

FRIENDS

"The One Where Ross And Rachel... You Know"

Written by

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&

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Episode 15

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TABLE DRAFT

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FRIENDS

"The One Where Ross and Rachel... You Know"

TABLE DRAFT 12/22/95

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Dr. Burke.....

SETS

INT. MONICA AND RACHEL'S APARTMENT
INT. JOEY AND CHANDLER'S APARTMENT
INT. HALLWAY
INT. DR. BURKE'S OFFICE
INT. DR. BURKE'S APARTMENT
INT. DIORAMA
INT. PLANETARIUM

FRIENDS

"The One Where Ross And Rachel... You Know"

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<p>1. <u>TEASER, Scene A</u> (1) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>DAY (DAY 1)</u> (Joey, Chandler)</p>				
<p>2. <u>ACT I, Scene B</u> (3) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>LATER THAT DAY (DAY 1)</u> (Phoebe, Monica, Ross, Rachel, Chandler, Joey)</p>				
<p>3. <u>ACT I, Scene C</u> (7) <u>INT. DR. BURKE'S KITCHEN -</u> <u>THAT NIGHT (NIGHT 1)</u> (Phoebe, Monica, Dr. Burke)</p>				
<p>4. <u>ACT I, Scene D</u> (11) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>SAME TIME (NIGHT 1)</u> (Joey, Chandler)</p>				
<p>5. <u>ACT I, Scene E</u> (12) <u>INT. DR. BURKE'S KITCHEN -</u> <u>A LITTLE LATER (NIGHT 1)</u> (Monica, Phoebe, Dr. Burke)</p>				
<p>6. <u>ACT I, Scene H</u> (16) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>LATER THAT NIGHT (NIGHT 1)</u> (Monica, Ross, Rachel)</p>				
<p>7. <u>ACT II, Scene J</u> (20) <u>INT. JOEY AND CHANDLER'S APT. -</u> <u>NEXT DAY (DAY 2)</u> (Joey, Chandler, Ross, Rachel) <u>INT. HALLWAY - CONTINUOUS</u> (Ross, Rachel)</p>				
<p>8. <u>ACT II, Scene K</u> (25) <u>INT. DR. BURKE'S OFFICE - DAY</u> <u>(DAY 2)</u> (Monica, Dr. Burke)</p>				
<p>9. <u>ACT II, Scene M</u> (29) <u>INT. JOEY & CHANDLER'S APT.</u> <u>THAT NIGHT (NIGHT 2)</u> (Monica, Rachel, Phoebe, Joey, Chandler, Ross)</p>				

10. <u>ACT II, Scene P</u> (37) <u>INT. MUSEUM DIORAMA - LATER THAT</u> <u>NIGHT (NIGHT 2)</u> (Ross, Rachel, Carl)				
11. <u>ACT II, Scene R</u> (39) <u>INT. DR. BURKE'S KITCHEN - NIGHT</u> <u>(NIGHT 2)</u> (Monica, Dr. Burke)				
12. <u>ACT II, Scene T</u> (43) <u>INT. DIORAMA - LATER (NIGHT 2)</u> (Ross, Rachel)				
13. <u>ACT II, Scene W</u> (45) <u>INT. PLANETARIUM - MOMENTS LATER</u> <u>(NIGHT 2)</u> (Ross, Rachel, Narrator (v.o.))				
14. <u>ACT II, Scene X</u> (48) <u>INT. DIORAMA - NEXT MORNING</u> <u>(DAY 3)</u> (Ross, Rachel, Schoolchildren)				
15. <u>TAG, Scene Y</u> (49) <u>INT. JOEY AND CHANDLER'S APT.</u> <u>NIGHT (NIGHT 3)</u> (Joey, Chandler)				

TEASER

SCENE A

FADE IN:

INT. JOEY AND CHANDLER'S APARTMENT - DAY (DAY 1)
(Joey, Chandler)

A VERY EXCITED JOEY STANDS NEXT TO CHANDLER, WHOSE EYES ARE CLOSED.

CHANDLER

If the surprise is you're finally going to propose, the answer is yes, yes, a million times yes!

JOEY

Okay, you can open them!

HE DOES. THE LIVING ROOM HAS BEEN TRANSFORMED. THE OLD TV AND CHAIRS HAVE BEEN REPLACED BY A NEW 35-INCH TV AND TWO BLACK LEATHER RECLINING CHAIRS. CHANDLER GASPS, HAND TO HIS MOUTH.

JOEY

My option's been picked up at "Days of Our Lives!" Dr. Drake Ramoray's gonna be saving lives and sleeping with patients for another ten weeks!

CHANDLER

(APPROACHING TV, AWED) Sweet Mother of All That is Good and Pure.

JOEY

It's 35-inch, surround-sound and
it's got picture-in-picture. This
morning I put Bea Arthur's head on
Daisy Fuentes's body!

CHANDLER

There's a fantasy finally come
true. So... which one's mine?

JOEY

Which ever one you want, man.
Which ever one you want.

CHANDLER

Here goes. (SINKING INTO THE
CHAIR) Oh, yessss...

JOEY JUMPS INTO THE OTHER CHAIR.

JOEY

Oh, yeah, that's the stuff.

THEY EACH GRAB THEIR CHAIR'S OTTOMAN LEVER.

CHANDLER

Dare we?

JOEY

We dare.

THEY PULL AT THE SAME TIME AND THEIR FEET ARE INSTANTLY
RAISED TO THE FAMILIAR "CLANK-THUMP" SOUND.

JOEY/CHANDLER

Oooooowwwooooowwwwhhhhhh.

CUT TO:

ACT ONE

SCENE B

FADE IN:

INT. JOEY AND CHANDLER'S APT. - LATER THAT DAY (DAY 1)
(Phoebe, Monica, Ross, Rachel, Chandler, Joey)

JOEY AND CHANDLER ARE STILL IN THEIR FANCY CHAIRS AS
PHOEBE, ROSS AND MONICA ADMIRE THE NEW SET-UP.

PHOEBE

I can't believe two whole cows made
the ultimate sacrifice just so you
guys can watch TV with your feet
up.

CHANDLER

They were chair-shaped cows. They
never would've survived in the
wild.

ROSS

That screen is amazing. Dick Van
Dyke is practically life-size.

SUDDENLY, THEY ALL JUMP BACK FROM THE SET.

MONICA

Rose Marie really belongs on a
smaller screen, doesn't she?

RACHEL ENTERS.

RACHEL

Hi, you guys. (TO ROSS; MOONY)

Hey, you.

ROSS

(EQUALLY SMITTEN) Hey, you.

JOEY

Rachel? Heh? New TV and chairs?

RACHEL

Oh. Yeah. (BACK TO ROSS, SMILING)

So, how was your day?

ROSS

Oh, you know. Pretty much the usual. Sun shining, birds singing.

RACHEL

(PLEASED) Yeah, mine, too.

PHOEBE

Oh, wow! Mine, too!

SFX: ROSS'S BEEPER BEEPS

ROSS

(TO IT, ANNOYED) Yeah, yeah, yeah.

(TO THE OTHERS) I gotta get back to the museum. Big Prehistoric Man exhibit opening Monday.

CHANDLER

(TO JOEY) That's why all the banks are closed!

ROSS

(TO RACHEL) So, I'll see you
tonight.

RACHEL

Okay.

NOT SURE WHETHER TO KISS OR NOT, THEY LEAN IN, THEN
BACK OUT, TRYING TO MATCH UP, UNTIL ROSS ENDS UP
KISSING HER EAR. AD-LIB GOODBYES. ROSS EXITS.

MONICA

"Tonight"? What's "tonight"?

RACHEL

It's our first date. (LIKES THE
SOUND OF IT) Our first date.

MONICA

(POINTEDLY) Uh, hello.

RACHEL

(AT A LOSS) Hi.

MONICA

Tonight? You're supposed to
waitress for me? My catering
thing? Any of these words
triggering anything?

RACHEL

Oh god, oh god. You're right.
But... it's our first date.

MONICA

I know, but my mom got me this job,
and if it doesn't go well...

PHOEBE

I can be a waitress.

RACHEL

Thank you, thank you, thank you.

(TO MONICA) See? Phoebe?

MONICA

(UNEASILY) Really, Pheebz? It
can't be like your "I can be a bear
cub" thing. You would need to be
an actual waitress.

PHOEBE

I can definitely do it. I can even
take some of the plates and spin
them. You know, on like sticks and
stuff.

MONICA

No-no-no-no-no. You just need to
carry them.

PHOEBE

(DISAPPOINTED) Oh, it's that
kind of party.

CUT TO:

SCENE C

INT. DR. BURKE'S KITCHEN - THAT NIGHT (NIGHT 1)
(Phoebe, Monica, Dr. Burke)

IT'S THE EMPTY KITCHEN OF A NICE APARTMENT ON THE UPPER EAST SIDE.

SFX: KNOCK ON THE SERVICE DOOR

DR. RICHARD BURKE, A SUCCESSFUL OPHTHAMOLOGIST IN HIS LATE 40'S, ENTERS FROM THE LIVING ROOM. HE'S VERY DASHING IN HIS TUXEDO, CROSSING TO THE DOOR, ADJUSTING HIS TIE. HE OPENS THE DOOR REVEALING MONICA AND PHOEBE HOLDING TRAYS OF PRE-PREPARED FOOD FOR THE PARTY.

PHOEBE

(GASPS) It's James Bond.

DR. BURKE

(EYEING THEM, CONFUSED) Ummm...

I'm sorry, is Monica Geller not coming? I was told she --

MONICA

Dr. Burke, it's me.

DR. BURKE

Monica? My god, you used to be so -- (STOPPING HIMSELF) You look great.

MONICA

My mom didn't tell you I lost the weight, did she?

DR. BURKE

All your Mom told me you lost was
your job.

MONICA

Aha.

DR. BURKE

Although she did mention your
brother got a promotion at the
museum and he's living in a doorman
building.

MONICA

Thaaat's my mom.

DR. BURKE

(TAKING TRAY FROM PHOEBE) Let me
help you with that.

MONICA

This is Phoebe. She's going to be
helping me tonight.

DR. BURKE

Hi, Phoebe. Nice to meet you.

PHOEBE

(BREATHLESSLY) Hummm!

DR. BURKE

You want this in the fridge?

MONICA

That'd be great.

WHEN HIS BACK IS TURNED:

PHOEBE

(MOUTHING) Oh-my-god-he's-so-cute!

MONICA

(SSHING HER) Manamanamana.

DR. BURKE

(TO MONICA) So how've you been?

MONICA

I've been great. Just great.

(SYMPATHETICALLY TILTING HER HEAD)

How've you been?

DR. BURKE

Well, obviously you know Barbara
and I split up or you wouldn't have
done the head-tilt.

MONICA

The head tilt?

DR. BURKE

Since the divorce, whenever anyone
asks me how I am, it's always with
a sympathetic head-tilt.

(DEMONSTRATES) "How ya doing? You
okay?"

MONICA

Oh, God, I'm sorry.

DR. BURKE

No, no, it's fine. Believe me, I do it too. I always answer with the "I'm okay" head-bob.

(DEMONSTRATING) "I'm okay."

(TILT) "You sure?" (BOB) "Yeah, I'm fine." (THEN) Anyway, I'll let you guys set up. I've got to go pick out the music. My son Donnie just gave me a ten CD-changer. Unfortunately, the divorce left me with only four CD's to change.

MONICA/PHOEBE

(INADVENTENTLY TILTING) Ohh.

That's too bad.

DR. BURKE

(BOBBING) I'll survive.

CAUGHT, THEY STRAIGHTEN THEIR HEADS. DR. BURKE
SMILES AND EXITS TO THE LIVING ROOM.

CUT TO:

SCENE D

INT. JOEY AND CHANDLER'S APT. - SAME TIME (NIGHT 1)
(Joey, Chandler)

JOEY AND CHANDLER HAVEN'T MOVED FROM THE CHAIRS.

CHANDLER

(INTO PHONE) Yeah, two larges --
extra cheese on both. But listen,
don't ring the buzzer for 19, ring
20. Geller/Green. They'll let you
in. If you buzz our door,
there's no tip. Thanks. (HE HANGS
UP) Pizza's on the way. I told
you we wouldn't have to get up.

JOEY

What if we have to pee?

CHANDLER

(PICKING UP PHONE) I'll cancel the
sodas.

AS CHANDLER STARTS TO DIAL, WE...

CUT TO:

SCENE E

INT. DR. BURKE'S KITCHEN - A LITTLE LATER (NIGHT 1)
(Monica, Phoebe, Dr. Burke)

DR. BURKE IS WITH MONICA. THEY'RE LAUGHING.

DR. BURKE

Don't make me!

MONICA

You can't spend the whole night in
the kitchen! It's your party!

DR. BURKE

But they're so dull! They're all
ophthomologists!

MONICA

You're an ophthomologist!

DR. BURKE

Only 'cause my parents wanted me to
be! I wanted to be a sheriff.

PHOEBE ENTERS, LAUGHING OVER HER SHOULDER TO SOME
UNSEEN GUEST.

PHOEBE

That's funny. Cadillac-cataract.
I get it. No, I get it. Stay out
there!

THE DOOR CLOSSES. SHE FIRES AN IMAGINARY PISTOL AT HER
HEAD.

DR. BURKE

(TO MONICA) You see?!

MONICA

All right, tell you what: I promise
I'll come get you in five minutes
with some kind of hors d'oeuvre
emergency.

DR. BURKE

You better.

HE SMILES AND EXITS.

PHOEBE

You are so smitten!

MONICA

I am not!

PHOEBE

Uh, huh. You're a "meow meow
smitten kitten." You should ask
him out.

MONICA

Dr. Burke?? I don't think so.
He's like... a grown-up.

PHOEBE

So? You two are totally into each
other.

MONICA

He's one of my parents' best
friends!

PHOEBE

He's really dreamy...

MONICA

He's, like, twenty years older than
me!

PHOEBE

So, then... what? You're just
never going to see him again?

MONICA

Not "never." (FUMPHING) I'm going
to see him... tomorrow. For an eye
appointment.

PHOEBE

Didn't you, like, just get your
eyes checked?

MONICA

(COVERING) Yeah, well, the eyes
are important, you know, and 27 is
a dangerous... eye... age.

PHOEBE

(KNOWINGLY) And he's really hot
and smells incredible?

MONICA

Yeah, pretty much that... the eye
thing and that.

ON PHOEBE'S SMUG SMILE...

CUT TO:

SCENE H

INT. MONICA AND RACHEL'S APARTMENT - LATER THAT NIGHT
(NIGHT 1)

(Rachel, Ross, Monica)

RACHEL AND ROSS ARE COMING IN FROM THEIR DATE.
THEY'VE HAD A GREAT TIME.

RACHEL

No, no, I'm not saying it was a bad movie. Just at times, it was a little hard to follow.

ROSS

I told you there were going to be subtitles.

RACHEL

I know. (COY) I just didn't want to wear glasses on our first date.

HE SMILES AND KISSES HER. AFTER A MOMENT:

RACHEL

(MUFFLED) Mmmmonica.

ROSS

Okay, when I'm kissing you, it would really help if you didn't call out my sister's name.

RACHEL

No, no. (CALLING OUT) Monica?

(THERE'S NO ANSWER) Just checking.

SHE DIVES BACK INTO THE KISS. ROSS EMBRACES HER. IT
BUILDS. SUDDENLY, RACHEL STARTS GIGGLING.

ROSS

(AMUSED) What?

RACHEL

I'm sorry. It's just that... well,
when you moved your hands to my
butt, it was like "Hey, Ross's
hands are on my butt!"

ROSS

And that's funny... why?

RACHEL

It's not. I'm sorry. (COMPOSING
HERSELF) I'm good now.

THEY START KISSING AGAIN. BEAT. RACHEL BREAKS UP,
GIGGLING.

ROSS

My hands were nowhere near your
butt!

RACHEL

I know! I'm sorry! I was just
thinking about your hands on my
butt.

(MORE)

RACHEL (CONT'D)

Look, I guess I'm just a little nervous. I mean... it's you, you know?

ROSS

(THIN SMILE) No.

RACHEL

It's, like, when I was putting on my bra, I was thinking: "Is Ross going to be taking this off tonight?"

ROSS

You know, I would, but I'm just not feeling that funny.

RACHEL

I'm sorry. I promise I won't laugh. Now come on, put your hands back on my butt.

SHE KISSES HIM. AFTER A MOMENT, HIS HANDS BEGIN TO DRIFT DOWN TO HER BUTT. JUST BEFORE THEY LAND, HE PULLS AWAY.

ROSS

I can't now.

RACHEL

Oh, come on. Put 'em back. Don't be a baby.

ROSS

I'm not being a baby. The moment's gone.

MONICA ENTERS. ROSS AND RACHEL DON'T SEE HER.

RACHEL

Come on, touch my butt.

ROSS

No.

RACHEL

Just one cheek.

ROSS

Too late.

RACHEL

How 'bout if I touch your butt?

ROSS

I don't think so.

MONICA

Nothing is easy with you two, is it?

AND WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. JOEY AND CHANDLER'S APARTMENT - NEXT DAY (DAY 2)
(Joey, Chandler, Ross, Rachel)

JOEY AND CHANDLER, STILL SITTING IN THE CHAIRS, ARE TOTALLY CAPTIVATED BY SOMETHING ON TV. THEY ARE WEARING THE SAME CLOTHES AS THE DAY BEFORE.

CHANDLER

Look at that. The car is on fire,
and yet somehow its expensive paint
job is protected by the miracle
wax.

JOEY

That truly is an Amazing Discovery.

CHANDLER

(LOOKING AT JOEY) You've, uh, got
a Cheeto on your face.

JOEY FEELS FOR IT, PULLING IT OFF.

JOEY

Thanks, man.

HE POPS IT IN HIS MOUTH. ROSS ENTERS.

ROSS

Have you guys not gotten out of
those chairs all night?

JOEY

You got a way we can watch this
TV from those bedrooms?

CHANDLER

And forget about rigging up some
cockamamie system of pulleys and
mirrors, my friend, because...

(NEAR TEARS, POINTING) ...the
string is all the way
over there!

JOEY

So, how'd the big date go last
night?

ROSS

It was good. It was really
good. (THEN) So, listen --
apropos of nothing -- have either
of you guys ever been fooling
around with a girl and she couldn't
stop laughing?

CHANDLER

Yeah, but it was 1982 and my "Flock
of Sea Gulls" haircut was tickling
her chin.

JOEY

Man, I've been with these giggly girls. They're freaks. You gotta dump 'em. And you gotta do it quick. Trust me, I know these things.

CHANDLER

Joey, I think he's talking about Rachel.

JOEY

Oh. Right. Well, Rachel's great. You definitely shouldn't dump her.

RACHEL ENTERS. AD-LIB HELLOS.

RACHEL

(TO ROSS, WHISPERED) Uh, listen, I was thinking about last night...

CHANDLER

Oh, yeah. When you lower your voice like that we can't hear a thing.

ROSS

(TO RACHEL) Hallway?

RACHEL

Definitely.

AS THEY CROSS TO THE FRONT DOOR:

JOEY

(RE: TV) See, now, a laser beam
would burn right through your
ordinary car wax.

RESET TO:

INT. HALLWAY - CONTINUOUS
(Ross, Rachel)

ROSS LEADS RACHEL OUT INTO THE HALL.

RACHEL

Okay. About the whole laughing
thing? I am really, really, really
sorry.

ROSS

It's fine. Look, you wanna try
again tonight? See another movie?

RACHEL

No.

ROSS

(GULPS) N-no?

RACHEL

No, I don't want to go to a movie.
'Cause people who are just friends
go to movies.

ROSS

Couples go to movies all the time.

RACHEL

Well, yeah, but --

ROSS

No, seriously. That's why they call them "date movies". People who are on dates go to movies. I mean --

RACHEL

Ross! Ross. Work with me.

(SOFTER) What I'm getting to is...

I made reservations for a romantic, candle-lit dinner for two...

(COZIER) You and me... Ross and Rachel... who are now more than just friends. Is that okay with you?

IF ROSS WORE GLASSES, THEY'D BE FOGGED UP.

ROSS

(MOUTH DRY) Y-yeah. Okay. Me.

THEY HUG, KISS. SUDDENLY...

SFX: LOUD THUMP ON CHANDLER AND JOEY'S DOOR

ROSS OPENS THE DOOR, LOOKS DOWN, PICKS UP A SHOE.

ROSS (CONT'D)

What's this?

CHANDLER (O.S.)

Can you get us a couple beers?

ROSS THROWS THE SHOE BACK AT THEM AND CLOSSES THE DOOR.

CUT TO:

SCENE K

INT. DR. BURKE'S OFFICE - DAY (DAY 2)
(Monica, Dr. Burke)

MONICA IS IN THE EXAM CHAIR WITH HER FACE PRESSED INTO THE EYE-EXAM MACHINE (THE "PHOROPTER"). DR. BURKE ADJUSTS SOME DIALS.

DR. BURKE

Okay, Monica. I'll drop in different lens settings and you just tell me if it seems better or worse.

MONICA

Okie-doke.

DR. BURKE SCOOTs HIS CHAIR CLOSER AND ADJUSTS THE LENS. SHE INHALES DEEPLY, BREATHING HIM IN.

MONICA (CONT'D)

(PLEASED) Mmm.

DR. BURKE

What?

MONICA

(CAUGHT) The, um, machine smells really good.

DR. BURKE

Really? Don't get that every day.

MONICA

(DYING) I bet not.

DR. BURKE CLICKS IN A LENS.

DR. BURKE

Better? Or worse.

MONICA

Better.

HIS FACE IS VERY CLOSE TO HERS. WHEN HE TALKS SHE CAN ALMOST FEEL HIS BREATH ON HER CHEEK. THE MOOD IS INCREASINGLY ELECTRIC.

DR. BURKE

(CLICKING) Better or worse?

MONICA

Better.

DR. BURKE JUST WATCHES HER LIPS AS THEY MOVE...

DR. BURKE

Better or worse?

MONICA

B-better.

IT'S STARTING TO GET PRETTY HOT IN HERE...

DR. BURKE

Better or worse?

MONICA

Mmmmm, better.

IF EITHER OF THEM MOVED FORWARD TWO INCHES, THEY'D BE KISSING. IF WE DID SPECIAL EFFECTS, YOU COULD ACTUALLY SEE THE SPARKS. DR. BURKE SUDDENLY PULLS THE MACHINE AWAY FROM MONICA. THEY BOTH CATCH THEIR BREATH.

DR. BURKE

Okay... I think your current
prescription should do you for now.

MONICA

Excellent. That's... totally
excellent.

DR. BURKE TAKES HER HAND AND HELPS HER OUT OF THE
CHAIR. THEY DON'T LET GO.

DR. BURKE

So, it was great to see you again.

MONICA

Yeah, you too. Last night was fun.

DR. BURKE

Yeah. It was great. Food was
great. Really great. I do know
other words besides "great", I just
can't think of them right now.

THEY SHARE A NERVOUS LAUGH.

DR. BURKE (CONT'D)

Yeah. (BEAT) So...

MONICA

So... uh, thanks for seeing me.

DR. BURKE

Sure and uh... say hi to Ross.

MONICA

I will.

A BEAT OF SILENCE. THEY'RE STILL HOLDING HANDS.

MONICA (CONT'D)

So I guess... bye. I'll see you --

DR. BURKE

(NOT WANTING HER TO GO) Drops!

MONICA

I'm sorry?

HE GOES TO HIS TABLE, MONICA FOLLOWING BECAUSE THEY'RE STILL HOLDING HANDS. HE STARTS GIVING HER PILES OF SMALL DROP BOTTLES.

DR. BURKE

Drops. They're free. You'll love them... they're really...

MONICA

Great?

THEY BOTH LAUGH AGAIN.

MONICA (CONT'D)

I guess I should get going.

DR. BURKE

Okay. Yeah. See you later.

MONICA

All right. Bye. Thanks again.

SHE LEANS IN. HE GIVES HER A PECK ON THE CHEEK. AND SUDDENLY THEY'RE BOTH KISSING. AND ON THIS KISS...

DISSOLVE TO:

SCENE M

INT. JOEY AND CHANDLER'S APT. - THAT NIGHT (NIGHT 2)
(Monica, Rachel, Phoebe, Joey, Chandler, Ross)

THE GUYS ARE STILL SITTING IN THE CHAIRS, WATCHING TV.
PHOEBE SURVEYS THE ASSORTED JUNK AROUND THEM.

PHOEBE

We have got to get you Lazy Boys
out of these chairs!

JOEY

No, we don't.

CHANDLER

And, uh, we prefer Lazy Men.

PHOEBE

You have to leave this apartment.

JOEY

No. (LIKE "THE HULK") Inside
good. Outside bad.

PHOEBE

All right, I didn't want to have to
do this. But it's for your own
good. Evil be gone from this
place! (GRABBING REMOTE, CLICKING
OFF THE TV) There.

THE GUYS DON'T MOVE. THEY JUST KEEP STARING AT THE TV.

CHANDLER

Oh, you can't defeat the Trinitron.
It will always win. Eventually,
you will have to go. But the
Trinitron will stay here. It will
come back on and it will entertain
us and we will watch.

CHANDLER GRABS A NEARBY BROOM AND USES IT TO HIT THE
BUTTON ON THE TV, TURNING IT BACK ON.

PHOEBE

You guys are so pathetic-- (RE: TV)
Oh, "Xanadu!" Excellent!

SHE SITS DOWN TO WATCH.

JOEY

She is one of us now.

ROSS ENTERS, LOOKING VERY DAPPER.

ROSS

Well?

PHOEBE

Yeow! I must say, you look dandy.
This is gonna be one hot date.

JOEY

You got a date tonight? Who with?

CHANDLER

(TO THE OTHERS, RE: JOEY) First thing Monday, I'll be moving his chair two feet further back from the TV.

MONICA AND RACHEL ENTER, CARRYING BOXES OF CHINESE TAKE-OUT FOOD. THEY ARE DRESSED TO GO OUT.

RACHEL

Okay, this is the last time we're bringing your food over.

MONICA

And just so you know, we signed a thirty dollar tip to your credit card.

ROSS

Hey, Mon, why the dressy thing?

PHOEBE

(COYLY) You're not the only one who has a date.

ROSS

You have a date? With who?

MONICA

No one.

ROSS

What's his name?

MONICA

Nothing.

ROSS

Come on. Spill.

MONICA

(DEEP BREATH) All right... you remember Donnie Burke who lived down the street?

ROSS

Mon... Donnie Burke is gay.

JOEY

(TO MONICA) Whoa. He must like you a lot.

MONICA

(TENTATIVE) It's Richard Burke.

ROSS

Who's Richard Burke? (GETTING IT)
Dr. Burke? You have a date with Dr. Burke?! Oh my god! He's like, like, like... old!

MONICA

He's only forty-eight!

ROSS

That's old! He's Dad's age!

MONICA

He is not! He's... two and half years younger! And so what?

(MORE)

MONICA (CONT'D)

Just because a man is older,
doesn't mean he can't be
attractive.

PHOEBE

(TO ROSS) Yeah, what about Sean
Connery? Or... Santa Claus?

RACHEL

I remember Dr. Burke. He was the
cutest of all the neighborhood
dads. When it was his turn to
drive carpool, I used to sit in the
front seat and pretend we were
married.

MONICA

Uh, Rach? Cute memories like that
aren't helping.

ROSS

Monica, he's 21 years older than
you. He's, like, a whole person-
who-can-drink older than you.

MONICA

I can't believe you're getting hung
up on this. (LYING) It never even
occured to me that it would be an
issue. You're such an ageist.

ROSS

Out of curiosity, when did this attraction start? Was it recently, or when you were, I don't know, five and he saw you running through his sprinklers in your underpants?

MONICA

For your information, Richard is --

ROSS

(CAN'T GET USED TO IT) "Richard"?

MONICA

Yes, Richard is one of the brightest, most sophisticated, sexiest men I've ever gone out with.

ROSS

Dr. Burke is sexy??

PHOEBE/RACHEL

Oh, yeah. Not a question.

MONICA

Now, if we're done with this, I have a date with Richard...

(CHECKS WATCH) Oh, my god, in 15 minutes! So... (ONLY HAS TIME FOR GENERIC TAUNTING) nana nana nah.

SHE EXITS IN A RUSH.

SFX: ROSS'S BEEPER GOES OFF

ROSS

(CHECKING IT) Damn. It's the
museum. Can I use your phone? (TO
RACHEL) Just take a second.

HE CROSSES TO THE PHONE.

RACHEL

(TO PHOEBE) You know, Dr. Burke
kissed me once.

PHOEBE

No! Get out!

RACHEL

Uh huh. I crashed my bike in front
of his house when I was seven. And
to make me stop crying he kissed me
(INDICATES CHEEK) right here.

PHOEBE

You are so lucky!

ROSS

(ON THE PHONE) Australopithicus
isn't supposed to be in that
display. ... Well, somebody
obviously brought up the wrong
mannequins. Is Leon there? ...

(MORE)

ROSS (CONT'D)

What kind of pills? ... All right, you need to go into the storage rooms under the big whale. Next to the men's room, you'll see a room marked "Ancient Men". ... No, not the -- Look, I'll be there in ten minutes.

RACHEL

("BUT, HUH?") Ross...?

ROSS

(COVERING PHONE, TO RACHEL) I'm sorry. We can stop on the way to the restaurant. I'll show him where the right ones are and we'll be out of there in five minutes.
(BACK INTO PHONE) How could Carl confuse Homo Habilis and Australopithicus? Homo Habilis was erect. Australopithicus was never fully erect.

CHANDLER

Maybe he was nervous.

CUT TO:

SCENE P

INT. MUSEUM DIORAMA - LATER THAT NIGHT (NIGHT 2)
(Ross, Rachel, Carl)

THE DIORAMA ("WAITING FOR THE HUNTERS TO RETURN") IS IN CHAOS. TREES ON THE GROUND AND VARIOUS MANNEQUIN PARTS STREWN ABOUT THE FLOOR. A HOMO HABILIS WOMAN IS POSITIONED OUTSIDE THE CAVE ENTRANCE LOOKING OFF IN THE DISTANCE. RACHEL PACES BACK AND FORTH LOOKING AT HER WATCH, WORRIED. ROSS ENTERS, HELPING ANOTHER MUSEUM GUY, CARL, CARRY A MANNEQUIN. HE WEARS ONLY A LOINCLOTH. THE MANNEQUIN, NOT CAROL OR ROSS.

RACHEL

Where have you guys been? (RE:
FEMALE MANNEQUIN) We were getting
worried.

ROSS

(RE: HIS MANNEQUIN) We couldn't
find him. He was hiding in the
back trying to pass for a
Cro-Magnon, but his ridged forehead
gave him away. (OFF RACHEL'S BLANK
LOOK) It's a paleontology... joke.
(TO CARL) Go get the other one.

CARL EXITS.

RACHEL

How much longer?

ROSS

Two minutes. Promise. (NOTICES
SOMETHING) What is this? (HOLDS
UP A CLAY POT) Homo Habilis hasn't
even learned how to use tools yet
and they've got him with clay
pots?! Why don't they just give
him a microwave?

RACHEL

I... I wouldn't know.

ROSS

(ANNOYED) Carl?!

HE DASHES OFF AFTER CARL. RACHEL, FRUSTRATED, PACES
FOR A BEAT THEN SITS ON A ROCK NEXT TO THE MANNEQUIN
GUY. HER FACE IS RIGHT AT HIS WAIST. SHE LOOKS AT
HIM, THEN, AFTER MAKING SURE NO ONE'S AROUND, LIFTS UP
HIS LOIN CLOTH AND TAKES A PEEK. WITH AN IMPRESSED
SHRUG, SHE DROPS IT BACK DOWN.

CUT TO:

SCENE R

INT. DR. BURKE'S KITCHEN - NIGHT (NIGHT 2)
(Monica, Dr. Burke)

MONICA AND DR. BURKE ARE DRINKING WINE. MONICA IS
LOOKING AT A PHOTO ON THE FRIDGE.

MONICA

Oh my god! Is that Michelle?? I
haven't seen her since high school
graduation. God, that night she
got so dru... (CATCHING
HERSELF) ...motional.

SHE CROSSES BACK TO THE TABLE AND SITS.

DR. BURKE

You know she's having another baby.

MONICA

Didn't she just have one?

DR. BURKE

Henry just turned three.

MONICA

Oh my god...

DR. BURKE

I got him this Ninja Turtle doll.
And he says to me, "It's not a
doll. It's a Ninja Turtle
figure, Grandpa."

THAT LAST WORD HITS MONICA.

MONICA

Wow. Grandpa.

DR. BURKE

Yep. That's what they call you
when your kids have kids.

THERE IS A BEAT OF SILENCE AS THEY BOTH CONTEMPLATE THE
"GRANDPA" THING. THEY LOOK AT EACH OTHER.

DR. BURKE

Are we nuts, here?

MONICA

I don't know. Maybe a little. I
mean, I'm dating a man whose pool I
once peed in.

DR. BURKE

I didn't need to know that. (THEN)
You know, I tried telling myself
twenty years isn't that much of a
difference. But I guess it is a
lot of years to be different.

MONICA

And what about my parents?

DR. BURKE

Can you imagine? "Hey, Jack,
great racquetball game. By the
way, I'm dating your daughter." Do
you think he'd throw the racquet
at me or keep a good grip on it so
he could hit me over and over?

MONICA

I think he'd probably take yours
and do both.

DR. BURKE

Look, you should be going out with
someone your own age. Like my son.
Donnie'd be great for you. He's
always having trouble finding nice
women.

MONICA

Uh... I don't think I'm really...
Donnie's type. (THEN) So... what
are we saying here?

DR. BURKE

I don't know.

MONICA

Maybe it's just better if...

DR. BURKE

I know.

MONICA

I'm sorry. This sucks.

DR. BURKE

Yeah, it does.

THEY HUG. HE GIVES HER A KISS ON THE FOREHEAD. SHE GIVES HIM ON THE CHEEK. HE GIVES HER ONE ON THE LIPS. SHE GRABS HIS HEAD AND MAKES IT A GOOD ONE. THEN:

MONICA

I mean, we don't need to decide anything now, do we?

DR. BURKE

No, no. There's no rush or anything.

AS THEY KISS SOME MORE...

CUT TO:

SCENE T

INT. DIORAMA - LATER (NIGHT 2)

(Ross, Rachel)

ROSS PUTS THE FINISHING TOUCHES ON A MANNEQUIN AS
RACHEL ENTERS.

ROSS

Hey, I'm done!

RACHEL

So is Sorrentino's. They closed
the kitchen an hour ago.

ROSS

Oh, I'm sorry. Well, let's go
someplace else.

RACHEL

You know what? It's late.
Everything's pretty much closed.

ROSS

Come on, we can find something.

RACHEL

I'm kinda tired. Why don't we just
do it another night?

ROSS

No.

RACHEL

No?

ROSS

You wanted a romantic dinner,
you're getting a romantic dinner.

HE GRABS ONE OF THE FUR SKINS FROM THE DIORAMA AND
LEADS RACHEL OUT.

CUT TO:

SCENE W

INT. PLANETARIUM - MOMENTS LATER (NIGHT 2)

(Ross, Rachel, Narrator (V.O.))

ROSS LEADS RACHEL INTO THE ROOM. THEY ARE CARRYING VENDING MACHINE SANDWICHES AND BOXES OF JUICE. ROSS HAS THE FUR SKIN OVER HIS SHOULDER.

RACHEL

What is this? What are we doing?

ROSS

Shhh. You want a Cran-apple or

Cran-grape?

RACHEL TAKES ONE AS ROSS SETS THE FUR ON THE FLOOR AND SETS THE FOOD IN THE MIDDLE OF IT.

ROSS (CONT'D)

Sit.

SHE DOES AS ROSS WALKS OVER TO THE CONSOLE AND HITS A SWITCH. THE LIGHTS DIM AND STARS BEGIN TO SHINE OVERHEAD.

RACHEL

Oh my god.

ROSS IS HALFWAY BACK TO RACHEL WHEN...

NARRATOR (V.O.)

(BOOMING) "Billions of years ago,
the earth was born in a tremendous
ball of gas. This --"

ROSS RUNS BACK AND SHUTS THE NARRATION OFF.

ROSS

Sorry.

HE JOINS RACHEL ON THE SKIN. THEY LOOK UP AT THE
"NIGHT SKY."

RACHEL

So, what are we looking at?

ROSS

Um... see that little cluster of
stars next to the big ones? That's
Ursa Major.

RACHEL

Really?

ROSS

I have no idea. It could be.

RACHEL

(SMILES) Doesn't matter. They're
really far away.

ROSS

I'm sorry I had to work tonight.

RACHEL

It's okay. You were worth the
wait. And I don't just mean
tonight.

SHE LEANS IN AND BEGINS TO KISS HIM. IT'S A GOOD ONE.
ROSS'S HANDS MOVE DOWN RACHEL'S BACK. BEAT.

ROSS

You're not laughing.

RACHEL

(SMILES) This time it's not so
funny.

THEY GO BACK TO KISSING. AS THEY FALL BACK ONTO THE
ANIMAL SKIN, WE PAN UP TO THE CEILING. HEAVENS ARE
EXPLODING. STARS COLLIDE AND COMETS RACE AS THE
UNIVERSE IS BEING FORMED. YES, IT'S THE BIG BANG. AND
WE...

DISSOLVE TO:

SCENE X

INT. DIORAMA - NEXT MORNING (DAY 3)
(Ross, Rachel, Schoolchildren)

RACHEL AND ROSS ARE ASLEEP, HALF IN, HALF OUT OF THE CAVE. THEY ARE NAKED EXCEPT FOR A COUPLE OF FURS. ROSS'S EYES OPEN. HE LOOKS AT RACHEL, SLEEPING. THEN KISSES HER TO WAKE HER UP.

ROSS

Hi.

RACHEL

Hey, you.

THEY KISS. ROSS, STARING PAST RACHEL, SUDDENLY LOOKS CONCERNED.

RACHEL

What?

ROSS

Uh, we're not alone.

RACHEL TURNS HER HEAD TO SEE WHAT HE'S STARING AT.

REVEAL: A LARGE GROUP OF SCHOOLCHILDREN STARING BACK AT THEM THROUGH THE GLASS. ON ROSS AND RACHEL'S REACTION...

FADE OUT.

END OF ACT TWO

TAG

SCENE Y

FADE IN:

INT. JOEY AND CHANDLER'S APARTMENT - NIGHT (NIGHT 3)
(Joey, Chandler)

JOEY AND CHANDLER ARE IN THE CHAIRS, WATCHING TV.
SUDDENLY THE BUILDING'S FIRE ALARM GOES OFF. THEY
CONTINUE TO WATCH FOR A BEAT.

JOEY

(EYES ON THE TV) Hey. Is that the
fire alarm?

CHANDLER

Yeah.

NOT TAKING HIS EYES OFF THE TV, CHANDLER PUTS HIS HAND
ON THE FLOOR, FEELING.

CHANDLER (CONT'D)

It's not warm yet. We have time.

JOEY

Cool.

FADE OUT.

END OF SHOW