

FRIENDS

"The One Where Ross Finds Out"

Written by  
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Episode 7  
#457307

FINAL DRAFT  
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FRIENDS

"The One Where Ross Finds Out"

FINAL DRAFT 9/28/95

Rachel.....Jennifer Aniston  
Monica.....Courteney Cox  
Phoebe.....Lisa Kudrow  
Joey.....Matt LeBlanc  
Chandler.....Matthew Perry  
Ross.....David Schwimmer  
Julie.....Lauren Tom  
Michael.....Arye Gross  
Waiter.....  
Phone Guy.....Barry Diamond  
Woman.....

SETS

INT. COFFEE HOUSE  
INT. MONICA AND RACHEL'S APARTMENT  
INT. RESTAURANT  
INT. JOEY AND CHANDLER'S APARTMENT  
INT. HALLWAY  
INT. THE POUND  
EXT. STREET OUTSIDE THE COFFEE HOUSE

**FRIENDS**  
**"The One Where Ross Finds Out"**  
**FINAL DRAFT - 9/28/95**  
**Short Rundown**

<p>1. <u>Scene A, TEASER</u> (1)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>NIGHT (NIGHT 1)</u>  (Chandler, Monica, Ross, Joey,  Phoebe, Rachel)</p>				
<p>2. <u>ACT I, Scene B</u> (4)  <u>INT. HALLWAY - NEXT MORNING -</u>  <u>(DAY 2)</u>  (Monica, Chandler)</p>				
<p>3. <u>ACT I, Scene C</u> (5)  <u>EXT. STREET IN FRONT OF COFFEE</u>  <u>HOUSE - LATER (DAY 2)</u>  (Monica, Chandler)</p>				
<p>4. <u>ACT I, Scene D</u> (6)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>A LITTLE LATER (DAY 2)</u>  (Monica, Chandler)</p>				
<p>5. <u>ACT I, Scene E</u> (7)  <u>INT. COFFEE HOUSE - DAYS LATER -</u>  <u>(DAY 3)</u>  (Chandler, Joey, Monica, Phoebe,  Rachel, Ross, Julie)</p>				
<p>6. <u>ACT I, Scene H</u> (12)  <u>INT. RESTAURANT - THAT NIGHT</u>  <u>(NIGHT 3)</u>  (Rachel, Michael, Waiter)</p>				
<p>7. <u>ACT I, Scene J</u> (15)  <u>INT. COFFEE HOUSE - LATER -</u>  <u>(NIGHT 3)</u>  (Joey, Phoebe, Chandler, Monica)</p>				
<p>8. <u>ACT I, Scene K</u> (17)  <u>INT. RESTAURANT - TWO HOURS LATER</u>  <u>(NIGHT 3)</u>  (Rachel, Michael, Waiter,  Phone Guy)</p>				
<p>9. <u>ACT II, Scene M</u> (22)  <u>INT. JOEY AND CHANDLER'S APT. -</u>  <u>NEXT MORNING (DAY 4)</u>  (Monica, Chandler)</p>				

10. <u>ACT II, Scene P</u> (24) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>MOMENTS LATER (DAY 4)</u> (Rachel, Ross, Julie (v.o.))				
11. <u>ACT II, Scene R</u> (29) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>LATER (DAY 4)</u> (Joey, Phoebe)				
12. <u>ACT II, Scene T</u> (32) <u>INT. THE POUND - A LITTLE LATER -</u> <u>(DAY 4)</u> (Ross, Julie, Woman)				
13. <u>ACT II, Scene W</u> (35) <u>INT. COFFEE HOUSE - LATE THAT</u> <u>(NIGHT 4)</u> (Rachel, Ross)				
14. <u>TAG, Scene X</u> (39) <u>INT. CHANDLER AND JOEY'S APT. -</u> <u>EARLY NEXT MORNING (DAY 5)</u> (Chandler, Joey, Monica)				

TEASER

\*

SCENE A

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - NIGHT (NIGHT 1)  
(Chandler, Joey, Monica, Phoebe, Rachel, Ross)

EVERYONE ELSE IS THERE AS CHANDLER ENTERS. HE'S NOT  
HAPPY. HE SLAMS THE DOOR.

\*

\*

ROSS

So, how was the party?

CHANDLER

\*

Could not have been worse. A woman  
literally passed through me. What  
is it about me? Am I not fun  
enough? Am I hideously  
unattractive?

PHOEBE

Stop it. You are very attractive.  
You know, I do this to myself all  
the time. I put on a little  
weight, and I start questioning  
everything --

CHANDLER

Whoa. I've -- I've put on weight?

THE OTHERS AVOID HIS GAZE. CHANDLER TURNS BACK TO  
PHOEBE.

PHOEBE

Oh, no. Not "weight". More  
like... "insulation". So, if  
you're ever stuck in, like, really  
cold water...

\*  
\*  
\*  
\*

CHANDLER

Like a sea cow?

MONICA

Uh, I'm unemployed and in need of a  
project. Can I remake you?

\*

CHANDLER

What, work out? (OFF HER NOD) Oh,  
I would. Only I don't do that.

\*

EVERYONE

Come on. It'll be good for you.  
Do it.

\*

CHANDLER

(CAVING) All right, all right.  
But if we put on spandex and my  
boobs are bigger than yours, I'm  
going home.

\*

PHOEBE

Your boobs are fine. I never  
- should have brought it up. Come  
here. Come here.

\*

CHANDLER RELENTS AND LETS HER HUG HIM. SHE STARTS TO  
DO SO, THEN MOCK-STRUGGLES TO GET HER ARMS AROUND HIM.

PHOEBE (CONT'D)

Can't... make... hands... meet...

AS HE SHOVES HER OFF...

FADE OUT:

SCENE B

INT. HALLWAY - THE NEXT MORNING (DAY 2)  
(Monica, Chandler)

MONICA, DRESSED FOR EXERCISE, KNOCKS ON CHANDLER'S DOOR. CHANDLER OPENS THE DOOR. HE IS WEARING A T-SHIRT AND BICYCLE PANTS. HE IS ENTHUSED.

CHANDLER

All right. Let's do this! (OFF  
HER SMILE) What?

MONICA

Nothing. It's just I've just never  
seen you in little stretchy pants  
before. It's cute.

CHANDLER

Aaand we're changing.

HE EXITS BACK INTO HIS APARTMENT.

CUT TO:

SCENE C

EXT. STREET IN FRONT OF COFFEE HOUSE - LATER (DAY 2)  
(Monica, Chandler)

MONICA AND CHANDLER RUN UP. HE NOW WEARS SWEATS AND IS SOAKED WITH PERSPIRATION. MONICA, ON THE OTHER HAND, IS STILL FULL OF ENERGY. THEY STOP. HE GASPS, SUCKING DOWN AIR.

MONICA

Okay. Good warm-up.

CHANDLER

Oh, god... Oh, god... My... liver  
fell out... by Blimpie's...

AND WE...

CUT TO:

SCENE D

INT. MONICA AND RACHEL'S APT. - A LITTLE LATER (DAY 2)  
(Monica, Chandler)

CHANDLER IS DOING SIT-UPS. HE IS NEAR DEATH. MONICA  
IS URGING HIM ON.

MONICA

Come on! Give me five more!

CHANDLER

No.

MONICA

Five more!

CHANDLER

No.

MONICA

Five more... and I'll flash you!

SOMEHOW, CHANDLER FINDS THE ENERGY.

CHANDLER

One... Two... and a half.

(COLLAPSING, SPENT) Okay, just

show me one?

\*

\*

ON MONICA'S LOOK...

DISSOLVE TO:

SCENE E

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

RACHEL IS WORKING. JOEY AND CHANDLER ARE ON THE  
COUCH. CHANDLER REACHES FOR HIS MUG AND GROANS WITH  
THE PAIN: \*

CHANDLER \*

Ow. Ow. Ow. She's insane. The  
woman is insane. It's before work.  
It's after work. During work, she  
has me doing butt clenches at my  
desk, and now, they won't bring me  
my mail anymore.

JOEY

So, tell her you want to stop.

CHANDLER

I can't. Until she gets a job, I  
am all she's got. So I was  
thinking, if we can just get  
everybody to chip in and buy her a  
restaurant... (OFF JOEY'S CHUCKLE,  
PLEADING) I can't stand.

PHOEBE ENTERS.

RACHEL

\*

Hey, Pheeb. How'd it go with  
Scott last night?

PHOEBE

\*

It was nice. Took him to a  
romantic restaurant. Ordered  
champagne... Nice.

JOEY

He still won't put out, huh?

PHOEBE

Nope, zilch, nothin', unh-uh.

\*

(SIGHING, FRUSTRATED) Look, I  
don't mind taking it slow. But  
I've been going out with this guy,  
since, like, before my last  
haircut.

RACHEL

\*

Wow.

PHOEBE

I really like him a lot. And he's  
really interesting and he's really  
sweet and... why won't he give it  
up?!

MONICA ENTERS WITH A COUPLE OF RACQUETBALL RACQUETS:

MONICA

(BOPPING HIM) Yo, Bing.  
Racquetball in twenty minutes.

CHANDLER

Joey, be a pal. Could you just  
lift my hand and smack her with it?

JUST THEN, THEY LOOK UP AND SEE ROSS IS OUTSIDE THE  
COFFEE HOUSE, KISSING JULIE. HER BACK IS AGAINST THE  
WINDOW.

PHOEBE

Uh oh. Don't look, Rach.

RACHEL

It's fine. I've got a date  
tonight.

JOEY

Whoa ho. You have a date?

RACHEL

Mmm hmm. Monica fixed me up.

JOEY

What about Ross and...

RACHEL

What, my whole insane jealousy  
thing? Well, as much fun as it  
was, I decided to opt for sanity.

CHANDLER

(INDICATING ROSS AND JULIE) So  
you're really okay with this?

RACHEL

\*

Yep. I'm moving on. He can press her up against that window all he wants. For all I care, he can throw her through the damn thing.

ROSS AND JULIE ENTER. THEY ALL AD-LIB HELLOS.

ROSS

Hey, Mon, I figured I'd come by tomorrow morning to pick up Fluffy's old cat toys.

MONICA

Only if you say his full name.

ROSS

(HATING THIS) I thought I'd come by tomorrow and pick up Fluffy Meowington's cat toys.

MONICA

(PLEASED) All right.

JOEY

(TO ROSS) You're getting a cat?

ROSS

(INDICATING JULIE) Actually, we're getting a cat.

RACHEL

Together? Both of you?

Together?

JULIE

Yeah. We figure it'll live with Ross half the time, and me half the time.

RACHEL

Well, that is... lovely. That's something you'll be able to enjoy, together, for a really, really, long time. (LOOKING AT HER WATCH)  
Oh, look at that. I have to go. I have a date. With a man. Well, have a nice night everybody. And, you guys, have a nice... cat.

SHE EXITS. A MOMENT LATER, SHE RE-ENTERS, AS DIGNIFIED AS POSSIBLE, AND PUTS HER SERVING TRAY DOWN.

RACHEL (CONT'D)

(RE: TRAY) We're not supposed to take these.

AS SHE STARTS TO EXIT AGAIN, WE...

DISSOLVE TO:

SCENE H

INT. RESTAURANT - THAT NIGHT (NIGHT 3)  
(Rachel, Michael, Waiter)

RACHEL SITS AND LISTENS INTENTLY TO MICHAEL, AN ATTRACTIVE, WELL-DRESSED MAN ABOUT HER AGE.

MICHAEL

I don't know if Monica told you,  
but this is the first date I've  
gone on since my divorce. So if I  
seem a little nervous... I am.

RACHEL

(DIDN'T HEAR A WORD) How long do  
cats live?

MICHAEL

I'm sorry?

RACHEL

Cats. How long do they live?  
Figuring you don't, you know, throw  
'em under a bus or something.

MICHAEL

Uh, maybe fifteen, sixteen years.

RACHEL

(RUEFUL) Well, that's super.

SHE GRABS HER WINE GLASS FROM THE WAITER'S HAND BEFORE HE'S ABLE TO PUT IT ON THE TABLE.

SHE CHUGS MOST OF HER GLASS.

\*

MICHAEL

Uh, cheers.

RACHEL

(SHE FORGOT) Oh, yeah. (TOASTING,  
HALFHEARTEDLY) Clink.

MICHAEL

(OFF CHUGGING) Monica told you I  
was cuter than this, didn't she?

RACHEL

Oh, no, it's not you. It's this  
thing... It's probably not as bad  
as it sounds. It's just, this  
friend of mine is getting a cat  
with his girlfriend.

MICHAEL

(AT A LOSS) Oh, that does sound...  
huh.

RACHEL

I mean, he just started going out  
with her.

\*

MICHAEL

Is this guy an old boyfriend?

RACHEL

Ha! He wishes. (FINISHING WINE)  
I'm sorry, listen to me. Okay,  
Michael. Let's talk about you.

MICHAEL

\*

All right.

RACHEL

So... you ever get a pet with a  
girlfriend?

ON HIS REACTION...

\*

DISSOLVE TO:

SCENE J

INT. COFFEE HOUSE - LATER (NIGHT 3)  
(Joey, Phoebe, Chandler, Monica)

JOEY IS ON THE COUCH. PHOEBE COMES OVER WITH TWO CUPS  
OF COFFEE. \*

PHOEBE \*

So, I figured it out.

JOEY \*

What?

PHOEBE \*

Why he doesn't want to sleep with  
me. It's 'cause I'm not sexy  
enough.

JOEY

That's crazy. When I first met  
you, you know what I said to  
Chandler? I said, "excellent butt,  
great rack."

PHOEBE

Really? That is so sweet. I  
mean, I'm officially offended, but  
- it's so sweet.

JOEY

Look, if you want to know what the  
deal is, you're just going to have  
to ask him. What the hell, you've  
got nothing to lose.

PHOEBE

You're right, you're right. You're  
so yum.

SHE GIVES HIM A HUG. JUST THEN, OUTSIDE THE WINDOW WE  
SEE MONICA AND CHANDLER RUN BY. CHANDLER STOPS,  
REFUSING TO GO ON. MONICA TRIES TO PULL HIM. HE FENDS  
HER OFF. IT TURNS INTO A NICE LITTLE SLAP FIGHT.  
MONICA GIVES HIM A SHOVE. HE GOES DOWN. THEN COMES  
BACK UP AND CHASES HER OFF. AND WE...

DISSOLVE TO:

SCENE K

INT. RESTAURANT - TWO HOURS LATER (NIGHT 3)  
(Rachel, Michael, Waiter, Phone Guy)

MICHAEL AND RACHEL HAVE FINISHED DINNER. SHE IS QUITE DRUNK, EMPTYING THE BOTTLE OF WINE INTO HER GLASS.

RACHEL

...I mean, it's a cat, you know?  
Why can't they get something like  
one of those fruit flies -- one of  
those bugs that just lives for,  
like, a day. What are they called?

MICHAEL

(CONFUSED) Fruit flies?

RACHEL

Yes! Thank you!

THE WAITER COMES OVER.

WAITER

So, would you like any dessert? \*

MICHAEL

No! (THEN, CALMER) No dessert.  
Just the check, please.

THE WAITER CROSSES AWAY.

RACHEL

Oh, god. You're not having fun,  
are you?

MICHAEL

No, I am. But only because for the  
last hour-and-a-half I've been  
playing the movie "Diner" in my  
head.

RACHEL

(GETTING EMOTIONAL) Look at me,  
look at me, look at me. I'm on a  
date with a great guy, and all I  
can think about is Ross. And his  
cat. And his Julie.

MICHAEL

(SOFTENING) We can get dessert...

RACHEL

No. It's too late. I've ruined  
this. I just... I just want to  
forget about him and move on, you  
know? Why can't I do that?

MICHAEL

Oy. Look, I've been through a  
divorce. Trust me, you're gonna be  
fine.

(MORE)

MICHAEL (CONT'D)

You just can't see it right now  
because you haven't had any  
closure. But --

RACHEL

(PERKING UP) Closure! That's what  
I need. Closure. God, you're  
brilliant. (THEN) So how do I get  
that?

MICHAEL

Well, there's no one way, really.  
It's just, whatever it takes so you  
can finally say to him, "I'm over  
you."

RACHEL ABRUPTLY TURNS TO THE MAN AT THE NEXT TABLE, WHO  
IS TALKING ON A CELLULAR PHONE.

RACHEL

Excuse me? (NO RESPONSE) Hello?  
Hi? Excuse me?

PHONE GUY

(INTO PHONE) Hang on. (TO RACHEL)  
What?

RACHEL

I need to borrow your phone a  
minute.

PHONE GUY

Uh, I'm talking.

RACHEL

(PERSISTENT) Oh, come on, just one call. I'll even pay for it. (OFF HIS LOOK) You know, I think you're being a little weird about your phone.

THE PHONE GUY'S WIFE GIVES HIM A LOOK. \*

PHONE GUY

(FED UP) All right. Fine. (INTO PHONE) I'll call you back.

HE HANGS UP AND GIVES HER THE PHONE.

RACHEL \*

(TO MICHAEL) I am so good with people. (DIALING) I'm dialing... I'm dialing... (LISTENING TO PHONE) Machine... (THEN, SOTTO) I'm waiting for the beep. \*

MICHAEL

(SOTTO) Good.

RACHEL

Ross, hi, it's Rachel. I'm just calling to tell you that everything's fine. I'm happy for you and your cat, who, by the way, I think you should name... Michael. \*

(MORE)

RACHEL (CONT'D)

(WINKING TO MICHAEL) See, I'm  
thinking of names, so obviously I  
am over you. I'm over you. I. Am  
over. You. And that, my friend,  
is what they call closure.

\*

TRIUMPHANT SHE HANGS UP, AND DROPS THE PHONE INTO THE  
WINE BUCKET. AND WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE M

FADE IN:

INT. CHANDLER AND JOEY'S APT. - NEXT MORNING (DAY 4)  
(Monica, Chandler)

SFX: KNOCK AT THE DOOR

CHANDLER, IN HIS BATHROBE, IS OPENING THE DOOR FOR A  
VERY PUMPED UP MONICA.

\*

\*

\*

CHANDLER

No. No. It's Sunday morning. I  
can't run on a Sunday morning.

MONICA

Why not?

CHANDLER

Because... it's Sunday. It's,  
it's... it's God's day.

MONICA

Hey, you say stop and we stop.

CHANDLER

Okay, stop.

MONICA

No way! We can't stop! Come on!  
Only three pounds to go!

(MORE)

MONICA (CONT'D)

I am the energy train and you are  
on board! Whoo whoo! Whoo  
whoo! (OFF HIS NON-RESPONSE) Whoo  
whoo!

CHANDLER EXITS HIS APARTMENT. MONICA IS LEFT ALONE. \*

MONICA (CONT'D) \*

(SMALL) Whoo.

ON THIS... \*

CUT TO:

SCENE P

INT. MONICA AND RACHEL'S APT. - MOMENTS LATER (DAY 4)  
(Rachel, Ross, Julie (o.s.))

RACHEL'S IN THE KITCHEN, TAKING AN ASPIRIN. ROSS  
KNOCKS AND ENTERS. \*

ROSS

Hey. (OFF HER NOD AND GRUNT) How  
was the date? \*

RACHEL

(FOGGY) I think there was a  
restaurant. I know there was  
wine.

ROSS

Wow. Well, Julie's getting a cab  
downstairs. I just came by to grab  
the cat toys. She -- (OFF HER  
PUZZLED LOOK) Why are you looking  
at me like that?

RACHEL

I don't know. I think I had a  
dream about you last night. (THEN)  
I can't remember.

ROSS

Ohh-kay. \*

ROSS CROSSES TO GET THE CAT TOYS. \*

RACHEL

Did we talk on the phone? Did you  
call me? \*

ROSS

No, I stayed at Julie's last night.

RACHEL

Huh.

ROSS

Actually, I haven't been home yet.  
Mind if I check my messages?

RACHEL

Go ahead.

ROSS PICKS UP THE PHONE AND DIALS. RACHEL PAUSES,  
LOOKS BACK QUIZZICALLY, THEN EXITS TO HER ROOM. ROSS  
PUNCHES HIS CODE INTO THE PHONE. AFTER A BEAT...

ROSS

(CALLING) Hey, Rach, I got a  
message from you.

RACHEL APPEARS IN HER DOORWAY, HER PUZZLED EXPRESSION  
NOW MORE INTENSE.

ROSS (CONT'D)

Who's Michael?

SUDDENLY, RACHEL REMEMBERS THE MESSAGE SHE LEFT.

RACHEL

Oh my god. Give me the phone! \*

Give me the phone!

SHE RUSHES ACROSS THE ROOM, JUMPS ON HIM, GRABS THE  
PHONE AND THROWS IT INTO THE SINK. BEAT.

\*  
\*

ROSS

You're "over me"?

RACHEL

(SLIDING OFF HIM) Oh god.

\*

ROSS

You're over me? When... when...  
when were you under me?

RACHEL

Oh god, oh god, oh god... Okay.  
Well, basically, lately, I've sorta  
had some, uh... (MORE INTO HER  
HAND) ...feelings for you.

ROSS

You've -- you've had feelings for  
me?

RACHEL

Well, you had feelings for me  
first!

ROSS

Whoa. You know about my... You  
know I had... You know??

\*

\*

RACHEL

Chandler told me.

ROSS

When did when did when did when  
did??

\*  
\*

RACHEL

When you were in China.

ROSS

China.

\*

RACHEL

Meeting Julie.

\*

ROSS

Julie. Oh my god. Julie. Oh  
god. I have to lie down. I have  
to lie down. I have to stand up.  
I'm standing. I'm walking. Good.  
(THEN) Okay, and -- so -- now  
you're over me?

\*  
\*  
\*  
\*  
\*

RACHEL

(GENTLY) Are you over me?

\*

THEY LOOK AT EACH OTHER. THERE IS A FROZEN MOMENT,  
NEITHER KNOWING HOW TO PROCEED. FINALLY:

SFX: DOWNSTAIRS BUZZER

ROSS

Julie's here! Julie's here! (INTO  
INTERCOM) Hi, Julie!

JULIE (O.S.)

Hi. I've got a cab waiting.

ROSS

(VERY UPBEAT) Be right down!

RACHEL

You're going?

ROSS

I -- I -- I have to. I can't deal  
with this now. I can't. I've got  
a cab. I've got a girlfriend. I'm  
about to get a cat.

RACHEL

Okay...

ROSS GRABS THE BAG AND OPENS THE DOOR.

ROSS

(CAN'T THINK OF WHAT TO SAY) Cat.

HE EXITS. ON RACHEL'S STUNNED EXPRESSION, WE...

DISSOLVE TO:

SCENE R

INT. JOEY AND CHANDLER'S APARTMENT - LATER (DAY 4)  
(Joey, Phoebe)

JOEY IS LYING ON THE COUCH, WATCHING TV, TRANSFIXED.  
PHOEBE KNOCKS AND ENTERS.

PHOEBE

(OFF T.V.) Why are you watching a  
rabbi playing electric guitar? \*

JOEY

Can't find the remote.

PHOEBE TURNS OFF THE TV.

JOEY (CONT'D)

Thank you.

PHOEBE

So, Scott asked me to come over for  
lunch, and I did, and...

JOEY

And...?

PHOEBE

(MELTING, SHY) And we did.

JOEY

- All right, Pheeb! Way to go!

HE RAISES HIS HAND FOR A HIGH-FIVE. PLEASED, BUT  
EMBARRASSED, SHE TENTATIVELY TAPS IT.

PHOEBE

Yay, me.

JOEY

So, how did this happen?

PHOEBE

Well, I finally took your advice  
and asked him what was going on.

JOEY

And what did he say?

PHOEBE

Well, he told me that he knows how  
sex can be, like, a really  
emotional thing for a woman. And  
he was afraid that I'd be all  
"Will he call me the next  
morning?", and "Where is this  
going?" and blahdy blahdy blah.  
So, he wanted to hold off, until he  
was prepared to be really serious.

\*

JOEY

Wow.

PHOEBE

Yeah. So I told him to relax,  
please. Sex can just be about two  
people, right there, in the moment.

(MORE)

PHOEBE (CONT'D)

I mean, I told him, "if you want  
to see me again, you can call me.  
If not, that's fine, too." And  
after a lot of talking, I convinced  
him.

\*

JOEY CONSIDERS THIS FOR A BEAT. THEN:

JOEY

So, let me get this straight. He  
got you to beg to sleep with him.  
He got you to say he never has to  
call you again. And he got you  
thinking this was a great idea.

PHOEBE

(A LITTLE LESS GUNG-HO) Uh huh...

JOEY

This man is my god.

\*

PHOEBE

\*

Oh, no. You don't think...

JOEY

\*

(QUICKLY) Oh, no. No no no.

You're fine. (THEN) So, uh...  
what exactly did he say first?

ON PHOEBE'S REACTION...

CUT TO:

SCENE T

INT. THE POUND - A LITTLE LATER (DAY 4)  
(Ross, Julie, Woman)

ROSS IS STILL SHELL-SHOCKED. JULIE IS CHECKING OUT THE  
KITTENS. A WOMAN WHO WORKS AT THE POUND LOOKS ON.

JULIE

\*

(IN A RUSH) I don't know. They're  
all so cute. I don't know which  
one. (TO THE WOMAN) I'm sorry,  
this is a big step for us. I'm  
freaking out a little bit. (TO  
ROSS) Are you a little freaked  
out?

ROSS

\*

(PETRIFIED) Yes.

JULIE

\*

Yeah, me, too.

ROSS

\*

You want to get the hell out of  
here?

JULIE

\*

- What?? Honey, relax. We're gonna  
be okay.

ROSS

I know. I know. (TO THE WOMAN)  
So, do you have any cats that are  
really old, or incredibly sick?

\*

WOMAN

Excuse me?

\*

JULIE

(TO ROSS) Uh, I don't want one  
that's about to die.

\*

ROSS

See, now we should have worked  
that out before we came down here.

\*

\*

JULIE

All right, sweetie. You're losing  
it. How about this: I'm narrowing  
it down to this one... and the one  
with the stripes. You pick.

ROSS

(PULLED UP SHORT) I have to pick?

JULIE

Yeah. Whichever one you want.

ROSS

(GETTING REALLY WORKED UP) I -- I  
don't know. It's not that easy to  
choose, all right?

(MORE)

ROSS (CONT'D)

Both cats are... are...  
beautiful... and... funny... I'm  
sure I'd love being with either  
cat.

JULIE

Well, do you want to take both?

ROSS

Both?! I can't have two cats at  
the same time. Joey's the kind  
of guy who could have two cats.

WOMAN

Then you're gonna have to pick.

ROSS

I do not need pressure from you  
right now!

JULIE

(TO ROSS) Uh, maybe we should  
think about it and come back.

ROSS

That would be good.

JULIE ESCORTS ROSS TO THE DOOR. HE LOOKS BACK OVER HIS  
SHOULDER TO THE WOMAN.

ROSS (CONT'D)

See, I didn't have to pick.

ON THIS...

DISSOLVE TO:

SCENE W

INT. COFFEE HOUSE - LATE THAT NIGHT (NIGHT 4)  
(Rachel, Ross)

RACHEL'S PUTTING UP CHAIRS. THE BLOND CASHIER GUY  
EXITS. RACHEL CALLS AFTER HIM.

RACHEL

Goodnight, Gunther.

HE WAVES AND GOES. ROSS ENTERS, AGITATED.

RACHEL (CONT'D)

(SURPRISED) Hi.

ROSS

I didn't get a cat.

RACHEL

Oh. That's... (HOPEFUL)

interesting.

ROSS

No, it's not interesting. It is  
very, very not interesting. It is  
one hundred percent completely  
the opposite of interesting. It  
is --

RACHEL

Got it.

ROSS

You had no right to tell me you  
ever had feelings for me!

RACHEL

What?

ROSS

I was doing great with Julie before  
I found out about you!

RACHEL

Hey, I was doing great before I  
found out about you! You think  
it's easy for me to see you with  
Julie?

ROSS

Well, maybe you should've said  
something before I met her.

RACHEL

I didn't know then! How come you  
never said anything to me?!

ROSS

There was never a good time!

RACHEL

Oh, I understand. You only had a  
year! And we only hung out every  
night!

ROSS

\*

(NAILED) Not -- not -- not every  
night. And it's not like I  
didn't try to tell you, but there  
was always something! Like... like  
Italian guys or... or ex-fiances  
or... or... or Italian guys...

RACHEL

Hey, it was only one Italian guy  
and do you have a point?

\*

\*

ROSS

You know, I do have a point! My  
point is -- my point is: I do not  
need this right now! It's too  
late! I'm with somebody else now!  
I'm happy! This ship has sailed!

RACHEL

Oh, so you can just put away all  
your feelings or whatever the hell  
you felt for me?!

\*

\*

ROSS

I've been doing it since ninth  
grade! I've gotten pretty damn  
good at it!

\*

\*

RACHEL

Okay! You do that! 'Cause I don't  
want your stupid ship!

ROSS

Fine!

HE STORMS OUT.

RACHEL

(YELLING AFTER HIM) You know  
what?! Now I got closure!

FURIOUS, SHE SLAMS THE FRONT DOOR AND LOCKS THE THREE  
LOCKS ON IT. SHE STARTS ANGRILY PUTTING CHAIRS UP.  
THEN SHE STOPS, LEANS ON A TABLE, AND DROPS HER HEAD.  
WHEN SHE LOOKS UP, SHE'S STARTLED TO SEE ROSS AT THE  
DOOR, STARING BACK AT HER. THEY HOLD EACH OTHER'S  
GAZE. SHE STEPS SLOWLY TOWARDS THE DOOR, THEN MORE  
QUICKLY. SHE UNLOCKS THE FIRST LOCK, THE SECOND, THE  
THIRD, AND THEN GOES TO PULL OPEN THE DOOR... BUT IT'S  
STILL LOCKED. SHE STARTS RANDOMLY TRYING THE LOCKS  
AGAIN.

ROSS

Try the bottom lock...

IT WORKS. THE DOOR FLIES OPEN. ROSS RUSHES IN,  
GRABS HER, AND THEY KISS.

FADE OUT.

END OF ACT TWO

TAG

SCENE X

FADE IN:

INT. CHANDLER AND JOEY'S APT. - EARLY THE NEXT  
MORNING (DAY 5)

(Chandler, Monica) \*

MONICA IS THERE, ALL PEPPY AND READY TO EXERCISE.  
CHANDLER, IN A ROBE, IS GLARING AT HER. \*

CHANDLER

(STEELY DETERMINATION) Monica,  
it's six o'clock in the morning. \*  
We're not working out. It's over.

MONICA

No way! With one pound to go?  
Come on! (CAJOLING) WE'RE  
WORKIN'! WE'RE MOVIN'! WE'RE IN  
THE ZONE, WE'RE GROOVIN'!

CHANDLER

Monica. Please. I do not mind the  
last pound. I like the last pound.  
Now, do not make me do something  
I'll regret.

MONICA

Ooh, what you gonna do? Huh, fat  
boy? What?

CHANDLER SIGHS, REALIZING HE HAS NO CHOICE...

CHANDLER

Nothing. Except tell you it's  
great how much energy you have.

MONICA

(TAKEN ABACK) Oh. Thanks.

CHANDLER

Especially considering how tough  
it's been for you to find work.

MONICA

Well, yeah. But...

CHANDLER

I mean, you can't even tell your  
parents you were fired, 'cause  
they'd be so disappointed.

MONICA

(DEFLATING) Uh huh...

CHANDLER

And it's not like you have a  
boyfriend's shoulder to cry on.

MONICA

Well, no but...

CHANDLER

- If it were me, I think I'd be too  
depressed to get out of bed at all.

MONICA SITS, DEPRESSED AND DRAINED.

MONICA

I... I try to stay positive. It's  
just... so... hard...

CHANDLER

So, you feel like going for a run?

MONICA

(NOT MOVING) All right.

CHANDLER

You don't have to. If you want,  
you could just take a nap right  
here.

MONICA

Okay. Maybe for a little...

SHE LIES DOWN ON THE COUCH. CHANDLER PULLS THE AFGHAN  
OVER HER. SHE CLOSSES HER EYES. AS HE DOES A SILENT  
VICTORY DANCE, WE...

\*  
\*

FADE OUT.

END OF SHOW