

F·R·I·E·N·D·S

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AS BROADCAST SCRIPT

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TEASER

SCENE B

FADE IN:

INT. SNACK ROOM AT CHANDLER'S OFFICE - DAY
(Chandler, Shelly)

CHANDLER IS ON A BREAK. HE POURS HOT WATER INTO A STYROFOAM CUP. A CO-WORKER, SHELLY, ENTERS. SHE IS ATTRACTIVE, FUN, NEW YORK.

SHELLY

Hey, gorgeous. How's it going?

CHANDLER

Dehydrated Japanese noodles under fluorescent lights. Does it get better than this?

SHELLY

(REFILLING HER COFFEE MUG)

Question. You're not seeing anybody, are you? 'Cause I met somebody who would be perfect for you.

CHANDLER

Ah, you see "perfect" might be a problem. Had you said or "co-dependent" or "self-destructive" --

SHELLY

Do you want a date Saturday?

CHANDLER

Yes, please.

SHELLY

Okay. He is cute, he's funny --

CHANDLER

(THROWN) He's a he?

SHELLY

Well, yeah -- (REALIZING) Oh,
god. I just -- I thought -- But
you're not, so -- Good, Shelly.

Okay, I'm just gonna go flush
myself down the toilet now. Okay.
Bye bye.

SHE QUICKLY EXITS. ON CHANDLER'S STUNNED
EXPRESSION...

FADE OUT.

ACT ONE

SCENE B

FADE IN:

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

THE GROUP IS GATHERED, EATING CHINESE FOOD. CHANDLER IS RECOUNTING THE EARLIER EVENT.

CHANDLER

...How can you enjoy a cup of Ramen noodles after that? I mean, is that ridiculous? Can you believe she actually thought that?

RACHEL

Um... yeah. (OFF HIS LOOK) Well, I mean, when I first met you, I thought, you know... maybe, possibly, you might be.

CHANDLER

You did?

RACHEL

Yeah, but then you spent Phoebe's entire birthday party talking to my breasts, so I figured maybe not.

CHANDLER

Huh. Did, uh -- did any of the rest of you guys think that when you first met me?

MONICA/PHOEBE

Well, yeah. Kind of. Sort of.

JOEY

Not me.

ROSS

Not me, either. Although back in college, Susan Salidor did.

CHANDLER

You're kidding. Did you tell her I wasn't?

ROSS

No. 'Cause I kinda of wanted to go out with her, too. So I told her you were seeing Bernie Spellman... who also liked her.

CHANDLER

Well, this is fascinating. So, what -- what is it about me?

THEY ALL CONSIDER THIS.

PHOEBE

I dunno. It's 'cause you're smart. You're funny.

CHANDLER

Ross is smart and funny. Did you ever think that about him?

EVERYONE

Yeah, right.

CHANDLER

(PRESSING) What is it?!

MONICA

Okay, I don't know. You -- you just... have a quality.

EVERYONE

Yeah. A quality. That's it.

CHANDLER

Oh, a "quality". Good, because I was worried you guys were going to be vague about this.

SFX: PHONE RINGS MONICA ANSWERS.

MONICA

Hello. ... (LOUDER) Hello? ...

Oh. (HANDING RACHEL THE PHONE)

It's Paolo calling from Rome.

RACHEL

Oh, my god. He's calling from Rome. (TAKING THE PHONE) Buon giorno, carlmio...

SHE STARTS TO MOVE OFF.

ROSS

(UNDER HIS BREATH) So he's calling
from Rome. I could do that. You
just got to go to Rome.

RACHEL RETURNS AND HANDS MONICA THE PHONE.

RACHEL

Monica, your Dad just beeped in.
Can you please make it quick? I'm
talking to Rome. (WITH DELIGHT)
I'm talking to Rome.

MONICA

(INTO PHONE) Hey, Dad. What's up?
... Oh god... (COVERING PHONE, TO
ROSS) Ross, it's Nana.

CUT TO:

SCENE D

INT. HOSPITAL CORRIDOR - LATER THAT NIGHT

(Monica, Ross, Jack, Judy, Aunt Lillian, Nurse)

A SMALL SEATING AREA OUTSIDE OF A HOSPITAL ROOM. ROSS AND MONICA'S PARENTS, JACK AND JUDY, ARE SITTING THERE, AS IS AUNT LILLIAN, JUDY'S SISTER. ROSS AND MONICA HURRY IN. AD LIB QUICK HELLOS AND HUGS.

ROSS

How's she doing?

AUNT LILLIAN

The doctor says it's a matter of hours.

MONICA

How are you, Mom?

JUDY

Me? I'm fine. I'm fine. I'm glad you're here. What's with your hair?

MONICA

What?

JUDY

What's different?

MONICA

Nothing.

JUDY

Ah. Maybe that's it.

ROSS

Coffee, Monica?

MONICA AND ROSS MOVE TO THE COFFEE STATION. THEY SPEAK UNDER THEIR BREATHS.

MONICA

She's unbelievable. Her mother
is --

ROSS

Relax. Relax. Okay, we're gonna
be here for a while, it looks like,
and we still have "boyfriends"
and "your career" to cover.

MONICA

Oh, god...

HE HUGS HER. THE PARENTS LOOKS UP.

DISSOLVE TO:

INT. THE SAME - LATER

THE VIGIL CONTINUES. AUNT LILLIAN IS NOT THERE FOR THE
MOMENT.

MONICA

The fuzzy mints from the bottom of
her purse.

ROSS

(WISTFULLY) Oh, yeah. They were gross. (THEN) Oh, and you know what I love... the Sweet 'N Lows?

EVERYONE

Ohh!

ROSS

How she was always stealing them from restaurants?

JACK

Not just restaurants. From our house.

A NURSE ENTERS FROM THE GRANDMOTHER'S ROOM.

NURSE

(GRAVELY) Mrs. Geller...

DISSOLVE TO:

INT. HOSPITAL ROOM - A FEW MINUTES LATER

ROSS AND MONICA STAND IN THE DOORWAY LOOKING AT THE STILL WOMAN IN THE BED.

ROSS

She looks so small.

MONICA

I know.

ROSS

Well, at least she's with Pop-Pop and Aunt Phyllis now.

THEY BOTH STARE AT HER FOR A BEAT. MONICA KISSES HER FOREHEAD.

MONICA

Goodbye, Nana.

ROSS

Bye, Nana.

HE LEANS IN. ALL OF A SUDDEN, THE WOMAN IN THE BED STIRS. ROSS AND MONICA JUMP BACK. MONICA HEADS OUT TO GET THE NURSE. THEN STICKS HER HEAD BACK IN.

MONICA

Ross!

HE FOLLOWS HER OUT.

RESET TO:

INT. HOSPITAL CORRIDOR - CONTINUOUS

ROSS AND MONICA ENTER.

MONICA

I'll get the nurse.

MONICA HURRIES OFF. ROSS GOES TO HIS PARENTS.

JUDY

What's going on?

ROSS

You know how, uh, the nurse said that Nana had passed? Well, she's... not quite.

JUDY

What?

ROSS

She's not passed. She's present.

She's back.

AUNT LILLIAN RETURNS, CARRYING A SMALL SALAD.

AUNT LILLIAN

What's going on?

JACK

She may have died.

AUNT LILLIAN

She may have died??

JACK

We're looking into it.

MONICA AND THE NURSE RUSH UP AND EXIT INTO THE ROOM.

ROSS

I'll -- I'll go see.

RESET TO:

INT. HOSPITAL ROOM - CONTINUOUS

ROSS ENTERS.

NURSE

(DISTRESSED) This almost never

happens...

AT THAT MOMENT, THE OLD WOMAN IN THE BED GIVES OUT A FINAL COUGH AND A SIGH AND EXPIRES. THE NURSE LOOKS UP AT MONICA AND ROSS.

RESET TO:

INT. HOSPITAL CORRIDOR - CONTINUOUS

ROSS ENTERS AND GOES TO HIS PARENTS AND AUNT.

ROSS

(DEFINITIVELY) Now she's passed.

DISSOLVE TO:

SCENE E

INT. COFFEE HOUSE - LATER THAT NIGHT

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

CHANDLER, PHOEBE AND JOEY ARE HANGING OUT. RACHEL IS WORKING. THE OTHERS ARE FED UP WITH CHANDLER.

CHANDLER

I just have to know, okay? Is it
my hair?

RACHEL

Yes, Chandler, that's exactly what
it is. It's your hair.

PHOEBE

Yeah. You have homosexual hair.

ROSS AND MONICA ENTER. THEY LOOK EXHAUSTED.

MONICA

Hey.

EVERYONE

Hi.

RACHEL

So, um, did she... ?

ROSS

Twice.

EVERYONE

Twice? I'm sorry. Wow.

PHOEBE

Oh, that sucks.

JOEY

You guys okay?

ROSS

I don't know. It's weird. I know
she's gone. But I just don't...
feel...

PHOEBE

Maybe that's 'cause she's not
really gone.

ROSS

Oh, no. She's gone.

MONICA

We checked. A lot.

PHOEBE

No, I mean, maybe nobody ever
really goes. Ever since my mom
died, every once in a while I get
this feeling she's, like, right
here. You know?

SHE INDICATES JUST OUT OF HER PERIPHERAL VISION.
CHANDLER SHIFTS AWAY.

PHOEBE (CONT'D)

Oh, and then Debbie, my best friend in junior high, got struck by lightning on a miniature golf course. And I always get this really strong Debbie vibe whenever I use one of those little yellow pencils. (THEN) I miss her.

RACHEL

Oh, here Pheeb. You want this?

SHE HANDS PHOEBE HER LITTLE, YELLOW ORDER-TAKING PENCIL.

PHOEBE

Oh, thanks.

RACHEL

I just sharpened her this morning.

JOEY

See, I don't believe any of that. I think when you're dead, you're dead. You're gone. You're worm food. (OFF EVERYONE'S APPALLED LOOK; BACKPEDALING) So, Chandler looks gay, huh?

PHOEBE

(STUDYING THE PENCIL) You know, I don't know who this is, but it's not Debbie.

ON EVERYONE'S LOOK...

DISSOLVE TO:

SCENE K

INT. NANA'S BEDROOM - SAME TIME
(Ross, Judy, Aunt Lillian)

ROSS IS WITH HIS MOTHER AND AUNT.

ROSS

I thought it was going to be a
closed casket.

JUDY

Well, that doesn't mean she can't
look nice.

THEY OPEN THE WALK-IN CLOSET. IT IS BLOCKED BY
FURNITURE.

JUDY

(TO ROSS) Sweetie, do you think
you can get in there?

ROSS

I don't see why not.

HE SURVEYS THE TASK. THEN HOISTS HIMSELF OVER THE
FURNITURE AND LANDS WITH A CRASH INSIDE THE CLOSET.

ROSS (CONT'D)

Here's my retainer!

CUT BACK TO:

"The One Where Nana Dies Twice" As Broadcast Script

18.
(I/K)

SCENE M

INT. MONICA AND RACHEL'S APARTMENT - A LITTLE LATER
(Monica, Jack)

JACK IS SEATED AT THE DESK. MONICA BRINGS HIM A GLASS
OF SCOTCH.

JACK

I was just thinking. When my time
comes --

MONICA

Dad --

JACK

Listen to me. When my time
comes... I want to be buried at
sea.

MONICA

(AT A TOTAL LOSS) You -- What?

JACK

I want to be buried at sea. It
looks like fun.

MONICA

Define fun.

JACK

Come on, you'll make a day of it.
You'll get a boat, pack a lunch --

MONICA

And then we throw your body in the
water? Jee, that does sound fun.

JACK

Everyone thinks they know me.
Everyone says, "Jack Geller. So
predictable." Maybe after I'm
gone, they say, "Buried at sea.
Huh."

MONICA

That's probably what they'll say.

JACK

I'd like that.

MONICA NODS. THEN TAKES A SLUG OF HER FATHER'S SCOTCH.

CUT TO:

SCENE H

INT. SNACK ROOM AT CHANDLER'S OFFICE - THE NEXT DAY
(Chandler, Shelly)

SHELLY IS GETTING HER LUNCH OUT OF THE FRIDGE.
CHANDLER ENTERS.

CHANDLER

Hey, gorgeous.

SHELLY

Hey.

THERE IS AN AWKWARD PAUSE AS SHE GETS HERSELF SOME
COFFEE. FINALLY:

SHELLY (CONT'D)

Look, I'm sorry about yesterday.

I, um --

CHANDLER

Oh, don't worry about it. Believe
me. Apparently other people have
made the same mistake.

SHELLY

(RELIEVED LAUGH) Oh. Okay. Phew.

CHANDLER

So what do you think it is about me
that... ?

SHELLY

(CONSIDERING) I don't know, uh...
You just have a... quality.

CHANDLER

(OVERLAPPING) Quality, right.
Great.

SHELLY

It's a shame. You and Lowell would
have made a great couple.

CHANDLER

(STUNG) Lowell? Financial
Services Lowell? That's who you
saw me with?

SHELLY

What? He's cute.

CHANDLER

Well, yeah. But he's no... Brian
in Payroll.

SHELLY

Is Brian...?

CHANDLER

I don't know. The point is that if
you were going to set me up with
someone, I'd like to think that
you'd set me up with somebody like
him.

SHELLY

Well, I think Brian's a little out
of your league.

CHANDLER

Excuse me. You don't think I could
get a Brian? Because I could get a
Brian. Believe you me.

BEAT. SHE JUST LOOKS AT HIM.

CHANDLER (CONT'D)

I'm really not.

CUT TO:

SCENE P

INT. NANA'S BEDROOM - SAME TIME
(Ross, Judy, Aunt Lillian)

ROSS IS STILL IN THE CLOSET. THERE ARE SEVERAL DRESSES SPREAD OUT ON THE BED. JUDY AND LILLIAN ARE LOOKING THEM OVER.

ROSS

...This one?

JUDY

No.

ROSS

(EXASPERATED) I have shown you every dress we have. Unless you want your mother to spend eternity in a lemon yellow pants suit, go with the burgundy!

AUNT LILLIAN

(TO JUDY) You know whatever we pick, she would have told us it's the wrong one.

JUDY

You're right. We'll go with the burgundy.

ROSS

A fine choice. I'm coming out.

AUNT LILLIAN

Wait. We need shoes.

ROSS DIGESTS THIS. THEN:

ROSS

Okay. How 'bout these?

HE HOLDS UP A PAIR OF BURGUNDY ONES.

JUDY

That's really a day shoe.

ROSS

And where she's going everyone
else'll be... dressier?

AUNT LILLIAN

Could we see something in a slimmer
heel?

ROSS

(SURVEYING CHOICES) Okay, I have
nothing in an evening shoe in the
burgundy. I can show you something
in a silver that might work.

AUNT LILLIAN

No. It should really be burgundy.

JUDY

Unless we go with a different
dress.

AUNT LILLIAN

Yes.

ROSS

(QUICKLY) Oh, no. No no no no!

Wait. I may have something in the
back.

HE LOOKS AROUND AND SEES A STACK OF SHOE BOXES ON THE
SHELF ABOVE HIM. HE TAKES ONE DOWN AND OPENS IT.

ROSS (CONT'D)

(SOFTLY) Oh, my god...

WE SEE THE BOX IS FILLED WITH SWEET 'N LOW PACKETS.

JUDY

Everything all right, dear?

ROSS

(FONDLY, WITH A LAUGH) Yeah. Just
Nana stuff.

HE REACHES UP FOR ANOTHER BOX. IT TIPS AND OPENS. A
CASCADE OF PINK PACKETS RAINS DOWN ON HIM. HIS EYES
ARE MOIST AS HE STARTS TO LAUGH.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE R

FADE IN:

INT. MONICA'S APARTMENT - THE NEXT DAY
(Monica, Rachel, Phoebe, Chandler, Joey, Ross)

THE MORNING OF THE FUNERAL. MONICA AND RACHEL ARE DRESSED FOR THE OCCASION. THEY FINISH GETTING READY AS ROSS ENTERS. HE WEARS A SUIT. AD LIB HELLOS.

ROSS

How are we doing? Are you guys all ready?

MONICA

Mom already called this morning. Just to remind me not to wear my hair up. Did you know my ears are not my best feature?

ROSS

Some days it's all I can think about.

PHOEBE ENTERS.

PHOEBE

Hi. I'm sorry I'm late. I couldn't find my bearings.

RACHEL

You mean your earrings?

PHOEBE

What did I say?

MONICA

(LOOKING AT RACHEL'S FEET) Are
these the shoes?

RACHEL

Yeah. (TO THE OTHERS) Paolo sent
them from Italy.

ROSS

What, we don't have shoes here?

JOEY AND CHANDLER ENTER. THEY ARE ALSO IN SUITS.

JOEY

Morning. Ready to go.

CHANDLER

Well, don't we look nice all
dressed up? (THEN, HEARING
HIMSELF) It's stuff like that,
isn't it?

DISSOLVE TO:

SCENE T

EXT. CEMETERY - LATER

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

CLOSE ON SHOES AS THE MOURNERS WALK GINGERLY THROUGH THE MUD. PULL BACK TO REVEAL THE GROUP WALKING AWAY FROM THE GRAVE. JUDY COMES UP TO MONICA.

MONICA

That was a beautiful service.

JUDY

It really was.

THERE ARE TEARS IN BOTH THEIR EYES.

JUDY (CONT'D)

Come here, sweetheart.

SHE GIVES HER A HUG AND WIPES A TEAR FROM MONICA'S EYE. THEN, STUDYING HER FACE:

JUDY (CONT'D)

You know, I think it might be time
for you to start using night cream.

WITH THAT, SHE MOVES OFF, LEAVING MONICA STUNNED. MEANWHILE, JOEY AND CHANDLER ARE WALKING TOGETHER. JOEY PUTS HIS HANDS IN HIS COAT POCKET.

SFX: MUFFLED TELEVISION NOISE

JOEY QUICKLY FIDDLES IN HIS POCKET AND THE SOUND STOPS. CHANDLER STARES AT HIM.

JOEY

(DEFENSIVE) What?

CHANDLER

Nothing. Nothing. It's just your top coat just sounded remarkably like Brent Musburger.

JOEY

(SHOWING HIM THE TV) Check it out. Giants/Cowboys.

CHANDLER

You're watching a football game at a funeral?

JOEY

No. It's the pre-game. I'm gonna watch it at the reception.

CHANDLER

You are a frightening, frightening man.

ALL OF A SUDDEN, RACHEL LETS OUT A CRY.

RACHEL

Oh no! My new Paolo shoes!

WE SEE THAT SHE IS SHOELESS, HAVING LEFT HER SHOE A FOOT BEHIND HER. ITS HEEL IS STUCK IN THE MUD. SHE PULLS THE SHOE OUT.

ROSS

(HOPEFULLY) Oh, I hope they're not ruined.

SHE LEANS ON HIM AND PUTS HER SHOE BACK ON.

PHOEBE

God, what a great day. (THEN,
QUICKLY) What? Weather-wise.

ROSS

I know. The air. The trees. It's
like even though Nana's gone,
there's something almost
life-affiiii!

ROSS DROPS OUT OF FRAME. HE HAS SLIPPED INTO AN OPEN
GRAVE. THE GROUP QUICKLY GATHERS AROUND.

EVERYONE

Are you all right? Are you all
right?

ROSS

I'm fine. I'm fine. I'm just
having my worst fear realized,
but...

DISSOLVE TO:

SCENE W

INT. JACK AND JUDY'S LIVING ROOM - LATER THAT DAY
(Monica, Rachel, Phoebe, Joey, Chandler, Ross, Jack,
Judy, Aunt Lillian, Andrea)

THE POST-FUNERAL RECEPTION IS UNDERWAY. MOURNERS ARE
MINGLING. PAN DOWN TO THE FLOOR WHERE ROSS IS LAID
OUT WITH A PILLOW UNDER HIS HEAD. HIS FRIENDS ARE
GATHERED AROUND HIM. PHOEBE HAS TAKEN CHARGE. SHE
REACHES HER HANDS UNDER HIS LOWER BACK.

PHOEBE

Okay, don't worry. I'm just going
to see if the muscle is in
spasm. (STARTING TO FEEL) Huh.

ROSS

What? What is it?

PHOEBE

You missed a belt loop.

SHE FEELS A LITTLE BIT FURTHER. ALL OF A SUDDEN:

ROSS

Ow! Ow! Ow!

PHOEBE

Okay, it's in spasm.

JUDY APPROACHES, HOLDING PILLS.

JUDY

Here, sweetie. Here. I took these
when I had my golfing accident.

SHE HANDS HIM THE PILLS, PAUSES TO ADJUST MONICA'S HAIR
SO THAT IT COVERS HER EAR, AND MOVES OFF. MONICA
REACTS.

DISSOLVE TO:

INT. THE SAME - LATER

CHANDLER, MONICA, PHOEBE AND RACHEL HAVE NOW MOVED TO
THE BUFFET AREA. CHANDLER REACHES FOR THE HAM TONGS AS
DOES AN EXTREMELY ATTRACTIVE YOUNG WOMAN.

CHANDLER/ANDREA

Oh. Sorry. You go.

ANDREA

Hi, I'm Andrea. I'm Dorothy's
daughter.

CHANDLER

Hi, I'm Chandler. I have no idea
who Dorothy is.

SHE SMILES AT HIM. HE LIKES THAT. ROSS COMES OVER
TO THE TABLE. HE IS IN MUCH BETTER SHAPE, WHAT WITH
HIM BEING STONED FROM THE PAIN KILLERS AND ALL.

PHOEBE

Hey, look who's up. How do you
feel?

ROSS

Great. I feel great. I feel...
great.

MONICA

Wow. Those pills really worked,
huh?

ROSS

Not the first two. But the second
two. (THEN, SUDDENLY MAUDLIN) I
love you guys. You guys are the
greatest. I love my sister. I
love Phoebe.

PHOEBE

Oh, that's so nice.

ROSS

Chandler. I love you, man. And
listen, if you want to be gay, be
gay. It doesn't matter to me.

CHANDLER GLANCES OVER AT ANDREA, WHO HAS ALREADY TURNED
AWAY AND IS SPEAKING WITH HER SISTER.

ANDREA

You were right.

ROSS TURNS TO RACHEL.

ROSS

Rachel. Rachel, Rachel...
(REALIZING HE MEANS IT) I love you
the most.

RACHEL

(WHISPERING BACK) And you know who
I love the most?

SHE POINTS TO HIM.

ROSS

(WHIMPERING) No-o-o-o-o...

RACHEL

You!

ROSS

Oh, you don't get it!

ACROSS THE ROOM, WE SEE JOEY TUCKED AWAY NEAR A LARGE PLANT. HE HAS AN EARPHONE IN ONE EAR AND IS SURREPTITIOUSLY STEALING GLANCES AT THE WATCHMAN IN HIS JACKET. JACK APPROACHES HIM. HE QUICKLY HIDES THE TV.

JACK

(INDICATING EARPHONE) What've you got there?

JOEY

Uh, just a... hearing... disability...

JACK

What's the score?

JOEY

Seventeen - fourteen, Giants.
Three minutes to go in the third.

JACK

Beautiful.

DISSOLVE TO:

INT. THE SAME - LATER

ALL THE MEN IN THE ROOM ARE NOW GATHERED AROUND JOEY'S WATCHMAN, INTENT ON THE GAME, ROOTING THE GIANTS ON. THE PARTY HAS DWINDLED. MANY OF THE GUESTS HAVE LEFT.

ACROSS THE ROOM, ROSS IS STRETCHED OUT, SPRAWLED ACROSS RACHEL ON THE COUCH. HE IS PASSED OUT.

RACHEL

(TO PHOEBE) Pheebs, could you
maybe hand me a cracker?

ACROSS THE ROOM, MONICA IS SITTING ON THE COUCH. SHE HOLDS A WINE GLASS. AFTER A MOMENT, HER MOTHER SITS NEXT TO HER. SHE IS DRINKING WINE AS WELL.

JUDY

Your grandmother would have hated
this.

MONICA

Well... sure. What with it being
her funeral and all.

JUDY SMILES.

JUDY

No, I'd be hearing about why didn't
I get the honey glazed ham. Or
about how I didn't spend enough on
flowers. And if I spent more,
she'd be saying, "Why are you
wasting your money? I don't need
flowers. I'm dead."

MONICA

(WITH A SMILE) That sounds like
Nana.

JUDY

Do you know what it's like to grow up with someone who is critical of every single thing you do?

MONICA

I... can imagine.

JUDY

I'm telling you, it's a wonder your mother turned out to be the positive, life-affirming person she is.

MONICA

(BITING HER TONGUE) That is a wonder. (TAKING A BIG GULP OF WINE) So, tell me something, Mom. If you had it to do all over again -- I mean, if she was here right now -- would you tell her?

JUDY

Tell her what?

MONICA

How she drove you crazy, picking on every little detail, like, I don't know... your hair? For example?

JUDY

(UNEASILY, AS SHE REACHES FOR HER WINE) I'm not sure I know what you're getting at.

MONICA

Do you think things would've been better if you'd just told her the truth?

THERE'S A LONG BEAT AS JUDY CONSIDERS THIS. CLEARLY SHE IS AWARE THAT MONICA IS REALLY TALKING ABOUT MONICA AND JUDY, NOT JUDY AND NANA. FINALLY, JUDY'S EYES NARROW.

JUDY

(CAREFULLY) No. I think some things are better left unsaid. I think it's nicer when people just get along.

MONICA

(SMILING IN SPITE OF HERSELF) Huh.

JUDY

More wine, dear?

MONICA

(LAUGHING) Oh, I think so.

JUDY REFILLS THEIR GLASSES. MONICA ABSENTLY PUSHES HER HAIR BACK BEHIND HER EARS. INSTINCTIVELY, JUDY REACHES TO CORRECT THIS WHEN, SUDDENLY, SHE REALIZES WHAT SHE'S DOING. SHE HESITATES, THEN CHANGES HER TACK.

JUDY

Those earrings look really lovely
on you.

MONICA

(WITH A SMILE) Thank you. They
were yours.

JUDY

Actually, they were Nana's.

BOTH WOMEN SMILE. ALL OF A SUDDEN, THERE IS A CRY FROM
THE GUYS WATCHING THE GAME.

ALL THE GUYS

No! What the hell was that??
Threw it away!

JACK

Now I'm depressed.

THE ENTIRE ROOM TURNS AND LOOKS AT HIM.

JACK (CONT'D)

... Even more than I was.

DISSOLVE TO:

SCENE Y

INT. COFFEE HOUSE - THAT NIGHT

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

THE GROUP IS GOING THROUGH A BOX OF PHOTOGRAPHS.
MONICA HOLDS ONE UP AND SHOWS THE GROUP.

RACHEL

Hye, who's this little naked guy?

ROSS

Uh, that little naked guy would be
me.

RACHEL

Oh, look a the little thing...

ROSS

Yes. Fine. That is my penis. Can
we be grown-ups now?

CHANDLER IS LOOKING AT ANOTHER PICTURE.

CHANDLER

Who are those people?

ROSS

(LOOKING AT IT) Got me.

MONICA

That's Nana in the middle there.

(FLIPPING IT OVER) "Me and the
gang at Java Joe's."

RACHEL

Wow. Monica, you look just like
your grandmother. How old was she
here?

MONICA/ROSS

"1939".

MONICA

Yeah, um, twenty-four, twenty-five.

ROSS

It looks like a fun gang.

THEY ALL STARE AT THE PHOTOGRAPH OF THIS OTHER GROUP OF
FRIENDS. THERE IS A LONG PAUSE. THEN:

JOEY

(HOLDING UP A PICTURE) Ooh, look.

I got Monica naked.

ROSS

(SHEEPISHLY) Uh, no. That would
be me again. I'm, uh... just
trying something.

AS THEY ALL LEAN OVER TO LOOK AT THE PICTURE...

FADE OUT.

END OF ACT TWO

TAG

SCENE X

FADE IN:

INT. SNACK ROOM AT CHANDLER'S OFFICE - NEXT DAY
(Chandler, Lowell)

CHANDLER IS ON THE SOFA. A PLEASANT-LOOKING GUY
ENTERS. THIS IS LOWELL. HE GETS COFFEE.

CHANDLER

Hey, Lowell.

LOWELL

Oh, hey, Chandler.

CHANDLER

So, how's it going down there in
Financial Services?

LOWELL

It's like Mardi Gras without the
papier mache heads. How 'bout you?

CHANDLER

Good, good. Listen, um... I don't
know what Shelly told you about me,
but, uh... I'm not.

LOWELL

I know. That's what I told her.

CHANDLER

Really?

LOWELL

Yeah.

CHANDLER

So, you can tell?

LOWELL

Pretty much. Most of the time. We have a kind of... radar.

CHANDLER

So you don't think I have a... quality?

LOWELL

(WITH A SMILE) Speaking for my people, I'd have to say "no".

(THEN) By the way. Your friend Brian from Payroll? He is.

CHANDLER

He is?

LOWELL

Yup. And waaay out of your league.

LOWELL EXITS. AS CHANDLER RETRIEVES HIS PAPER FROM THE COUCH, HE MUTTERS TO HIMSELF:

CHANDLER

Out of my league. I could get a Brian. If I wanted to get a Brian, I could get a Brian.

HE TURNS TO SEE A VERY ATTRACTIVE MAN HAS ENTERED THE ROOM.

CHANDLER (CONT'D)

(CAUGHT) Hey, Brian...

CHANDLER EXITS.

FADE OUT.

END OF SHOW