DRAFT
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FRIENDS

"The One with the Boobies"

FINAL DRAFT 12/16/94

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Roger.....Fisher Stevens
Joey Sr.Robert Costanzo
Gloria.....Brenda Vaccaro
Ronni.....Lee Garlington

SETS

INT. COFFEE HOUSE
INT. MONICA AND RACHEL'S APARTMENT
INT. CHANDLER AND JOEY'S APARTMENT
INT. APARTMENT HALLWAY

FRIENDS

"The One with the Boobies"

FINAL DRAFT - 12/16/94
Short Rundown

<p>1. <u>Scene A, TEASER</u> (1) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>MORNING - (DAY 1)</u> (Chandler, Rachel)</p>				
<p>2. <u>ACT I, Scene B</u> (3) <u>INT. COFFEE HOUSE - THAT NIGHT</u> <u>- (NIGHT 1)</u> (Monica, Rachel, Phoebe, Joey, Chandler, Ross, Roger, Joey Sr.)</p>				
<p>3. <u>ACT I, Scene C</u> (10) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>LATER - (NIGHT 1)</u> (Joey, Joey Sr.)</p>				
<p>4. <u>ACT I, Scene D</u> (12) <u>INT. THE SAME - A LITTLE LATER -</u> <u>(NIGHT 1)</u> (Joey, Chandler, Joey Sr.)</p>				
<p>5. <u>ACT I, Scene E</u> (15) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>THE NEXT NIGHT - (NIGHT 2)</u> (Monica, Rachel, Joey, Ross, Chandler, Phoebe (o.s.), Roger (o.s.))</p>				
<p>6. <u>ACT I, Scene H</u> (18) <u>THE SAME - LATER - (NIGHT 2)</u> (Monica, Rachel, Phoebe, Chandler, Joey, Ross, Roger)</p>				
<p>7. <u>ACT I, Scene J</u> (22) <u>INT. HALLWAY - LATER - (NIGHT 2)</u> (Chandler, Joey, Ronni)</p>				
<p>8. <u>ACT II, Scene K</u> (24) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>A LITTLE LATER - (NIGHT 2)</u> (Joey, Chandler, Joey Sr., Ronni)</p>				

9.	<u>ACT II, Scene M</u> (30) <u>INT. THE SAME - LATER THAT NIGHT -</u> <u>(NIGHT 2)</u> (Joey, Chandler)				
10.	<u>ACT II, Scene P</u> (33) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>THE NEXT MORNING - (DAY 3)</u> (Monica, Rachel, Ronni)				
11.	<u>ACT II, Scene R</u> (35) <u>INT. CHANDLER AND JOEY'S APT. -</u> <u>CONTINUOUS</u> (Rachel, Joey, Chandler, Joey Sr.)				
12.	<u>ACT II, Scene T</u> (37) <u>INT. COFFEE HOUSE - LATER -</u> <u>(DAY 3)</u> (Monica, Rachel, Phoebe, Chandler, Ross)				
13.	<u>ACT II, Scene W</u> (41) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>LATER - (DAY 3)</u> (Joey, Gloria)				
14.	<u>ACT II, Scene X</u> (45) <u>INT. COFFEE HOUSE - LATER -</u> <u>(DAY 3)</u> (Phoebe, Roger)				
15.	<u>ACT II, Scene Y</u> (48) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>LATER THAT NIGHT - (NIGHT 3)</u> (Monica, Rachel, Phoebe, Joey, Chandler, Ross)				
16.	<u>TAG, Scene AA</u> (51) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>MORNING - (DAY 4)</u> (Monica, Joey, Phoebe)				
17.	<u>Scene BB</u> (52) <u>INT. CHANDLER AND JOEY'S APT. -</u> <u>LATER THAT DAY - (DAY 4)</u> (Monica, Joey Sr., Ronni)				

SCENE A

TEASER

INT. MONICA AND RACHEL'S APARTMENT - MORNING - (DAY 1)
(Chandler, Rachel)

CHANDLER ENTERS, LATE FOR WORK BUT HUNGRY. HE GRABS A BITE OF HALF-EATEN MUFFIN FROM THE TABLE. THEN OPENS THE FRIDGE AND STARTS HUNTING THROUGH IT. HE PULLS OUT A CARTON OF ORANGE JUICE. UNBEKNOWNST TO HIM, RACHEL IS HEADING TOWARD HER BEDROOM, WEARING NOTHING BUT THE TOWEL SHE IS WRAPPING AROUND HER HEAD. AS HE GOES TO DRINK FROM THE ORANGE JUICE, HE SEES HER. SHE SPINS AROUND AND SEES HIM.

CHANDLER/RACHEL

Bwaaaa!/Oh my god!

HE AVERTS HIS GAZE. RACHEL GRABS AN AFGHAN FROM THE COUCH AND COVERS HERSELF UP.

CHANDLER

I'm sorry. I'm just --

RACHEL

I can't believe you! You know, you guys, you just come in here --

CHANDLER

Rachel, wait --

RACHEL

No, you wait. You don't even bother to knock. You have no sense of --

CHANDLER

Can I just say one thing?

RACHEL

What?!?

CHANDLER

That's a relatively open weave. I
can still see your, uh... nippular
areas.

AS RACHEL ANGRILY COVERS UP...

FADE OUT.

SCENE B

FADE IN:

INT. COFFEE HOUSE - THAT NIGHT - (NIGHT 1)

(Monica, Rachel, Phoebe, Joey, Chandler, Ross, Roger, Joey Sr.)

ROSS AND CHANDLER ARE ON THE COUCH. MONICA, PHOEBE, AND PHOEBE'S NEW BOYFRIEND, ROGER, ARE AT THE COUNTER GETTING REFILLS FROM RACHEL.

PHOEBE

(TO ROGER) Honey, honey, tell them the story about your patient who thinks things are other things, so every time the phone rings she takes a shower.

ROGER

Uh... that was pretty much it.

PHOEBE

Oops.

ROGER

But you told it really well.

HE KISSES HER. THEY SHARE AN INTIMATE GIGGLE.

PHOEBE

Okay, now go away so we can talk about you.

ROGER

*

I'll miss you.

ROGER GIVES PHOEBE ANOTHER KISS AND JOINS THE GUYS.

*

PHOEBE

So, what do you think?

RACHEL

He's really cute, and he seems to
like you a lot.

PHOEBE

I know, I know. He's so sweet. And
complicated. And for a shrink,
he's not too, you know...
"shrinky".

MONICA

(TEASING) So, you think you'll do
it on his couch?

PHOEBE

I don't know. It might be too
weird. I mean... it's vinyl.

THE WOMEN HEAD BACK OVER.

RACHEL

So, can I get you guys anything
else?

CHANDLER

Yeah. Could I have --

RACHEL

Nope. Sorry, we're all out of those. Anybody else? *

CHANDLER

Ooookay.

ROGER

(TO PHOEBE) Did I miss something?

CHANDLER

Oh, she's still upset because I saw her boobies.

ROSS

What were you doing seeing her boobies?

CHANDLER

Hey, it was an accident. It's not like I was across the street with a telescope and a box of donuts.

RACHEL

Could we change the subject here?

PHOEBE

(TO CHANDLER) Uh, hello. These are not her "boobies". These are her breasts.

MONICA

*

I always liked the word
"bazoombas". Gives them sort of a
Latin spin.

RACHEL

*

Can we drop this already?

CHANDLER

Oh, come on. There's nothing to be
embarrassed about. They were nice
boobies.

ROSS EMITS AN INVOLUNTARY SOUND.

ROSS

(OFF THEIR LOOKS) Pollen.

RACHEL

(TO CHANDLER) That's it? They
were "nice"? Soup is "nice".

*

CHANDLER

(ILLUSTRATING) Okay. Rock. Hard
place. Me.

ROGER

(LAUGHING) You are so funny. (TO
PHOEBE) He's hilarious.

CHANDLER

(MR. MODESTY) Well...

ROGER

Of course, I wouldn't want to be there (AIR QUOTES) "when the laughter stops". Pheebs, could I have a bite of your cookie?

CHANDLER

(THROUGH A SMILE) Whoa. Ho! Back up there, Sparky. What did you mean by that? *

ROGER

Nothing. Really.

PHOEBE

Come on, honey. (TO THE OTHERS)
He's so insightful.

ROGER

It just -- it just seems as though you have intimacy issues. You know, that you use humor as a way of keeping people at a distance...

CHANDLER

Huh.

ROGER

But hey, I just met you. I don't know you from Adam. Only child, right? Parents divorced? Before you hit puberty? *

CHANDLER

(STUNNED) Uh-huh. How did --

ROGER

(STILL MATTER-OF-FACT) It's

textbook. (TAKING A BITE)

There's nuts in here. These

cookies just keep on giving.

CHANDLER, SHAKEN, JUST KEEPS STARING AT ROGER.
JOEY ENTERS WITH HIS FATHER, JOEY SR., AN
AFFABLE, OLDER VERSION OF JOEY.

JOEY

Hey, you guys. You all know my
dad?

EVERYONE

Hey, Mr. Trib. How are you doing?

MONICA

How long are you in the city?

JOEY SR.

Just a coupla' days. I got a job
midtown. I figured staying with
the kid beats hauling my ass back
and forth on the ferry. (RE:
ROGER) I don't think I know this
one.

PHOEBE

This is my friend, Roger.

JOEY SR.

Nice to meet you, Roger. (TO
PHOEBE) What happened to the
puppet guy?

JOEY

Uh, Dad...

HE INDICATES "DON'T GO THERE".

JOEY SR.

Oh. Excuse me. So Ross, where's
your wife? (OFF JOEY'S NUDGE)
Whoa, I'm 0-for-2 now. Chandler,
quick, say something funny.

ON CHANDLER'S LOOK...

DISSOLVE TO:

SCENE C

INT. JOEY AND CHANDLER'S APARTMENT - LATER - (NIGHT 1)
(Joey, Joey Sr.)

JOEY'S DAD IS TALKING QUIETLY ON THE PHONE.

JOEY SR.

Sweetheart, if you like the
haircut, I'm sure I'm gonna like
it, too.

JOEY ENTERS FROM HIS BEDROOM, CARRYING SHEETS AND A
BLANKET. HIS FATHER IS UNAWARE THAT HE IS THERE.

JOEY SR. (CONT'D)

(INTO PHONE) All right, look, I
gotta go. Yeah, I miss you, too.
I love you.

JOEY

Hold on. I wanna say hi --

BEFORE MR. TRIBBIANI KNOWS WHAT'S HIT HIM, JOEY GRABS
THE PHONE.

JOEY (CONT'D)

(INTO PHONE) Hey, Ma! Listen, I
made an appointment with Dr. Bozita
and -- (INTO PHONE, CONFUSED)
.Excuse me.

HE HOLDS THE PHONE AWAY FROM HIS EAR AND LOOKS TO HIS
FATHER.

JOEY (CONT'D)

Did you know this isn't Ma?

DISSOLVE TO:

SCENE D

INT. THE SAME - A LITTLE LATER - (NIGHT 1)
(Joey, Chandler, Joey Sr.)

UPSET, JOEY IS MAKING SPAGHETTI SAUCE. AS HE CHOPS MUSHROOMS: *

JOEY SR.

Her name's Ronni. She's a pet mortician.

JOEY

(MATTER OF FACT) Sure. (THEN) So how long you been...?

JOEY SR. *

Remember when you were little and I took you down to the Navy Yard to see the big ships?

JOEY *

Since then??

JOEY SR. *

Oh, no. It's only been six years. I just wanted to put a nice memory in your mind, so you'd know I'm not always such a terrible guy.

JOEY DUMPS THE MUSHROOMS IN THE POT AND STARTS CHOPPING GARLIC.

JOEY SR. (CONT'D) *

What are you doing there?

JOEY *

Chopping garlic.

JOEY SR. *

You're not gonna crush it?

JOEY *

Hey, you're having an affair, I'm
chopping the garlic. It's a wacky
world.

JOEY RESUMES CHOPPING. *

JOEY SR.

You ever been in love?

JOEY

(THINKS FOR A BIT) I don't know. *

JOEY SR.

Then you haven't. (LOOKING IN POT)

You're burning your tomatoes. *

JOEY *

Hmph. You're one to talk.

JOEY SR. *

Does that actually mean anything?

JOEY *

(THINKS) No. Not really.

JOEY SR.

Joe, your dad's in love big-time.
And the worst part is, it's with
two women.

*
*

JOEY

Oh, man. Please tell me one of
'em's Ma.

*

JOEY SR.

Of course one of 'em's Ma. Whatsa
matter with you?

BEAT. JOEY HOLDS UP A SPOON. HIS FATHER TASTES THE
SAUCE.

*

JOEY SR. (CONT'D)

*

Needs pepper.

JOEY

*

Yeah? Well, so do you. (OFF HIS
FATHER'S LOOK) Okay, no. That
didn't mean anything, either.

AS JOEY RETURNS TO HIS COOKING...

*

DISSOLVE TO:

SCENE E

INT. MONICA AND RACHEL'S APARTMENT - THE NEXT NIGHT -
(NIGHT 2)

(Monica, Rachel, Joey, Chandler, Ross, Phoebe
(o.s.), Roger (o.s.))

CHANDLER, ROSS, RACHEL AND MONICA ARE CONSOLING JOEY.

JOEY

...It's like if you woke up one day
and found out your dad was leading
this double life. He's, like,
actually some spy working for the
C.I.A. (BEAT) That'd be cool.
This blows.

RACHEL PUTS AN ARM AROUND HIM.

MONICA

(TO ROSS) You think Dad ever
cheated on Mom?

ROSS

(CONSIDERS THIS) I don't think so.
'Cause that would involve having
sex, and I would like to believe
that our parents don't do that sort
of thing.

RACHEL

Why can't parents just stay
parents? Why do they have to
become people? Why can't... (TO
CHANDLER) ...you just stop staring
at my breasts?

CHANDLER

(STARING AT THEM) What? (QUICKLY
LOOKING UP) What?

RACHEL

Didn't you get enough of a look?

ROSS

Hey, we're all adults here. I
think there's only one way to
resolve this: (TO CHANDLER) Since
you saw her boobies, you're going
to have to show her your pee-pee.

CHANDLER

Uh... I don't see that happening.

RACHEL

Come on. He's right. Tit for tat.

CHANDLER

Hey. I am not showing you my tat.

SFX: INTERCOM BUZZES MONICA ANSWERS IT.

MONICA

(INTO INTERCOM) Hello?

PHOEBE (ON INTERCOM)

It's Phoebe!

ROGER (ON INTERCOM)

And Rog! *

MONICA

(INTO INTERCOM) Come on up.

CHANDLER

Oh, good. "Rog" is here. *

JOEY

What's the matter with Roger?

CHANDLER

Nothing. It's a little thing.

It's just... I hate that guy.

ROSS

What, 'cause he was a little analytical? That's what he does.

Come on, he's not so bad.

DISSOLVE TO:

SCENE H

INT. THE SAME - LATER - (NIGHT 2)

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

ROSS IS IN THE KITCHEN, HAVING A DISCUSSION WITH ROGER.
ROSS IS SPUTTERING AND DEFENSIVE. ROGER'S AS CALM AS
CAN BE.

ROSS

You see -- you see -- you see --
there's where you're wrong. Why
would I marry her if I knew on
any level she was a lesbian?

ROGER

(WITH A SHRUG) I don't know.
Maybe you wanted your marriage to
fail.

CHANDLER CATCHES ROSS'S EYE AND GIVES HIM A BIG SMILE.

ROSS

(TO ROGER) Why -- why -- why would
I want -- why --

ROGER

I don't know. Maybe low
self-esteem. Maybe --

PHOEBE COMES OVER AND HANDS ROGER SOME WINE. HE GIVES
HER A KISS.

ROGER (CONT'D)

Maybe to compensate for
overshadowing a sibling. Maybe
you --

MONICA

Uh, go back to the sibling thing.

ROGER

I don't know. It's conceivable he
tried to sabotage his own marriage
so the sibling would seem like less
of a failure in the eyes of their
parents.

ROSS

That's ridiculous! I don't feel
guilty for her failures!

MONICA

Oh, so you think I'm a failure?

PHOEBE

(TO THE OTHERS, SQUEEZING ROGER'S
ARM) Isn't he good?

ROSS

(FRUSTRATED) That's not what I
was saying!

*

*

MONICA

You know, all these years I thought you were on my side, but maybe you were just sucking up to Mom and Dad so they'd keep liking you better.

ROSS

Hey, I married a lesbian to make you look good!

DISSOLVE TO:

INT. THE SAME - LATER

MONICA IS GLARING AT ROSS, SHOVING COOKIES IN HER MOUTH. ROGER IS NOW IN THE LIVING ROOM AREA WITH RACHEL. SHE IS WEEPY.

RACHEL

You're right. You're right. It wasn't just the Weebles, but the Weeble Play Palace and the Weeble Cruise Ship -- which had this little lifeboat for the Weebles to wobble in -- and Mom just gave them all away!

SHE DISSOLVES INTO SOBS.

ROGER

Wow. Tough stuff. (THEN, BREEZY)
Pheeb, if we're gonna catch that movie, we should hit the road.

PHOEBE

Okay. Feel better, Rach. Thanks
for everything, Mon.

MONICA

(MOUTH FULL) Noh problmmmm.

ROGER

Come on, sweetie. Great to see
you guys again. And Mon, easy on
the cookies. Remember, they're
just food. They're not love.

*

*

ROGER AND PHOEBE EXIT. MONICA HURLS A COOKIE
AT THE DOOR.

MONICA

I hate that guy!

DISSOLVE TO:

SCENE J

INT. HALLWAY - LATER - (NIGHT 2)
(Chandler, Joey, Ronni)

CHANDLER AND JOEY COME OUT OF MONICA'S APARTMENT.

JOEY

(CALLING OVER HIS SHOULDER) Good
night, you guys.

CHANDLER

You're as good as Ross, Monica.

THEY SHUT THE DOOR. THEN TURN TO DISCOVER THERE'S A
WOMAN WITH GIGANTIC HAIR SITTING ON THE FLOOR IN FRONT
OF THEIR APARTMENT. SHE SMOKES A CIGARETTE AND EATS
SNACK FOOD FROM A ZIPLOC BAGGIE.

CHANDLER (CONT'D)

(SOTTO) Why, look. Here's the
woman we ordered.

JOEY

Hey. Can we help you?

RONNI

Nah, that's okay. I'm waiting for
Joey Tribbiani.

JOEY

(CONFUSED) I'm Joey Tribbiani.

RONNI

Oh, no, not you. Big Joey. Hi,
I'm Ronni. You're so much cuter
than your picture. (OFFERING)
Cheese Nip?

JOEY JUST STARES AT HER, STUNNED.

CHANDLER

Uh, Joey's having an embolism. But
I'd go for a Nip.

AS THE COLOR CONTINUES TO DRAIN FROM JOEY'S FACE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE K

FADE IN:

INT. JOEY AND CHANDLER'S APARTMENT - A LITTLE LATER -
(NIGHT 2)

(Joey, Chandler, Joey Sr., Ronni)

JOEY PACES IN THE KITCHEN, WAITING FOR HIS DAD TO GET HOME. CHANDLER SITS, CHATTING WITH RONNI.

RONNI

Now you see, most people, when their pets pass on, just want them kinda laid out like they're sleeping. But occasionally, you get your person who wants a pose, like chasing their tail or jumping to catch a frisbee.

CHANDLER

Joey, if I go first, I want to be looking for my keys.

JUST THEN, THE FRONT DOOR OPENS AND JOEY SR. ENTERS.

JOEY SR.

Hey.

JOEY

(POINTEDLY) Dad. Ronni's here.

Ronni. Is here.

JOEY SR.

(HAPPY TO SEE HER) Hey, babe. *

(THEN, CATCHING HIMSELF) What, *

uh... what're you doing here? *

RONNI

You left your good hair at my
house, and I knew you had a meeting
tomorrow.

FROM OUT OF HER PURSE, SHE REMOVES A TOUPEE. SHE GOES
TO HAND IT TO HIM. THEN HESITATES AND REMOVES A MINT
FROM IT.

RONNI (CONT'D)

Ooop. Velamint. It was in my
purse.

JOEY SR.

Oh. Thanks.

THERE IS AN AWKWARD MOMENT. THEN:

CHANDLER

So, who's up for a big game of
Kerplunk?

RONNI

You know, I probably shouldn't have
come. I gotta get goin'. I don't
wanna miss the last train.

JOEY SR.

C'mon, hon, I don't like you taking
that thing this late.

RONNI

Nah, I'll be fine. I'll talk to my
purse and play with some
rubberbands. No one'll bother me.

JOEY SR.

No. There's crazy people out
there. I don't want you doing it.

RONNI

So where am I gonna stay? Here??

JOEY

Whoa. Ho.

JOEY SR.

Easy, "whoa ho". We'll go to a
hotel.

RONNI

(WITH A SHRUG) We'll go to a
hotel.

JOEY

No, you won't.

RONNI

(ON A DIME) No, we won't.

JOEY

*

If you go to a hotel, you'll be doing stuff. I want you right here where I can keep an eye on you.

JOEY SR.

(WITH A SMILE) You're gonna keep an eye on us?

JOEY

That's right, mister. I don't care how old you are, as long as you're under my roof, you're gonna live by my rules. And that means no sleeping with your girlfriend!

RONNI

Wow. He's strict.

JOEY

Okay, Dad. You'll be in my room. Ronni, you can stay in Chandler's room.

CHANDLER

And Chandler will be...?

JOEY

Here in the living room with me, bunking up on the hide-a-bed.

CHANDLER

Ooo, "bunking up". If you smell s'mores, don't be alarmed.

RONNI

(TO JOEY) Thanks. You're a good kid. (TO JOEY SR.) So, I'll see you in the morning.

THEY GO TO EMBRACE. THEN SEE JOEY'S STERN LOOK. THEY'RE NOT SURE WHAT TO DO. RONNI EXTENDS HER HAND. SHE AND JOEY SR. SHAKE.

JOEY

Okay, break it up. That's enough.

CHANDLER

(TO RONNI) Come on. I'll show you my room. (PAUSE) Huh. Sounds so weird when it's not followed by: "No thanks, it's late".

THEY EXIT INTO HIS ROOM. JOEY PULLS HIS FATHER ASIDE. THEY SPEAK IN HUSHED TONES.

JOEY

Now, listen to me. This is just for tonight. Starting tomorrow, you gotta make a change. Six years is long enough.

JOEY SR.

What kinda change?

JOEY

Either you break it off with
Ronni --

JOEY SR.

I can't do that.

JOEY

Then you gotta come clean with Ma.
This is not right.

*

JOEY SR.

But --

JOEY

I don't want to hear it. Now go to
my room!

DISSOLVE TO:

SCENE M

INT. THE SAME - LATER THAT NIGHT - (NIGHT 2)

(Joey, Chandler)

JOEY AND CHANDLER ARE SHARING THE FOLD-OUT BED. JOEY IS VIGOROUSLY KICKING THE COVERS. CHANDLER LOOKS AT HIM.

CHANDLER

Uh, Kicky, what are you doing?

JOEY

I'm just trying to get comfortable.

I can't sleep in my underwear.

CHANDLER

Well, you're gonna.

THERE IS A PAUSE.

JOEY

I been thinkin', you know, about how I'm always seeing girls on top of girls.

CHANDLER

Are they end-to-end or tall like pancakes?

JOEY

*

You know what I mean. How I'm always going out with all these women. And I always figured, when the right one comes along, I'll be able to be a stand-up guy and go the distance. You know? But now I'm looking at my dad thinking...

HE TRAILS OFF.

*

CHANDLER

*

Come on. You're not him, you're you. When they were all over you to go into your father's pipe-fitting business, did you cave?

JOEY

*

No.

CHANDLER

*

No. You went into the trying-to-be-an-actor business. Look, that wasn't easy, but you did it. And I'd like to believe that when the right woman comes along, you'll have the guts and courage to say, "No thanks. I'm married."

JOEY

*

(ENCOURAGED) You really think?

CHANDLER

*

I really do. (THEN) God, I sure
hope we don't turn into our
parents. Otherwise, I'll either be
an alcoholic blonde chasing
twenty-year-old boys, or... I'll
wind up like my mom.

ON JOEY'S SMILE...

*

DISSOLVE TO:

SCENE P

INT. MONICA AND RACHEL'S APARTMENT - THE NEXT MORNING -
(DAY 3)

(Monica, Rachel, Ronni)

MONICA AND RACHEL ARE EATING BREAKFAST.

SFX: KNOCK AT THE DOOR

MONICA OPENS THE DOOR. RONNI IS THERE, WEARING A BATHROBE.

MONICA

May I help you?

RONNI

Hi. Joey said I could use your shower since Chandler's in ours.

MONICA

Okay. (THEN) Who are you?

RONNI

I'm Ronni. Ronni Rappelano? The mistress?

MONICA AND RACHEL EXCHANGE A LOOK.

MONICA

Uh, come on in.

RACHEL

Hey, Ronni. How long would you say Chandler's been in the shower?

RONNI

About five minutes.

RACHEL

Perfect. (THEN, HEADING FOR DOOR)

Fasten your seat belts, it's

pee-pee time.

RACHEL EXITS.

CUT TO:

SCENE R

INT. CHANDLER AND JOEY'S APARTMENT - MOMENTS LATER
(Rachel, Joey, Chandler, Joey Sr.)

RACHEL BARRELS THROUGH, PASSING MR. TRIBBIANI AT THE
BREAKFAST TABLE.

RACHEL

(BRIGHTLY) Morning, Mr. Trib.

JOEY SR.

Hello, dear.

RACHEL CROSSES TO THE BATHROOM DOOR.

RACHEL

Chandler Bing, it's time to see
your thing!

SHE THROWS OPEN THE DOOR AND GOES INSIDE.

RACHEL (O.S., CONT'D)

Hah!

WE HEAR THE SOUND OF A SHOWER CURTAIN BEING RIPPED
BACK. THEN:

JOEY (O.S.)

Ahhhh! What the hell are you
doin'?!?

RACHEL RUNS OUT OF THE BATHROOM. SHE IS FOLLOWED
CLOSELY BY JOEY, SOAKING WET, WRAPPING A TOWEL AROUND
HIS WAIST.

JOEY (CONT'D)

What's the matter with you?!

RACHEL

I -- I --

CHANDLER COMES OUT OF HIS BEDROOM IN A ROBE.

RACHEL (CONT'D)

You were supposed to be in there so
I could see your thing!

JOEY SR.

This is nice. You kids have a good
time. I like that.

THEY ALL STORM OUT, SLAMMING DOORS.

*

DISSOLVE TO:

SCENE T

INT. COFFEE HOUSE - LATER - (DAY 3)
(Monica, Rachel, Phoebe, Chandler, Ross)

MONICA, ROSS AND CHANDLER ARE HANGING OUT. RACHEL IS WAITRESSING. PHOEBE ENTERS.

EVERYONE

Hey, Phoebe! How's it going?

PHOEBE

Good. Ooh, listen. Roger's having this dinner thing, and he wanted me to invite you guys. (OFF THEIR AWKWARD GLANCES) And he wanted me to invite you guys.

(THEN) So, all right, what's going on?

MONICA

Nothing. It's just -- It's Roger. He... Chandler, how did you put it?

CHANDLER

(ON THE SPOT) Uh, we basically think he's a little bit... It's... Ross?

ROSS

(ON THE SPOT) Uh, I don't know.
There's something about him that...
Monica?

MONICA

I went already.

ROSS

Rachel?

RACHEL

(CUTTING TO THE CHASE) We hate
that guy.

EVERYONE

(ECHOING) Yeah. That's it.
That's what it is. We hate him.
We do.

PHOEBE

Huh. Okay. But don't you think
maybe it's just that he's so
perceptive he freaked you out?

EVERYONE

(CONSIDERING THIS) Mmm... Nope.
We hate him. It's the hate thing.

ROSS

We're sorry, Pheebz.

PHOEBE

Uh-huh. Okay. Okay. I know
sometimes Roger can be a little...
Rogeresque, but I would just like
to say, um... (ACCUSATORILY, TO
CHANDLER) Judy!?

CHANDLER

(WITH A GASP) Nobody's called me
that since prison.

PHOEBE

Judy, your ex-girlfriend? Who ate
my makeup? And, okay... (TO
MONICA) Kurt? You know, "Psycho
Kurt"? Uh-huh. (TO RACHEL) And
Paolo! Who was, like, "Oh, hi.
You're Rachel's friend. How do I
do you?" You know, I put up with
all your people. Is it so hard for
you to be a little nice to Roger?

THERE IS A PAUSE. BUSTED, EVERYBODY FEELS GUILTY.
AFTER A BEAT:

RACHEL

Which one "Psycho Kurt"?

ROSS

Remember? Bowling?

MONICA

(ROLLING HER EYES) Here we go...

ROSS/CHANDLER

*

"D-don't take my shoes. D-don't
take my shoes. D-don't take my
shoes."

AS MONICA ENDURES THIS...

CUT TO:

SCENE W

INT. JOEY AND CHANDLER'S APARTMENT - LATER - (DAY 3)
(Joey, Gloria)

JOEY IS STRUGGLING TO FOLD THE SOFA BED BACK UP.

SFX: KNOCK ON THE DOOR

JOEY GOES TO ANSWER IT. THE BED SPRINGS BACK OUT AGAIN. JOEY OPENS THE DOOR TO REVEAL HIS MOTHER, GLORIA TRIBBIANI, A POWERHOUSE OF A WOMAN CARRYING A SHOPPING BAG FILLED WITH GROCERIES.

JOEY

(SURPRISED) Ma. What are you
doin' here?

GLORIA

I came to give you this. (HANDING
HIM SHOPPING BAG) And this.

GLORIA SMACKS JOEY AND MOVES INTO THE APARTMENT LIKE A HURRICANE.

JOEY

Ow! Big ring.

GLORIA

Why'd you have to fill your
father's head with all that garbage
about "making everything right"?

(MORE)

GLORIA (CONT'D)

Things were fine the way they were.

(POINTING TO GROCERIES) There's
chicken in there. Put it away.

JOEY

Hold on. You knew?

GLORIA

Of course I knew. Your father's no
James Bond. You should hear some
of his cover stories: "I'm
sleeping over at my accountant's."
What is that?

JOEY

So then -- how could you -- how
could you --

GLORIA

Remember how your father used to
be? Always yelling? Nothing made
him happy? Not that woodshop. Not
those ships in the bottle. Now
he's happy. It's nice he has a
hobby.

JOEY

Okay, I don't mean to be
disrespectful, but... what the hell
are you talking about?! What about
you?

GLORIA

Me, I'm fine. It keeps him out of
my hair. I've got more time for my
friends. Look, in an ideal world,
there'd be no "her", and your
father would look like Sting. But
this is the world we live in. And
I'll tell you something: Ever
since that poodle-stuffer came
along, he is so ashamed of himself
that he has been more attentive and
more loving... It's like every day
is our anniversary.

JOEY

(SEARCHING) I'm... happy... for
you?

GLORIA

Well, don't be. 'Cause now
everything's screwed up. I just
want it back the way it was.

*
*
*

JOEY

(AT A LOSS) I'm sorry. I just...
did what I thought you'd want.

GLORIA

I know you did, cookie. (THEN)
So, tell me, did you see her? *

JOEY

Yeah. You're ten times prettier
than she is.

GLORIA

That's sweet. (THEN) Could I
take her? *

JOEY

(RUBBING HIS FACE) With that ring?
No contest.

ON GLORIA'S SMILE...

CUT TO:

SCENE X

INT. COFFEE HOUSE - LATER - (DAY 3)

(Phoebe, Roger)

PHOEBE IS SITTING ALONE, LOST IN THOUGHT. ROGER ENTERS. HE COMES UP BEHIND HER AND STARTLES HER WITH A KISS.

PHOEBE

Oh, oh. Don't ever do that.
'Cause I just have, like... a
thing. Don't ever do that.

ROGER

What's the matter, sweetie?

PHOEBE

Nothing. Nothing. I'm fine. It's
just... all right. My friends.
They have a "liking" problem with
you. Like, they don't.

ROGER

(PULLED UP SHORT) Huh. Go on.

PHOEBE

They just don't see the
wonderfulness that I see.

(MORE)

PHOEBE (CONT'D)

They don't see the good stuff and
the sweet stuff. They just think
you're a little...

ROGER

What?

PHOEBE

Intense and creepy.

ROGER

Oh.

PHOEBE

But I don't. Me, Phoebe.

ROGER

Look, I'm not at all surprised they
feel this way.

PHOEBE

You're not? See, that's why
you're so great. *

ROGER

No. It's classic behavior when
you've got this kind of
dysfunctional group dynamic.

(MORE)

ROGER (CONT'D)

You know, this sort of codependent,
emotionally stunted, sitting in
your stupid coffee house, with your
big cups -- which, I'm sorry, might
as well have nipples on them --
and you're all like: (WHINY VOICE)
"I need love! I need love! Define
me! Define me! I didn't sleep with
my mother! I didn't sleep with my
father!"...

HE CONTINUES TO RANT, PHOEBE JUST STARES AT HIM WITH A
FROZEN SMILE.

DISSOLVE TO:

SCENE X

INT. MONICA AND RACHEL'S APARTMENT - LATER THAT NIGHT -
(NIGHT 3)

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

THE GROUP (MINUS PHOEBE) IS THERE EATING TAKE-OUT FOOD.
JOEY IS FILLING THEM IN. HE LOOKS EXHAUSTED.

JOEY

Well, I did it. I talked to my
dad. He's gonna keep cheating on
my ma, like she wanted. My ma's
gonna keep pretending she doesn't
know, even though she does. And my
little sister Tina can't see her
husband anymore 'cause he got a
restraining order -- which has
nothing to do with anything, except
I found out today.

RACHEL

Wow.

CHANDLER

Things sure have changed here on
Waltons Mountain.

ROSS

(TO JOEY) Are you okay?

JOEY

Yeah, I guess. It's just, you know, they're parents. After a certain point, you gotta let go. Even if you know better, you gotta let them make their own mistakes.

THE OTHERS COMFORT HIM. PHOEBE ENTERS. SHE'S ALSO NOT IN THE BEST SPIRITS.

MONICA

Hey, Pheebz. How's it going?

PHOEBE

Okay. Except I broke up with Roger.

EVERYONE

Aww....

PHOEBE

Yeah, right.

EVERYONE

No, really. Aww...

RACHEL

What happened?

PHOEBE

I don't know. He's such a good person. And he can be so sweet. And in some ways, he's really right for me. It's just... I hate that guy.

ON THIS...

FADE OUT.

END OF ACT TWO

SCENE AA

TAG

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - MORNING - (DAY 4)
(Monica, Joey, Phoebe) *

JOEY MARCHES INTO THE APARTMENT WITH DETERMINATION. HE
PASSES PHOEBE IN THE KITCHEN AND CROSSES TO THE *
BATHROOM. *

PHOEBE *

Hi, Joey. What's going on?

JOEY

Clear the tracks for the Boobie

Payback Express. Next stop...

Rachel Green!

HE THROWS OPEN THE BATHROOM DOOR AND GOES IN.
THERE IS A SCREAM. JOEY RUNS OUT, FOLLOWED BY *
MONICA, WHO HAS SHAMPOO IN HER HAIR AND IS WRAPPING *
HERSELF IN A TOWEL.

MONICA *

Joey! What the hell are you
doing?!

JOEY *

Sorry. Wrong boobies.

MONICA JUST GLARES AT HIM.

CUT TO:

SCENE BB

INT. CHANDLER AND JOEY'S APARTMENT - LATER THAT DAY -
(DAY 4)

(Monica, Joey Sr., Ronni)

MONICA STANDS IN FRONT OF THE BATHROOM DOOR WITH A
VINDICTIVE SMILE ON HER FACE. SHE OPENS THE DOOR AND
MARCHES IN.

MONICA

Hello, Joey!

SHE WHIPS BACK THE SHOWER CURTAIN TO DISCOVER JOEY SR.
AND RONNI SUDSING UP.

JOEY SR.

Hello, dear.

RONNI

(TO JOEY SR.) Next time we go to a
hotel.

FADE OUT.

END OF SHOW