

FRIENDS

"The One After The Superbowl"

PART II

Written by

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Episode #14

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FINAL DRAFT (Blue Revs.)
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FRIENDS

"The One After The Superbowl" Part II

FINAL DRAFT (Blue Revs.) 12/18/95

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Jean-Claude Van Damme.....Jean-Claude Van Damme
Susie.....Maddie Corman
Guard.....Steven M. Porter
Sal.....Seth Isler
Cathy.....Tanika Ray
Marcel.....

SETS

INT. COFFEE HOUSE
INT. MONICA AND RACHEL'S APARTMENT
INT. CHANDLER'S BEDROOM
INT. ROSS'S APARTMENT
EXT. MOVIE SET
INT. RESTAURANT
INT. MEN'S ROOM
EXT. STREET

FRIENDS
"The One After The Superbowl" Part II
FINAL DRAFT (Blue Revs.) - 12/18/95
Short Rundown

<p>1. <u>Scene A, TEASER</u> (1) <u>EXT. MOVIE SET - THE NEXT DAY -</u> <u>(DAY 1)</u> (Monica, Rachel, Phoebe, Ross, Joey, Chandler, Jean-Claude Van Damme, Susie, Sal, Cathy, Guard, Marcel)</p>				
<p>2. <u>ACT I, Scene B</u> (8) <u>EXT. MOVIE SET - A BIT LATER -</u> <u>(DAY 1)</u> (Chandler, Monica, Rachel, Jean-Claude, Susie, Voice (o.s.))</p>				
<p>3. <u>ACT I, Scene C</u> (11) <u>INT. COFFEE HOUSE - DAYS LATER</u> <u>(DAY 2)</u> (Monica, Phoebe, Rachel, Joey, Chandler, Ross)</p>				
<p>4. <u>ACT I, Scene D</u> (15) <u>INT. CHANDLER'S BEDROOM - THAT</u> <u>EVENING (NIGHT 2)</u> (Chandler, Susie)</p>				
<p>5. <u>ACT I, Scene E</u> (17) <u>ROSS'S APARTMENT - SAME TIME</u> <u>(NIGHT 2)</u> (Joey, Ross)</p>				
<p>6. <u>ACT I, Scene H</u> (19) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>SAME TIME (NIGHT 2)</u> (Monica, Phoebe, Rachel)</p>				
<p>7. <u>ACT II, Scene J</u> (24) <u>INT. RESTAURANT - LATER THAT</u> <u>EVENING (NIGHT 2)</u> (Chandler, Joey, Ross, Cathy, Susie)</p>				
<p>8. <u>ACT II, Scene K</u> (27) <u>INT. MEN'S ROOM - MINUTES LATER</u> <u>(NIGHT 2)</u> (Chandler, Susie)</p>				
<p>9. <u>ACT II, Scene M</u> (31) <u>EXT. MOVIE SET - SAME TIME</u> <u>(NIGHT 2)</u> (Monica, Jean-Claude Van Damme)</p>				

10.	<u>ACT II, Scene P</u> (33) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>A BIT LATER (NIGHT 2)</u> (Monica, Rachel, Phoebe)				
11.	<u>ACT II, Scene R</u> (37) <u>INT. MEN'S ROOM - SAME TIME</u> <u>(NIGHT 2)</u> (Chandler, Joey, Ross, Man)				
12.	<u>ACT II, Scene T</u> (41) <u>INT. RESTAURANT - A BIT LATER</u> <u>(NIGHT 2)</u> (Chandler, Joey, Ross)				
13.	<u>ACT II, Scene X</u> (42) <u>INT. COFFEE HOUSE - THE NEXT DAY</u> <u>(DAY 3)</u> (Chandler, Joey, Phoebe, Ross, Marcel, Sal)				
14.	<u>ACT II, Scene Y</u> (44) <u>LOVE MONTAGE: (DAY 3)</u> <u>EXT. STREET - LATER THAT DAY</u> (Ross, Marcel) <u>EXT. STREET - LATER THAT DAY</u> (Ross, Marcel) <u>EXT. STREET - LATER THAT DAY</u> (Ross, Marcel) <u>EXT. STREET - LATER THAT DAY</u> (Ross, Marcel)				
15.	<u>ACT II, Scene AA</u> (45) <u>EXT. MOVIE SET - EARLY THE NEXT</u> <u>MORNING (DAY 4)</u> (Chandler, Joey, Monica, Phoebe, Rachel, Ross, Jean-Claude Van Damme, Sal, Marcel)				
16.	<u>TAG, Scene BB</u> (48) <u>INT. HOSPITAL ROOM - DAY (DAY 5)</u> (Joey, Jean-Claude Van Damme, Director (o.s.))				

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ACT ONE

SCENE A

FADE IN:

EXT. MOVIE SET - THE NEXT DAY (DAY 1)

(Chandler, Joey, Monica, Phoebe, Rachel, Ross,
Susie, Jean-Claude Van Damme, Guard, Sal, Cathy,
Marcel)

THE GROUP ENTERS THE "OUTBREAK II" SET. A
SECURITY GUARD APPROACHES.

GUARD

Excuse me, folks. This is a --

JOEY

-- closed set, right. We're cool.

We're friends of the monkey's.

THE GUARD BACKS OFF. THEY APPROACH MARCEL AND HIS
TRAINER, SAL. ROSS PRODUCES A STUFFED ELEPHANT.

ROSS

Hey, buddy. Look who I brought.

It's your old friend, Harry

Elephantay.

HE GOES TO HAND IT TO MARCEL. MARCEL IGNORES HIM.

JOEY

Oh, dude. Burn. He totally left
you hanging.

ROSS

I don't get it. He seemed so happy
to see me the other day.

SAL

Don't take it personal. He's under
a lot of pressure right now. You
know, starring in a movie and all.

RACHEL

And just how big a star would you
say Marcel is?

SAL

In human terms? I'd say... Cybill
Shepherd.

THE GROUP IS IMPRESSED. CHANDLER TURNS TO ONE OF THE
EXTRAS WHO IS WEARING A YELLOW BIOHAZARD SUIT.

CHANDLER

So, are you in the movie or are you
just really paranoid?

CATHY, THE DIRECTOR'S ASSISTANT, COMES OVER.

CATHY

Hey, Sal, Jerry wants to know if
the monkey's ready for the subway
stunt.

JOEY

(INTERRUPTING) Excuse me. Jerry's
the director? Which one is he?

CATHY

The one in the director's chair?

JOEY

Gotcha. (TO PHOEBE) Walk with me.

PHOEBE

Why are we walking?

JOEY

(HEADING TOWARD DIRECTOR) We're just going over here to get away from the horrible, flesh-eating virus!! (SOTTO, TO PHOEBE) Is he looking?

PHOEBE NOTICES THAT EVERYONE IS STARING AT THEM.

PHOEBE

Did you ever start walking with somebody and then wish you hadn't?

SUSIE, A YOUNG, STUNNING MAKE-UP WOMAN, COMES UP TO CATHY. SHE'S INTENSELY FRUSTRATED.

SUSIE

I'm going to kill her! I swear!

CATHY

Tell me.

SUSIE

I'm doing Christine's make-up, she's supposed to be dying of a deadly virus, and she's afraid she looks too pale.

CATHY

I'll talk to her.

SHE MOVES OFF. SUSIE IS STARING AT CHANDLER.

SUSIE

Excuse me. Is your name Chandler?

CHANDLER

Yes, it is.

SUSIE

Chandler Bing?

CHANDLER

Do you know me, or are you just
really good at this game?

SUSIE

I'm Susie Moss. Fourth grade?
Glasses? I used to carry a box of
Animal Crackers like a purse?

CHANDLER

Susie Moss! (THEN) My god! You
look... Good job growing up!

SUSIE

You, too. It's nice to see you're
not still wearing the denim cap
with the little mirrors on it.

CHANDLER

Yeah, I graduated fourth grade and
figured out I wasn't a pimp.

SUSIE

Remember the class play when you pulled up my skirt and the entire auditorium saw my underpants?

CHANDLER

Yeah, well, back then, I used humor as a defense mechanism. Thank god, I don't do that any more.

SUSIE

(WITH A SMILE) So, what've you been doing since fourth grade?

CHANDLER

Not much. Oh, I got a new belt.

SUSIE

I wondered.

AS THEY CONTINUE TO FLIRT, WE SEE MONICA AND RACHEL HAVE SPOTTED THE MOVIE'S STAR, JEAN-CLAUDE VAN DAMME.

MONICA

Oh my god oh my god oh my god!

RACHEL

What what what what what?

MONICA

It's Jean-Claude Van Damme! I didn't know he was in this. He is so hot.

RACHEL

You think?

MONICA

"The Muscles from Brussels"?

"Wham, Bam, Van Damme"? Did you
see "Timecop"?

RACHEL

No. Was he good in it?

MONICA

Oh my god! He, like, totally
changed time!

RACHEL

So, go talk to him.

MONICA

(SCOFFING) Ya.

RACHEL

Why not? If you go over there and
tell him you think he's cute,
what's the worst that could happen?

MONICA

He could hear me.

RACHEL

All right, I'm doing it for you.

RACHEL STARTS TOWARDS JEAN-CLAUDE.

MONICA

Don't you dare. Don't... Rachel.

Rachel!. (THEN) Tell him I cook!

RACHEL APPROACHES JEAN-CLAUDE.

RACHEL

Hi. Um, I know this is gonna sound kind of goofy, but my friend -- who cooks -- thinks you're really cute.

JEAN-CLAUDE

(COY) So you don't think I'm cute?

RACHEL

(WITH A SMILE) I don't know. Do you think you're cute?

JEAN-CLAUDE

(CONSIDERING IT) Well... I am somewhat charmed by my accent.

RACHEL

Look, I think we're getting off the subject here. I came to tell you my friend thinks you're cute. What should I tell her?

JEAN-CLAUDE

(CHARMING HER) You can tell her I think her friend is cute.

ON RACHEL'S REACTION, WE...

DISSOLVE TO:

SCENE B

EXT. MOVIE SET - A BIT LATER (DAY 1)
(Chandler, Monica, Rachel, Jean-Claude, Susie
Voice (o.s.))

CHANDLER AND SUSIE ARE STILL LAUGHING AND REMINISCING.
THROUGHOUT, SHE FREQUENTLY TOUCHES HIS ARM.

SUSIE

You're so wrong! I can picture the
caffeteria menu. Monday was franks
& beans. Tuesday was Salisbury
steak.

CHANDLER

No. Don't tell me I've been eating
Salisbury steak on the wrong day
for the last eighteen years.

VOICE (O.S.)

Makeup on set!

SUSIE

That's me. I've got to go.

CHANDLER

Oh. Okay.

SUSIE

So, listen... how many times do you
think I'm going to have to touch
your arm before you ask me out?

CHANDLER

I don't know. Try one more. (OFF
HER TOUCH) There you go. Say...
Ernie's? Eight o'clock?

SUSIE

I'll be there. And who knows, if
things go well, maybe this time
I'll get to see your underwear.

SUSIE LEAVES A STUNNED CHANDLER. HE LOOKS AROUND.

CHANDLER

And nobody was around to hear that.

NEARBY, RACHEL FINISHES TALKING WITH JEAN-CLAUDE VAN
DAMME AND CROSSES TO MONICA.

MONICA

(EXCITED) So, what'd he say?

RACHEL

Uch, he was such a jerk. I kept
talking about you, and he kept
asking me out.

MONICA

Oh.

RACHEL

Naturally, I said "no."

MONICA

Oh, well. Thanks anyway.

RACHEL

(BEAT) But he just kept asking.

Asking and asking...

MONICA

Listen, if you want to go out with
him, you can. I mean, he sounds
like a jerk, but if that's what --

RACHEL

(CALLING) Jean-Claude! She said
"yes"! I'll see you tonight!

HE GIVES RACHEL THE THUMBS UP. ON MONICA'S LOOK...

DISSOLVE TO:

SCENE C

INT. COFFEE HOUSE - DAYS LATER (DAY 2)
(Chandler, Joey, Monica, Phoebe, Rachel, Ross)

RACHEL, ON A BREAK, SITS WITH MONICA, PHOEBE AND JOEY.
ROSS IS ON THE PHONE. *
*

RACHEL

...And then Jean-Claude took me to
that place Crossroads, and that's
where we hung out with Drew
Barrymore.

PHOEBE/JOEY *

Wow. That's so cool.

RACHEL

(RISING) Anybody need anything?

MONICA

Yeah, an espresso. (RISING)
Actually, I'll get it. If I ask
you to, you'll probably end up
drinking it yourself.

SHE CROSSES TO THE COUNTER.

RACHEL

That is so unfair.

PHOEBE

I know. Like you'd drink her
coffee after what you did to her
with Van Damme.

RACHEL GIVES PHOEBE A LOOK AND CROSSES AWAY. ROSS
HANGS UP AND JOINS THE GROUP. HE IS IN HIGH SPIRITS.

ROSS

Joey, I'm going to have to cancel
racquetball tonight. That was
Marcel's trainer. He's going to
let me have him for a couple hours.

JOEY

You're blowing me off for a monkey?

ROSS

We'll just reschedule for Saturday.

JOEY

Yeah, unless you hook up with a
bunch of pigeons.

CHANDLER ENTERS. RACHEL AND MONICA COME BACK OVER.

CHANDLER

Stick a fork in me, I am done.

PHOEBE

(CONFUSED) Stick a fork what?

CHANDLER

Like when you're cooking a steak...

PHOEBE

Oh, I don't eat meat.

CHANDLER

All right, how do you know when
vegetables are done?

PHOEBE

You don't. You just eat them and
you can tell.

CHANDLER

Okay, then, eat me, I'm done.
(THEN) I've met the perfect woman.
We're on her couch... we're fooling
around... And suddenly she says to
me, "Ever want to do it in an
elevator?"

THE OTHERS

Oh my god. Wow.

MONICA

What did you say?

CHANDLER

I believe my exact words were
"Flngn". I didn't know what to
say! How do you know if you want
to do it in an elevator?

PHOEBE

(THE AUTHORITY) You just know.

OFF THEIR LOOKS...

DISSOLVE TO:

SCENE D

INT. CHANDLER'S BEDROOM - THAT EVENING (NIGHT 2)
(Chandler, Susie)

CHANDLER AND SUSIE ARE MAKING OUT. SHE LOOKS AT HER
WATCH. *

SUSIE

Shoot. We gotta go. Our
reservation's in thirty minutes.

CHANDLER

What I have in mind wouldn't take
more than two, three minutes, tops.

SUSIE

As intrigued as I am with the
promise of 200 seconds of passion,
we should really get going. (KISS)
But here's an idea. Have you ever
worn women's underwear?

CHANDLER

Yes. But it was my Aunt Edna's and
there were three of us in there.

SUSIE

I was thinking it might be sexy if
you wore mine. Tonight. At
dinner.

CHANDLER

You -- you want me to wear your,
um, panties?

SUSIE

Couldja?

CHANDLER

And if I'm wearing your underwear,
what are you wearing?

SUSIE

I won't be wearing any.

CHANDLER

(BEAT) You're swell.

DISSOLVE TO:

SCENE E *

INT. ROSS'S APARTMENT - SAME TIME (NIGHT 2)
(Joey, Ross)

JOEY IS THERE AS ROSS GETS READY FOR HIS EVENING WITH MARCEL. HE TURNS ON THE STEREO.

SFX: "THE LION SLEEPS TONIGHT" PLAYS SOFTLY

ROSS *

Okay... got the music... got the
dinner. Check it out: I made
Marcel's favorite dish, banana cake

--

JOEY

Ooooo...

ROSS

-- with mealworms.

JOEY

Gaaaaah...

ROSS TAKES SOME MATCHES AND STARTS LIGHTING CANDLES ON THE TABLE.

JOEY (CONT'D)

Candles? What are you thinking is
gonna happen here tonight?

ROSS *

Hey, he likes to play with the wax.

SFX: PHONE RINGS

ROSS PICKS UP THE PHONE.

ROSS (CONT'D) *

(INTO PHONE) Hello. ... Oh, hi.

Are you on your way ov--

(CRESTFALLEN) Oh. ... No, no, I
understand. Hey, a monkey's gotta
work. ... No, it's no big deal. I
wasn't really planning anything
special. ... Yeah, okay. Bye.

HE HANGS UP AND SADLY BLOWS OUT THE CANDLES. JOEY
SQUEEZES HIS HAND SUPPORTIVELY. *

JOEY *

I'm sorry, man.

ROSS *

Yeah.

JOEY *

(AFTER A BEAT) Did you feel that?

ROSS *

What?

JOEY *

That we passed the point where we
should have stopped holding hands.

ROSS *

Oh. Right.

THEY LET GO AND WE... *

DISSOLVE TO:

SCENE H

INT. MONICA AND RACHEL'S APT. - SAME TIME (NIGHT 2)
(Monica, Phoebe, Rachel)

PHOEBE'S BETWEEN RACHEL AND MONICA. THERE'S TENSION.

PHOEBE

Okay. Rachel, why don't you talk
first?

UNBEKNOWNST TO RACHEL AND PHOEBE, MONICA MAKES MOCKING
FACES AS RACHEL TALKS.

RACHEL

All right, I feel like this is
totally unjustified. She gave me
the green light. I did nothing --
(BEAT; TO MONICA) Do you think I
can't see you in the TV set?

PHOEBE

Monica, if you have something to
share, why don't you just --

MONICA

You had no right to go out with
him!

RACHEL

You said I could! That's what you
said!

*

MONICA

*

Yeah, well, I didn't tell you to
listen to me!

RACHEL

*

That is the most --

MONICA

You sold me out!

RACHEL

I did not sell --

MONICA

You did, too, sell --

RACHEL

Let me talk!

IN HER FRUSTRATION AT BEING REPEATEDLY CUT OFF, SHE
FLICKS MONICA ON THE FOREHEAD.

MONICA

Did you just flick me?

RACHEL

Well, you wouldn't let me fin--

MONICA FLICKS RACHEL BACK.

RACHEL (CONT'D)

Ow! That hurt.

RACHEL FLICKS MONICA HARDER.

MONICA

(FLICKING HER BACK) Quit flicking!

RACHEL

(FLICKING) You stop flicking!

MONICA

(FLICKING) You flicked me first!

MONICA/RACHEL

(SIMULTANEOUS FLICK) Ow!

THE FIGHT ESCALATES AS ONLY COMEDY FIGHTS CAN.

PHOEBE

Okay, let's not do this. Calm,
people. Happy thoughts.

PHOEBE GETS INADVERTENTLY KNOCKED OR THWACKED.

PHOEBE (CONT'D)

Okay, now I have to kick some ass.

SHE JUMPS INTO THE FRAY AND QUICKLY GETS THEM EACH IN A
PRESSURE POINT, HOLDING THEM BETWEEN THE THUMB AND
FOREFINGER. SHE BRINGS THEM TO THEIR KNEES.

MONICA/RACHEL

Ow ow ow ow ow ow ow.

PHOEBE

Now, I'm not letting go until you
both promise to stop.

RACHEL

(TO MONICA, FED-UP) What do you
want me to do? You want me to stop
seeing him? You want me to call
him and say you're going out with
him instead of me? Is that what
you want??

MONICA

Yes.

RACHEL

That's what you want??

MONICA

Okay.

RACHEL

(GLARING AT HER) Fine!

MONICA

Fine!

PHOEBE

There we go. (THEN, LOOKING DOWN
AT THEM) Huh. If we were in
prison, you'd be, like, my bitches.

ON THEIR REACTION, WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. RESTAURANT - LATER THAT EVENING (NIGHT 2)
(Chandler, Joey, Ross, Cathy, Susie)

CHANDLER, SUSIE, JOEY, CATHY, AND ROSS ARE AT A TABLE.
THE WAITER IS DISTRIBUTING MENUS.

ROSS

Thanks for letting me tag along.

JOEY

Forget about it.

CHANDLER

Sorry about the horrible
coincidence.

AT THAT MOMENT, THE WAITER HANDS ROSS HIS MENU. THE
NAME OF THE RESTAURANT IS ON THE FRONT: "MARCEL'S".
CHANDLER SHIFTS IN HIS SEAT. SUSIE SMILES.

SUSIE

How you doin' there, Squirmy?

CHANDLER

I'm hanging in... (UNDER HIS
BREATH) ...and a little out.

JOEY

*

(TO CATHY) So. Assistant to the
Director. That's gotta be a really
exciting job. I mean, you must
have a ton of cool responsibil--

CATHY

*

I have nothing to do with casting.

JOEY

*

(TURNING ON A DIME, RE: MENU) So,
cornish game hens. Those are,
like, little chickens, right?

SUSIE WHISPERS TO CHANDLER:

SUSIE

How come all I can think about is
putting that ice in my mouth and
kissing you all over?

CHANDLER

I'm not sure. But my best guess is
it's 'cause of that time I gave a
homeless man my jacket.

SUSIE

God, I want you right here, right
now.

CHANDLER

Right now, right here? (OFF HER
GRIN) We're kind of in a public
(AS SHE GRABS HIM UNDER THE TABLE)
pla-a-a-ace!

SUSIE

Meet me in the bathroom.

SHE QUICKLY EXITS. AFTER A BEAT, CHANDLER TURNS TO
THE OTHERS.

CHANDLER

(EXTREMELY SELF-SATISFIED) I'm
going to go to the bathroom now. *

HE QUICKLY EXITS.

ROSS *

(TO CATHY) He likes to keep us in
the loop.

AND WE...

DISSOLVE TO:

SCENE K

INT. MEN'S ROOM - MINUTES LATER (NIGHT 2)
(Chandler, Susie)

SUSIE IS WAITING. CHANDLER, NERVOUSLY EXCITED,
ENTERS. *
*

CHANDLER *

(MERRY CHRISTMAS, MATTHEW) Fonzie?

SUSIE LAUGHS AND KISSES HIM. *

SUSIE

Come on.

SHE PULLS HIM INTO A STALL. WE ONLY SEE THEIR LEGS.

CHANDLER

I can't believe we're doing this.

SUSIE

All right, mister. Let's see your
panties.

CHANDLER

(NERVOUS) Alrightee.

CHANDLER'S PANTS FALL TO THE GROUND.

SUSIE

Look at you. You know what would
be even sexier?

CHANDLER

What?

SUSIE

If you didn't have your shirt
tucked into them.

CHANDLER

Oh.

SUSIE

All right, I want to see you
wearing nothing but them. Take
your clothes off.

CHANDLER

You're not the boss of me.

SUSIE

Take your clothes off, please.

CHANDLER

Well, I am a sucker for the magic
word.

CHANDLER KICKS OFF HIS SHOES AND CLOTHES BEGIN TO FLY.

CHANDLER (CONT'D)

That jacket's kind of nice. It
should really be hung up. (AS SHE
TOSSES IT OUT OF THE STALL) ...Or
tossed near a urinal.

CHANDLER'S CLOTHES ARE NOW IN A PILE.

SUSIE

This is so cool. Turn around. I
want to see you from behind.

SHE TAKES HIS CLOTHES AND SNEAKS OUT OF THE STALL. *

CHANDLER

So, what now? You want me to
clench or something? Susie?

SUSIE

This is for fourth grade!

CHANDLER

(STICKING HEAD OUT) Huh?

SUSIE

That day you lifted my skirt was
the most humiliating day of my
life. I was "Susie Underpants"
till I was eighteen!

CHANDLER

B--but that was fourth grade. How
can you still be mad about that?!?

SUSIE

(WITH A SMILE) Call me in twenty
years and tell me if you're still
mad about this!

SHE EXITS, VICTORIOUS.

CHANDLER

(CALLING AFTER HER) I hope you
realize you're not getting your
underpants back!

DISSOLVE TO:

SCENE M

EXT. MOVIE SET - SAME TIME (NIGHT 2)
(Monica, Jean-Claude)

MONICA AND JEAN-CLAUDE ARE WALKING. SHE'S NERVOUS. *

MONICA *

I can't believe two weeks ago I was
watching "Sudden Death", and now
I'm on a date with Jean-Claude Van
Damme. (RE: A PASSERBY) Can you
beat up that guy?

JEAN-CLAUDE *

Yeah.

MONICA *

Can you beat up that guy?

JEAN-CLAUDE *

Sure.

MONICA *

This is so wild. (THEN) You know,
I've got to admit, I was kind of
surprised you would agree to go on
a blind date.

JEAN-CLAUDE

Normally, I would not.

MONICA

(FLATTERED) So why'd you decide to
make an exception for me?

JEAN-CLAUDE

'Cause Rachel told me you were
dying to have a threesome with me
and Drew Barrymore.

MONICA STOPS IN HER TRACKS. HE KEEPS WALKING.

JEAN-CLAUDE (CONT'D)

Now, Drew does have some ground
rules...

SMASH CUT TO:

SCENE P

INT. MONICA AND RACHEL'S APARTMENT - LATER (NIGHT 2)
(Monica, Rachel, Phoebe)

PHOEBE WATCHES AS MONICA CHASES RACHEL AROUND THE
APARTMENT. *
*

MONICA

Say you're sorry!

RACHEL

No!

MONICA

Say it!

RACHEL

No!!

RACHEL'S CARDIGAN COMES OFF IN MONICA'S HANDS. *

MONICA

Say you're sorry or the sweater
gets it.

RACHEL

That's my favorite sweater. That's
my "third date" sweater.

MONICA

(COCKING ARM) Say. You're.
Sorry.

RACHEL

Okay, you want to play? Let's
play.

*

SHE GRABS A JAR OF TOMATO SAUCE AND MONICA'S PURSE OFF
THE TABLE.

MONICA

What are you doing?

RACHEL

Give me the sweater, or it's
handbag marinara.

MONICA

You don't have the guts.

RACHEL

Oh yeah? At least I wasn't too
chicken to tell some guy I think
he's cute.

MONICA GASPS AND PULLS OUT A THREAD OF RACHEL'S
SWEATER. RACHEL GASPS AND DRIPS A LITTLE SAUCE.
MONICA GASPS AND PULLS OUT A LONG THREAD. RACHEL GASPS
AND POURS A LOT OF SAUCE. MONICA GASPS AND STARTS
RAPIDLY PULLING OUT A TON OF THREAD. RACHEL GASPS AND
TURNS THE BOTTLE UPSIDE DOWN OVER THE PURSE.

PHOEBE

Hey, hey, hey, stop!! You, put
down the sauce! You, put down the
sweater! This is crazy. Who can
even remember why you started
fighting in the first place?

*

*

MONICA

She went out with
Jean-Claude even
though I saw him
first and she knew I
thought he was cute.

RACHEL

She made me break up
with Jean-Claude
even though she
never would've even
talked to him.

PHOEBE

Oh, right. (THEN) But still.
Look at your purse. Look at your
sweater. Look at yourselves.

MONICA

(TO RACHEL, SOFTENING; HANDING
SWEATER) I'm sorry I made you
stop seeing him. *

RACHEL

(HANDING PURSE) I'm sorry I went
out with him when I knew you liked
him. *

MONICA *

I'm sorry I borrowed your gloves.

SHE REACHES INTO HER PURSE AND REMOVES SAUCE-COVERED
GLOVES. ON RACHEL'S REACTION...

DISSOLVE TO:

SCENE R

INT. MEN'S ROOM - SAME TIME (NIGHT 2)
(Chandler, Joey, Ross, Man)

CHANDLER'S NAKED LEGS ARE PACING. JOEY ENTERS. AS HE UNBUCKLES HIS PANTS, HE WHISTLES THE OPENING REFRAIN TO "BUFFALO GIRLS". FROM CHANDLER'S STALL, THERE IS THE ANSWERING REFRAIN. JOEY FREEZES.

★
★
★
★

CHANDLER

★

Joey?

JOEY

★

Ma?

CHANDLER

★

"Ma"???

JOEY

Chandler? What are you doing in here? I figured you guys took off.

CHANDLER

Susie stole my clothes.

JOEY

You're naked in there?

CHANDLER

Not exactly. I'm wearing...
panties.

JOEY

Huh. You always wear panties?

CHANDLER

Nooo, this is the first time.

JOEY

Wow, talk about bad luck. The first time you try out panties, and someone walks off with your clothes.

CHANDLER

I was not "trying them out." Susie asked me to wear them.

JOEY

Let me see.

CHANDLER

There is no way I'm letting you, or anybody else, see me like this.

JOEY

Okay...

JOEY NONCHALANTLY GOES INTO THE NEXT STALL, STEPS UP ON THE TOILET AND LOOKS IN ON CHANDLER.

JOEY (CONT'D)

Whoa, someone's flossing.

ROSS ENTERS AND SEES JOEY LOOKING INTO THE STALL.

ROSS

Uh, Joey. Some people don't like that.

JOEY

Chandler's wearing women's panties.

*

ROSS

What? Lemme see. *

CHANDLER

You really don't have to --

ROSS

(LOOKING OVER) Hi, Tushie!

CHANDLER *

All right, one of you give me your
underpants.

JOEY

Can't help you. I'm not wearing
any. *

CHANDLER

How can you not be wearing
underpants? *

JOEY

I'm getting heat from the man in
the bright pink thong??

AN OLDER MAN ENTERS THE BATHROOM.

CHANDLER

All right. Ross, I will give you
fifty dollars for your underpants. *

THE GUYS

(NOTICING MAN) Hey.

ROSS

(TO THE MAN) Would it help at all
if I tell you we haven't just met?

DISSOLVE TO:

SCENE T

INT. RESTAURANT - A BIT LATER (NIGHT 2)
(Chandler, Joey, Ross)

JOEY AND ROSS ENTER FROM THE BATHROOM. A MOMENT LATER, CHANDLER ENTERS, HOLDING HIS HEAD UP HIGH. HE'S WEARING JOEY'S SPORT COAT, AND ROSS'S BOXER SHORTS. THE MAITRE D' LOOKS ASKANCE AT CHANDLER.

CHANDLER

(TO THE MAITRE D', INDIGNANT) You
might want to check the pressure on
your toilets. I was fully
clothed when I went in there.

AND WE...

DISSOLVE TO:

SCENE X

INT. COFFEE HOUSE - THE NEXT DAY (DAY 3)
(Chandler, Joey, Phoebe, Ross, Marcel, Sal)

ROSS, PHOEBE, AND CHANDLER ARE DRINKING COFFEE.

CHANDLER

Can I have the milk after you?

PHOEBE

I'm almost done with it. Keep your
panties on.

SHE AND ROSS LAUGH. JOEY ENTERS.

JOEY

(BEAMING) And I'm in the movie!
One of the virus victims called in
sick. So Cathy recommended me, and
boom: I'm dying on a gurney!

THE OTHERS REACT.

JOEY (CONT'D)

Hey, Ross, Marcel just finished his
last scene, if you wanna catch him
and say goodbye.

ROSS

Nah, I don't think so. I'm sure
he's got parties to go to and
stuff. He's moved on. Hey, that's
the way it goes, right?

JUST THEN, THERE IS A LOUD TAPPING ON THE WINDOW.
PHOEBE TURNS AND SEES IT'S MARCEL.

PHOEBE

Oh, my god...

ROSS LOOKS UP AND SEES MARCEL. HE STANDS, FULL OF
EMOTION.

ROSS

Marcel!

AS THE MUSIC SWELLS, WE...

DISSOLVE TO:

*
*
*
*

SCENE Y

LOVE MONTAGE

EXT. STREET - LATER THAT DAY (DAY 3)
(Ross, Marcel)

ROSS AND MARCEL ARE HAPPILY SKIPPING DOWN THE STREET,
HAND IN HAND.

CUT TO:

EXT. STREET - LATER THAT DAY (DAY 3)
(Ross, Marcel)

ROSS AND MARCEL ARE AT A VENDOR, GETTING ICE CREAM
CONES. ROSS LICKS HIS CONE. THEN MARCEL ALSO LICKS
ROSS'S CONE. ROSS THROWS OUT HIS CONE.

CUT TO:

EXT. STREET - LATER THAT DAY (DAY 3)

MARCEL IS PLAYING WITH A MAN'S HAT. ROSS TAKES IT AWAY
FROM HIM AND RETURNS IT TO THE GENTLEMAN ON THE PARK
BENCH. THE MAN GOES TO PUT HIS HAT BACK ON, THEN
PAUSES, REALIZING THAT MARCEL HAS LEFT HIM A LITTLE
"MONKEY PRESENT". HE GIVES ROSS A DARK LOOK. ROSS
SHRUGS HELPLESS. THE MAN CAN'T HELP BUT SMILE.

CUT TO:

EXT. STREET - LATER THAT DAY (DAY 3)

ROSS IS STROLLING SLOWLY, LOOKING AT THE STORE WINDOWS.
THE CAMERA PANS DOWN AND WE SEE THAT HE IS HOLDING
MARCEL'S HAND. THEN THE CAMERA PANS DOWN FURTHER AND
WE SEE THAT MARCEL IS HUGGING HARRY ELEPHANTAY. AND ON
THIS, WE...

DISSOLVE TO:

SCENE AA

EXT. MOVIE SET - EARLY THE NEXT MORNING (DAY 4)
(Chandler, Joey, Monica, Phoebe, Rachel, Ross,
Jean-Claude, Sal, Marcel)

THE FILM CREW'S MOVING OUT. CHANDLER, JOEY, PHOEBE AND
ROSS ARE WITH MARCEL AND SAL. MONICA AND RACHEL ARE
TALKING TO JEAN-CLAUDE.

JEAN-CLAUDE

(TO RACHEL) I'm sorry it did not
work out for you and me. (TO
MONICA) Or you and me. Drew was
very disappointed.

MONICA

Sorry. (TO RACHEL) I can't
believe I'm actually feeling bad
for Drew.

RACHEL

(TO JEAN-CLAUDE) Anyway, take
care.

SHE HUGS, THEN KISSES HIM. MONICA LOOKS ON, JEALOUS.

JEAN-CLAUDE

(TO RACHEL) Goodbye.

MONICA

Well... bye from me, too.

SHE SURPRISES HIM WITH A REALLY GREAT KISS. RACHEL
LOOKS ON, JEALOUS.

JEAN-CLAUDE

(TO MONICA) Did we get along
better than I realized?

RACHEL

Okay, well, bye-bye, then.

SHE GIVES HIM AN AMAZING KISS. THEN...

JEAN-CLAUDE

Perhaps the three of us could...?

MONICA/RACHEL

No no no no no. (EXCHANGING A
LOOK, THEN MORE EMPATHETIC) No no
no no no.

JEAN-CLAUDE BOARDS HIS TRAILER. THE WOMEN JOIN THE
OTHERS. ROSS IS SAYING GOODBYE TO MARCEL.

ROSS

'Bye, Marcel. See you on the big
screen. Keep those people drinking
that beer. I'll miss you, too.

MARCEL AND SAL GET INTO THEIR LIMO.

CHANDLER

Hey, Marcel! If you get a chance,
could you pee on the make-up woman?
That goes for you, too, Sal.

THE LIMO DRIVES OFF.

PHOEBE

I'm gonna write a song about all
this.

MONICA

Yeah?

PHOEBE

Except one of my guitar strings is broken. Chandler, can I borrow your G-String?

CHANDLER

How long have you been holding onto that one.

PHOEBE

About twenty minutes.

AS THEY START TO WALK, WE SLOWLY PULL BACK...

RACHEL

You guys want to go to the coffee house? I've got the key.

JOEY

It's been open for, like, two hours.

RACHEL

Uh, no it hasn't. I've got the key.

AS THE FRIENDS HEAD DOWN THE STREET, WE...

FADE OUT.

END OF ACT TWO

TAG

SCENE BB

EXT. MOVIE SET - DAY (DAY 5)
(Joey, Jean-Claude, Director (O.S.))

JOEY, PLAYING A CHARACTER IN "OUTBREAK II", IS DYING ON A STRETCHER. JEAN-CLAUDE IS DRESSED AS A MILITARY GUY. HE'S SPEAKING TO A DOCTOR.

JEAN-CLAUDE

Don't you realize what we have on
our hands?! This man was healthy
an hour ago, and now he's dying!

JOEY LETS OUT A HORRIFIC GROAN.

DIRECTOR (O.S.)

(DISPLEASED) Cut!

CUT TO:

SAME SCENE AS BEFORE.

JEAN-CLAUDE

Don't you realize what we have on
our hands?! This man was healthy
an hour ago, and now he's dying!

JOEY OVERACTS EVEN MORE.

DIRECTOR (O.S.)

(MORE DISPLEASED) Cut!

CUT TO:

SAME SCENE AS BEFORE.

JEAN-CLAUDE

Don't you realize what we have on
our hands?! This man was healthy
an hour ago, and now he's dead!

AS AN ORDERLY PULLS A SHEET OVER JOEY'S PERFECTLY STILL
HEAD, WE...

FADE OUT.

END OF SHOW