

F.R.I.E.N.D.S

FRIENDS

"The One with the Blackout"

Written by
Jeffrey Astrof
&
Mike Sikowitz

Episode #6

456656

Table Draft
September 27, 1994

EXECUTIVE PRODUCERS:
Kevin S. Bright
Marta Kauffman
David Crane

DIRECTOR:
James Burrows

FRIENDS

"The One with the Blackout"

TABLE DRAFT 9/27/94

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Jill Goodacre.....Jill Goodacre
Paolo.....Randy Vasquez
Weird Man.....Larry Hankin

SETS

INT. COFFEE HOUSE
INT. MONICA AND RACHEL'S APARTMENT
INT. MONICA AND RACHEL'S HALLWAY
INT. BANK ATM VESTIBULE
INT. MONICA'S BATHROOM
EXT. MONICA'S ROOF

FRIENDS

"The One with the Blackout"

TABLE DRAFT - 9/27/94
Short Rundown

1. <u>Scene A, TEASER</u> (1) <u>INT. COFFEE HOUSE - NIGHT</u> (NIGHT 1) (Rachel, Phoebe, Joey, Ross) <u>INT. MONICA'S BATHROOM - NIGHT</u> (NIGHT 1) (Monica) <u>INT. BANK ATM VESTIBULE - NIGHT</u> (NIGHT 1) (Chandler, Jill Goodacre)			
2. <u>ACT I, Scene B</u> (4) <u>INT. BANK ATM VESTIBULE -</u> <u>A LITTLE LATER</u> (NIGHT 1) (Chandler, Jill Goodacre)			
3. <u>ACT I, Scene C</u> (8) <u>INT. HALLWAY/MONICA AND RACHEL'S</u> <u>APARTMENT - A LITTLE LATER</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Ross)			
4. <u>ACT I, Scene D</u> (11) <u>INT. BANK ATM VESTIBULE -</u> <u>SAME TIME</u> (NIGHT 1) (Chandler, Jill Goodacre)			
5. <u>ACT I, Scene E</u> (13) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>A LITTLE LATER</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Ross)			
6. <u>ACT I, Scene H</u> (23) <u>INT. BANK ATM VESTIBULE -</u> <u>A LITTLE LATER</u> (NIGHT 1) (Chandler, Jill Goodacre)			

<p>7. <u>ACT I, Scene J</u> (24) <u>EXT. MONICA AND RACHEL'S ROOF/</u> <u>INT. MONICA AND RACHEL'S APT. -</u> <u>LATER</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Ross)</p>			
---	--	--	--

<p>8. <u>ACT II, Scene K</u> (30) <u>INT. MONICA AND RACHEL'S LIVING</u> <u>ROOM - A LITTLE LATER</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Ross)</p>			
<p>9. <u>ACT II, Scene M</u> (32) <u>INT. ATM VESTIBULE - A LITTLE</u> <u>WHILE LATER</u> (NIGHT 1) (Chandler, Jill Goodacre)</p>			
<p>10. <u>ACT II, Scene P</u> (34) <u>INT. BUILDING HALLWAY - A SHORT</u> <u>TIME LATER</u> (NIGHT 1) (Rachel, Phoebe, Weird Man)</p>			
<p>11. <u>ACT II, Scene R</u> (37) <u>INT. MONICA AND RACHEL'S LIVING</u> <u>ROOM - THE SAME TIME</u> (NIGHT 1) (Monica, Joey, Ross)</p>			
<p>12. <u>ACT II, Scene T</u> (38) <u>INT. BUILDING HALLWAY - THAT</u> <u>MOMENT</u> (NIGHT 1) (Rachel, Paolo)</p>			
<p>13. <u>ACT II, Scene W</u> (39) <u>INT. MONICA AND RACHEL'S LIVING</u> <u>ROOM - MOMENTS LATER</u> (NIGHT 1) (Rachel, Monica, Phoebe, Joey, Ross, Paolo)</p>			
<p>14. <u>ACT II, Scene X</u> (43) <u>INT. ATM VESTIBULE - THAT MOMENT</u> (NIGHT 1) (Chandler, Jill Goodacre)</p>			

<p>15. <u>ACT II, Scene Y</u> (46) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>THAT MOMENT</u> (NIGHT 1) (Rachel, Monica, Phoebe, Ross, Joey, Paolo)</p>			
<p>16. <u>ACT II, Scene Z</u> (48) <u>INT. THE SAME - LATER</u> (NIGHT 1) (Rachel, Monica, Phoebe, Ross, Joey, Paolo)</p>			
<p>17. <u>ACT II, Scene AA</u> (52) <u>INT. ATM VESTIBULE - THAT MOMENT</u> (NIGHT 1) (Chandler, Jill Goodacre)</p>			
<p>18. <u>ACT II, Scene BB</u> (53) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>SAME TIME</u> (NIGHT 1) (Rachel, Monica, Phoebe, Ross Joey, Paolo)</p>			
<p>19. <u>ACT II, Scene CC</u> (55) <u>INT. ATM VESTIBULE - SECONDS</u> <u>EARLIER</u> (NIGHT 1) (Chandler, Jill Goodacre)</p>			
<p>20. <u>Scene DD, TAG</u> (58) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>A SHORT WHILE LATER</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Chandler, Ross, Paolo)</p>			

SCENE A

TEASER

FADE IN:

INT. COFFEE HOUSE - NIGHT

(Rachel, Phoebe, Joey, Ross)

RACHEL, ROSS AND JOEY STAND AROUND PHOEBE, WHO IS SETTING UP HER GUITAR BY A MICROPHONE. ROSS IS EATING A MUFFIN. PHOEBE TAKES SEVERAL DEEP BREATHS TO TRY TO COVER HER NERVOUSNESS.

ROSS

You okay?

PHOEBE

I'm just nervous. You know that feeling when it's like you've eaten a big bowl of caterpillars and they're all crawling around in your stomach trying to get out?

ROSS

(PUTS DOWN MUFFIN) Well, I'm done.

PHOEBE

(SNAPPING) Then don't ask.

RACHEL

Come on, you're gonna be great.

(INTO MIKE) Hi, everybody? Shhh.

Everybody? Central Park is proud

to present the music of Phoebe

Buffay.

THERE IS SCATTERED APPLAUSE, EXCEPT FOR JOEY AND ROSS, WHO CHEER WILDLY.

RACHEL (CONT'D)

Oh. And don't forget to tip your

waitress... who tries really hard

to get your orders right.

PHOEBE

(TAKING MIKE) Thanks. Hi. I'd

like to start with something I

wrote when I was sixteen. It's

about someone who meant a lot to

me.

SHE PLAYS ABOUT TWO BARS OF INTRODUCTION ON THE GUITAR. ALL OF A SUDDEN, THE LIGHTS GO OUT.

PHOEBE (CONT'D)

Thank you very much.

RESET TO:

INT. MONICA'S BATHROOM - NIGHT

(Monica)

MONICA IS BLOW-DRYING HER HAIR WHILE LISTENING TO A CLASSICAL STATION ON THE RADIO.

MONICA

(TO BEETHOVEN'S "ODE TO JOY") I'M
BLOW DRYING OUT MY HAIR NOW/ I'M
STRAIGHTENING OUT MY HAIR...

AND THE POWER GOES OFF.

MONICA (CONT'D)

Huh.

RESET TO:

INT. BANK ATM VESTIBULE - NIGHT
(Chandler, Jill Goodacre)

CHANDLER HAS JUST WITHDRAWN SOME MONEY FROM THE MACHINE.
OFF TO THE SIDE, A WOMAN IS FILLING OUT A DEPOSIT SLIP.
CHANDLER IS PUTTING HIS CARD, CASH AND RECEIPT IN HIS WALLET
WHEN THE LIGHTS BLACK OUT. DIM EMERGENCY LIGHTS TURN ON.

CHANDLER

What the...?

HE GOES TO THE DOOR TO LEAVE, BUT IT WON'T OPEN.

CHANDLER (CONT'D)

Great. This is just...

HE TURNS AND SEES THAT THE WOMAN HE'S TRAPPED WITH IS NONE
OTHER THAN JILL GOODACRE.

CHANDLER (CONT'D)

...great.

ON CHANDLER'S EXPRESSION, WE...

FADE OUT.

SCENE B

FADE IN:

INT. ATM VESTIBULE - A LITTLE LATER
(Chandler, Jill Goodacre)

JILL GOODACRE HAS TAKEN OUT A CELLULAR PHONE FROM HER BAG. CHANDLER IS SURREPTITIOUSLY STARING AT HER. WE HEAR HIS THOUGHTS.

CHANDLER (V.O.)

Oh my god. I don't believe it. Is
it her? It's not her. It can't be
her. What's a Victoria's Secret
model be -- It does like her.
It's not -- It's not -- It's not
her.

JILL

(INTO PHONE) Hi. Is Mom there?
It's Jill.

CHANDLER (V.O.)

It's her! Oh my god. Oh my god.
I am trapped in an ATM vestibule
with Jill Goodacre. (BEAT)
Atrium? Vestibule. Yeah, that's
the part to focus on. Idiot.

JILL

(INTO PHONE) Hi, Mom. Are you guys all right? ... Okay, well, there are more candles in the kitchen. ... No, I'm fine. I'm just stuck at the bank. In one of those ATM vestibules.

CHANDLER (V.O.)

Okay. Jill says "vestibule", I'm going with "vestibule".

JILL

(INTO PHONE) Mom -- Mom -- Mom. Would you stop? I'm fine. ... I'm not alone. ... I don't know, some guy.

CHANDLER (V.O.)

Whoa. "Some guy". I am some guy. "Hey, Jill, I saw you with some guy last night." "Yeah, he was some guy".

JILL

(INTO PHONE) Wow, the whole city? That's amazing!

CHANDLER (V.O.)

This is such an opportunity.
(THEN) Opportunity for what,
bright boy? Yeah, like something's
going to happen with you and Jill
Goodacre in an ATM vestibule. The
woman is married to Harry Connick,
Jr. You, you cried your way out of
piano lessons. (THEN) Although,
it is a blackout. You know, you
hear stories. Things happen.

JILL

(INTO PHONE) Is Dexter okay? ...
Just give him a rawhide chewie.
He'll be fine.

CHANDLER (V.O.)

Okay. We'll start a little
conversation just as soon as she
gets off the phone.

JILL

(INTO PHONE) I love you. Bye.

SHE HANGS UP. CHANDLER IS PANICKED.

CHANDLER (V.O.)

That's it? I'm up? I'm not ready.
Um... Um... Um... Say something.

(MORE)

N
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

CHANDLER (V.O.) (CONT'D)

Say something. Words. Words are
our friends. Oh, god. You'd think
all these years of speaking would
finally pay off! Come on! Come
on...

DISSOLVE TO:

SCENE C

INT. HALLWAY OUTSIDE MONICA'S APARTMENT - A LITTLE LATER
(Monica, Rachel, Phoebe, Joey, Ross)

ROSS, RACHEL AND JOEY ARE LED THROUGH THE DARK HALLWAY BY PHOEBE, WHO'S LIGHTING MATCHES. AS EACH MATCH BURNS TO HER FINGERS, SHE LIGHTS ANOTHER ONE.

PHOEBE

Up until the lights went out, I
though I was doing pretty well.

Ow!

ROSS

Absolutely.

RACHEL

And look at the bright side: nobody
left in the middle because there
wasn't one.

PHOEBE

That's true. Ow!

THEY GET TO THE DOOR. AS RACHEL REACHES FOR THE KNOB, THE DOOR SUDDENLY FLIES OPEN. MONICA IS STANDING THERE, HOLDING A CANDLE. HER HAIR IS A FRIZZY MESS. THE OTHERS SCREAM. STARTLED, MONICA SCREAMS BACK.

EVERYONE

What?? What??

MONICA

Don't do that when a person opens
the door!

JOEY

Well, sorry, but -- What the
hell's wrong with your head?

MONICA

Okay, this is what happens when I
don't blow dry my hair. Now you
know. Can we please get on with
our lives?

RESET TO:

INT. MONICA AND RACHEL'S APARTMENT - CONTINUOUS

THEY ENTER THE APARTMENT, WHICH IS LIT BY MANY CANDLES.

PHOEBE

(LAUGHING) Hey, hey, Monica.
Say "Sit down, Horshack".

MONICA

Very clever.

ROSS

Actually, you know who you look
like?

MONICA

(HEAVY SARCASM) Who? Ronald
McDonald? Doug Henning?

ROSS

Aunt Gertie.

MONICA

That's not even funny.

ROSS

Okay. Imagine you smell like
onions, and you have coffee nips in
your purse.

HE HOLDS UP A PAN TO SHOW HER HER REFLECTION.

MONICA

(APPALLED) That's it. I'm getting
a hat.

RACHEL IS AT THE WINDOW, LOOKING OUT.

RACHEL

Wow, the city is totally out.

THE OTHERS COME OVER TO LOOK.

PHOEBE

Ooh, look. Ugly Naked Guy lit a
bunch of candles.

EVERYONE

Ugh... (THEN, SUDDENLY WINCING)
Oooh!

RACHEL

That had to hurt.

CUT BACK TO:

SCENE D

INT. ATM VESTIBULE - SAME TIME
(Chandler, Jill)

JILL GOODACRE IS BORED, FILLING TIME BY LEAFING THROUGH BANK BROCHURES. CHANDLER IS ANGRILY STARING AT HIS WATCH.

CHANDLER (V.O.)

All right, it's been fourteen and a half minutes and you still have not said one word. Oh god. Oh god. Oh god. Do something. Buy yourself some time. Just make contact. Smile. (HE DOES) There you go.

SHE SMILES BACK. CHANDLER SMILES EVEN BROADER. SHE SUDDENLY LOOKS CONCERNED.

CHANDLER (V.O.) (CONT'D)

(STILL SMILING) You're scaring her. You are definitely scaring her. You've gone from the cute mute to the creepy, smiling guy. Put the smile away.

HE DOES.

SFX: JILL'S PHONE RINGS

SHE ANSWER IT.

JILL

(INTO PHONE) Hi, Mom. ... Mom.
Mom. Please stop yelling. He's a
dog. This is scary for him. ...
Well, if you didn't know what was
going on, you might pee in dad's
shoes, too. ... All right, call me
back. (HANGING UP; THEN TO
CHANDLER) Mothers.

CHANDLER

(WITH A LAUGH) Yeah.

JILL SMILES.

CHANDLER (V.O.)

(PSYCHED) Atta boy! A word! That
wasn't so hard. "Mothers".
"Yeah". "Mothers". "Yeah"!
We're bonding. (THEN, CATCHING
HIMSELF) Don't smile.

AS CHANDLER WIPES OFF HIS SMILE, WE:

DISSOLVE TO:

SCENE E

INT. MONICA AND RACHEL'S APARTMENT - A LITTLE LATER
(Monica, Rachel, Phoebe, Joey, Ross)

THE GROUP IS GATHERED AROUND THE COFFEE TABLE, READY TO PLAY MONOPOLY.

MONICA

Okay, Phoebe, you're the thimble.

PHOEBE

Oh, wow, that's a thimble? I
always thought it was a fez.

JOEY

(HOLDING UP HIS GAME PIECE) Hey,
Mon, you wanna borrow my iron to
straighten your hair?

MONICA

(SWEETLY, TO JOEY, HOLDING UP HERS)
Wanna borrow my wheelbarrow to
carry your teeth?

RACHEL

Okay, here we go. Come on double
six!

SHE LETS THE DICE FLY... OFF THE BOARD, OFF THE TABLE, AND
INTO THE DARKNESS. THE OTHERS JUST STARE. BEAT.

ROSS

Who's up for Boggle?

DISSOLVE TO:

INT. THE SAME - LATER

THE GROUP HAS NOW OPENED A BOTTLE OF WINE AND IS SITTING
AROUND TALKING.

MONICA

Okay... senior year of college on a
pool table.

EVERYONE

Oooo. Not bad. Not bad.

JOEY

Okay. My weirdest place would have
to be the women's room on the
second floor of the New York Public
Library.

MONICA

Oh my god. What were you doing at
the library?

ROSS

Pheeb's?

PHOEBE

Milwaukee. (OFF THEIR LOOKS) It's
a really weird place.

RACHEL

Ross?

ROSS

Disneyland. 1989. "It's A Small
World After All."

EVERYONE

Get out! No way! You're sick,
man.

ROSS

The ride broke down. There weren't
a lot of people on it. Carol and I
went behind a couple of mechanical
Dutch children and... I still can't
get that song out of my head.

JOEY

I feel like I have to wash.

PHOEBE

Rach?

RACHEL

Well, the weirdest place for me
would be... the foot of the bed.

EVERYONE

Whoo! Wild woman! Step back! We
have a winner!

DISSOLVE TO:

INT. THE SAME - LATER

PHOEBE AND MONICA ARE IN THE KITCHEN. ACROSS THE ROOM, JOEY
IS PLAYING WITH CANDLE WAX. ROSS AND RACHEL ARE NEAR HIM,
TALKING. ACROSS THE ROOM, JOEY IS PLAYING WITH CANDLE WAX.

ROSS AND RACHEL ARE TALKING.

RACHEL

I don't know what it is. I've
always attracted guys like Barry.
You know, these conservative,
buttoned-down, foot-of-the-bed kind
of guys.

ROSS NERVOUSLY FINGERS HIS BUTTON-DOWN COLLAR.

ROSS

Huh. Well you never know. One of
those guys might surprise you
some -- (THE BUTTON FLIES OFF)
Oop. I'll get that later.

ACROSS THE ROOM, PHOEBE IS LOOKING INTO THE REFRIGERATOR.

PHOEBE

Wow. This is what the inside of
the fridge must look like with the
door closed. Spooky.

MONICA

Uh, could you shut that? You're
letting all the cold air out.
(HEARING HERSELF) Oh my god, I've
become an adult.

PHOEBE

(CALLING OVER) Who wants a melting
Klondike bar?

RACHEL

I do! (TO ROSS) You want me to
get you one?

ROSS

No thanks. But, I'll take a
handful of frozen peas.

RACHEL

You got it.

SHE LAUGHS, TOUSLES HIS HAIR, AND HEADS OVER TO THE
REFRIGERATOR.

JOEY

(NOT LOOKING UP FROM HIS WAX) It's
never gonna happen.

ROSS

What?

JOEY

You and Rachel.

ROSS

(TRYING TO COVER) Me and Ra-- ?
You think I -- ? Wha... (A LONG
BEAT OF WORDLESS SPATTER; THEN,
CONCERNED) Why not?

JOEY

Come on. Look at you guys. You're
laughing, you're talking, you're
sharing: you're screwed.

ROSS

I'm not following.

JOEY

You waited too long to make your
move, and now you're in the "Friend
Zone".

ROSS

I'm not in the Zone.

JOEY

You're mayor of the Zone.

ROSS

Shhh! (THEN, WHISPERING) She just
ran her fingers through my hair.

JOEY

Oh, no, no, no. (DEMONSTRATING)
This is running fingers through
your hair. (DEMONSTRATING) This
is a tousle. What you got was a
tousle.

ROSS

(PROTECTING HIS HEAD) Don't do
that.

JOEY

Which?

ROSS

Either.

JOEY

Sorry.

ROSS

Okay, let's just say I am in the
Zone...

JOEY

All right. There is one thing you
can try.

ROSS

What? What is it?

JOEY

Ask her out.

ROSS

That's it? That's your clever
plan?

JOEY

Hey, I never said it was "clever".
"Clever" was your word.

MONICA APPROACHES.

MONICA

What's clever?

ROSS

(COVERING) Uh... twist ties. Who
came up with that?

JOEY

Ross is gonna ask out Rachel.

ROSS

Shshhhppsh!

MONICA

Are you serious?

ROSS

Should I not be?

MONICA

Well, this might sound slightly selfish, but... I just don't think it's fair to me.

JOEY

'Scuse me. Where's the "slightly"?

MONICA

Come on. You're my brother. She's my roommate. You know I'm going to end up in the middle.

ROSS

You're not going to end up in the middle.

MONICA

I just don't think it's a good idea.

ROSS

(QUICKLY) Why? What do you know? Did she say something?

(MORE)

ROSS (CONT'D)

(OFF HER LOOK) This is not the middle. This is you... on MY side.

PHOEBE APPROACHES.

PHOEBE

Are we taking sides? What about?

ROSS

(COVERING) Uh... twist ties versus Ziplocs. Where do you stand?

MONICA

(UNDER HER BREATH) Ross is toying with the moronic idea of asking out Rachel.

ROSS

Ah. Objective reporting.

PHOEBE

Ross likes Rachel? Does everyone know this but me? Why am I always the last to know?

JOEY

You're not the last to know. Chandler doesn't know yet.

ROSS

Actually, I, uh... I told Chandler a couple weeks ago.

JOEY

(HURT) You told Chandler before
me?

PHOEBE

Now you know how it feels.

THEY ALL START ARGUING IN WHISPERS. RACHEL COMES OVER.

RACHEL

What are you all whispering about?

BEAT. THEN:

EVERYONE

Twist ties. So bendable. They
sure do close a bag.

ON THIS LAME EXPLANATION...

DISSOLVE TO:

SCENE H

INT. ATM VESTIBULE - A LITTLE LATER
(Chandler, Jill Goodacre)

JILL OFFER CHANDLER SOME GUM.

JILL

(OFFERING HIM GUM) Would you like
some gum?

CHANDLER

Huh? Oh. Is it sugarless?

JILL

Uh, sorry, it's not.

CHANDLER

Well, thanks anyway.

BEAT.

CHANDLER (V.O.)

What the hell was that? The city
is in blackness, it's chaos in the
streets, and I'm worried about
tooth decay! (STUPID VOICE)
"Noooo. No sugar for me..." I
don't believe it. And I was doing
so well with "mothers".

DISSOLVE TO:

SCENE J

EXT. MONICA AND RACHEL'S ROOF - LATER
(Monica, Rachel, Phoebe, Ross, Joey)

MONICA, RACHEL, AND ROSS ARE STARING OUT OVER THE CITY.

RACHEL

The city's so peaceful in the dark.

SFX: WINDOW SMASHING FOLLOWED BY A CAR ALARM

MONICA

I could stay out here all night.

BEHIND RACHEL'S BACK AND OUT OF HER AWARENESS, ROSS TURNS TO MONICA AND INDICATES: "GO!" MONICA GESTURES: "NOW?" ROSS: "YES!" MONICA: "DON'T DO THIS." ROSS WAVES GOODBYE.

MONICA (CONT'D)

Although it is kind of chilly out.

Maybe I'll go put on a sweater

and... (OFF ROSS'S LOOK) ...wear it

around inside.

RESET TO:

INT. MONICA AND RACHEL'S APARTMENT - CONTINUOUS

AS MONICA COMES IN THROUGH THE WINDOW, PHOEBE IS SITTING AND PLAYING GUITAR.

PHOEBE

NEW YORK CITY HAS NO POWER, FROM
THE HUDSON TO THE PARK/ BUT EVEN
WHEN THE LIGHTS COME ON, I'LL STILL
BE IN THE DARK/ DON'T TELL PHOEBE/
NEVER TELL PHOEBE/ WOULDN'T WANT TO
TELL PHOEBE/ ABOUT ANYTHING LA LA
LA LA LA LA LA LA LA...

JOEY

Pheebs, you know that's not true.

MONICA

We tell you stuff.

PHOEBE

(NEW SONG, UPBEAT) BUT I'M ALWAYS
THE LAST TO KNOW! Everybody! YES,
SHE'S ALWAYS THE LAST TO --

MONICA

Phoebe. Phoebe!

PHOEBE STOPS PLAYING.

PHOEBE

Well, I was the last to know about
this, and the last to know when
Chandler got bit by the peacock at
the zoo, and the last to know you
had a crush on Joey when he moved
in --

JOEY

(NEWS TO HIM) What?

MONICA

(CRINGING) Actually, the second
to last.

JOEY

(TO MONICA, WITH A SMILE) You had
a crush on me?

MONICA

It wasn't even a crush. It was
more of a... dent.

JOEY

A big dent?

MONICA

You were moving your furniture up
the stairs, I thought you had nice
arms. That's it. No more.

JOEY

Nice arms, huh?

HE MOVES OFF.

PHOEBE

Oooh, cool. I just waxed the hair
off the back of my finger.

JOEY

(CARRYING A LAMP) Hey, Mon. I'm moving the lamp. Do anything for you?

ON HER LOOK...

RESET BACK TO:

EXT. ROOF - CONTINUOUS

ROSS AND RACHEL ARE STARGAZING.

ROSS

You know, with the lights out, you can actually see the stars.

RACHEL

Yeah, it's nice.

ROSS

(DEEP BREATH) Listen, I have a question. Well, it's not really a question. It's more of a general wondering... ment.

HE SHIVERS.

RACHEL

Are you okay?

ROSS

I'm fine.

RACHEL

You're shivering.

ROSS

No no no. Well, it's cold.

RACHEL

C'mere.

ROSS

No, I -- Okay.

SHE RUBS HIS ARMS TO WARM HIM.

RACHEL

(DETERMINED) We're gonna warm you
up.

SHE BEGINS TO VIGOROUSLY PAT HIS ARMS AND SHOULDERS.

ROSS

Okay. Okay. I'm toasty.

SHE STOPS. THEY ARE NOW VERY CLOSE.

RACHEL

So, what were you going to say?

ROSS

Oh, that. Well... okay. For a
while now I've been thinking
about --

ALL OF A SUDDEN, RACHEL SPOTS A LITTLE KITTEN PERCHED ON A
LEDGE ABOVE ROSS.

RACHEL

(BABY TALK) Oh, wook at the
wickitakittywitty.

ROSS

What?

ROSS TURNS, BUT BEFORE HE CAN SEE IT, THE CAT LUNGES OFF ROOF AND GRABS ONTO ROSS'S BACK.

ROSS

(FLAILING) Ow! Get it off! Help!
Something's eating me! Get it off!

RACHEL

It's okay. It's just a wittle
kitty.

RESET TO:

INT. MONICA AND RACHEL'S APARTMENT - CONTINUOUS

PHOEBE IS PLAYING GUITAR AND LEADING JOEY AND MONICA IN PEPPY VERSION OF THE CARPENTERS' "TOP OF THE WORLD".

EVERYONE

I'M ON THE TOP OF THE WORLD,
LOOKING DOWN ON CREATION...

THEY ARE OBLIVIOUS TO THE FACT THAT ROSS IS BEHIND THEM THE ROOF, FLAILING WILDLY WITH THE CAT ON HIS BACK.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE K

INT. MONICA AND RACHEL'S LIVING ROOM - A LITTLE LATER
(Monica, Rachel, Phoebe, Joey, Ross)

JOEY IS HOLDING A CANDLE AS MONICA TENDS TO THE WOUNDS ON ROSS'S BACK. NEARBY, PHOEBE AND RACHEL ARE COMFORTING THE CAT.

RACHEL

Oh, look. One of his wittle cwaws
bwoke off.

ROSS

I think his wittle cwaw is wodged
somewhere near my wittle spine.

MONICA

(APPLYING OINTMENT) This is just
Bactine. It won't hurt.

ROSS

Aaaaahhhh!

JOEY

Sorry. That was wax.

RACHEL

I know this kitty. I've seen him
in the stairwell. (TO THE CAT,
CUTE) Yes, I have. Yes, I have.

PHOEBE

Look, the poor tooty's scared to death. We should find his owner.

ROSS

Why don't you just put the poor tooty back in the stairwell?

MONICA

In a blackout? He'll get trampled.

ROSS

(FINE WITH HIM) Yeah, okay..

DISSOLVE TO:

SCENE M

INT. ATM VESTIBULE - A LITTLE WHILE LATER
(Chandler, Jill Goodacre)

CHANDLER IS BROODING.

CHANDLER (V.O.)

I can't believe you didn't take
the gum. Mental note: If Jill
Goodacre offers you gum, you take
it. If she offers you a mangled
animal carcass, you take it.

(THEN) All right, damage control.
Get back to the gum. Just casually
look at her. (LOOKING AT HER LIKE
A DEER IN HEADLIGHTS)

Casually... (RELAXING A LITTLE)
That's better. Now, just say
something, like...

CHANDLER

(CLEARS THROAT) Uh, on second
thought, gum would be perfection.

JILL GIVES CHANDLER AN ODD LOOK, AND A PIECE OF GUM.

CHANDLER (V.O.)

(IN DISBELIEF) "Gum would be
perfection"?? "Gum would be
perfection"?? Oh, it's the
Algonquin Round Table in here. You
could have said "gum would be
nice". Could have said "I'll have
a stick". But, noooo. For me, gum
is perfection. I loathe myself.

CUT BACK TO:

SCENE P

INT. BUILDING HALLWAY - A SHORT TIME LATER
(Rachel, Phoebe, Weird Man)

PHOEBE AND RACHEL ARE COMING DOWN THE HALL. RACHEL
HOLDS A CANDLE. PHOEBE HAS THE CAT. THEY STOP AT THE
FIRST DOOR. RACHEL KNOCKS. AFTER A MOMENT, THE DOOR
OPENS A CRACK TO REVEAL AN ODD, SHIFTY-EYED NEIGHBOR.

WEIRD MAN

What do you want?

RACHEL

Hi. Um, we found this cat, and
we're looking for the owner.

WEIRD MAN

(CLEARLY LYING) Um, yeah, it's...
it's mine.

RACHEL

Oh, well, good.

PHOEBE

(SUSPICIOUS) Are... you sure?

WEIRD MAN

Yeah. It's my cat. Gimme the cat.

PHOEBE

What's his name?

WEIRD MAN

(SEARCHING) Um, Bu--Buttons.

PHOEBE

Bob Buttons?

WEIRD MAN

Uh-huh. Bob Buttons. (TO CAT)

Here, Bob Buttons. C'mere Bob
Buttons.

RACHEL

He doesn't seem to be responding.

WEIRD MAN

Cats don't know their names.

PHOEBE

If he's really your cat, let's see
a cat toy.

WEIRD MAN

Okay.

THE MAN DISAPPEARS INTO HIS APARTMENT FOR A SECOND, AND
RETURNS HOLDING A SOCK.

PHOEBE

That's a sock.

WEIRD MAN

Maybe to you. He loves it.

HE FLICKS THE CAT IN THE FACE WITH THE SOCK. THE CAT
DOES NOT RESPOND.

WEIRD MAN (CONT'D)

See? Gimme the cat.

HE REACHES FOR THE CAT, BUT PHOEBE PULLS BACK. THE CAT
LEAPS FROM HER ARMS AND TAKES OFF DOWN THE DARK
HALLWAY.

PHOEBE

(TO THE WEIRD MAN) Thanks a lot.

PHOEBE AND RACHEL RUN OFF AFTER THE CAT.

PHOEBE/RACHEL

Here, kitty. Come here, kitty.

WEIRD MAN

(TO NO ONE IN PARTICULAR) My

cat... It's my cat...

HE PUTS HIS SOCK BACK ON.

CUT TO:

SCENE R

INT. MONICA AND RACHEL'S LIVING ROOM - THE SAME TIME
(Monica, Joey, Ross)

MONICA, JOEY AND ROSS ARE TALKING.

JOEY

So, Rossy, did ya make your move?

ROSS

A: No I didn't, and, B: Didn't we
have a talk about "Rossy"?

MONICA

I think the flying cat was an omen.

JOEY

(TO ROSS) I think you gotta be
like that cat. Get your claws into
the situation. You gotta pounce.

ROSS

I'm not a big pouncer.

JOEY

Well, you better do something.

ROSS

I will, I will. It's a blackout.
She's not going anywhere.

CUT TO:

SCENE T

INT. BUILDING HALLWAY - THAT MOMENT
(Rachel, Paolo)

RACHEL, HOLDING A LIT CANDLE, IS PADDING THROUGH THE HALLWAY.

RACHEL

Here, kitty. Kitty?

MAN'S VOICE

(ITALIAN ACCENT) Is this what
you're looking for?

A STARTLED RACHEL TAKES A STEP, AND HER CANDLE ILLUMINATES A STUNNINGLY ATTRACTIVE MAN IN A DOORWAY HOLDING THE CAT. THIS IS PAOLO.

RACHEL

(BREATHLESS) Uh, I... Yes, I...
think it just might be.

CUT TO:

SCENE W

INT. MONICA AND RACHEL'S LIVING ROOM - MOMENTS LATER
(Rachel, Monica, Phoebe, Joey, Ross, Paolo)

ROSS, MONICA AND JOEY ARE TOASTING MARSHMALLOWS OVER A
CANDLE.

JOEY

So, this crush. Where'd it go?
Did it just, like, disappear?

MONICA

Would you drop it? It was a
hundred years ago.

JOEY

It's just that, I'm sort of
surprised, because, you know, when
I first met you --

MONICA

(KNOWING) You had a crush on me?

JOEY

No. I was gonna say I thought you
were the ice queen.

MONICA

What do you mean?

ROSS

It's a term for an unfriendly
woman.

MONICA

(TO JOEY) How could think I was
icy? I lent you a bottle opener!

JOEY

Hey, come on. It was a hundred
years ago. Let it go.

THE DOOR OPENS, AND RACHEL BOUNDS IN, WITH PAOLO IN
TOW. THE CAT IS NO LONGER WITH THEM.

RACHEL

Uh, everybody, this is Paolo.
Paolo, these are my friends.
Monica and Joey and Ross.

ADLIB HELLOS. ROSS NOTES THAT RACHEL'S HAND HAS NOT
LEFT PAOLO'S ARM.

ROSS

So, Paolo, where did you come from?

PAOLO

Well, originally, from Sardinia --

ROSS

No, I mean tonight. In the
building. Suddenly into our lives.

RACHEL

Oh, it was Paolo's cat.

ROSS

Of course it was.

PAOLO

Yes, I'm housesitting in 7-B. You know the Grossbarts? (NO ONE DOES) I could not be more bummed about this blackout. I was watching on the television, "This Old House". And the man was just about to show us how to re-grout the tub, when boom: darkness. Does anyone know how that episode turns out?

EVERYONE LAUGHS.

ROSS

(TO JOEY, THROUGH A FORCED SMILE)
He's funny. And Rachel keeps touching him.

PHOEBE ENTERS.

PHOEBE

(OUT OF BREATH) I looked all over the building. I couldn't find him anywhere.

RACHEL

Ah, I found him. Turns out, the cat was Paolo's.

PHOEBE

Oh. There you go. Last to know.
And I'm guessing, since nobody told
me, that this is Paolo?

RACHEL

Paolo, this is Phoebe.

PAOLO

(OFFERING HIS HAND) The pleasure's
all mine.

PHOEBE

(TAKING HIM IN) No, it's not.

DISSOLVE TO:

SCENE X

INT. ATM VESTIBULE - THAT MOMENT
(Chandler, Jill)

CHANDLER (V.O.)

All right. What next? What next?
What next? Maybe blow a bubble.
Oh, right, a bubble would be
"perfection". Shut up. A bubble's
good. It's got a... boyish charm.
It's impish. Here we go.

CHANDLER STARTS TO BLOW BUT ACCIDENTALLY SPITS THE GUM
ONTO THE COUNTER.

CHANDLER (V.O.) (CONT'D)

Nice going, imp. Okay, okay, it's
okay. Maybe she didn't see and you
can just leave it there and pretend
nothing -- (GLANCING OVER) She
saw. She saw. Oh god, she saw.
All right, I'll just pretend I did
it on purpose. I was just...
airing out the gum. All I need to
do is reach over and put it back in
my mouth.

CHANDLER CASUALLY PICKS UP THE GUM, POPS IT BACK INTO HIS MOUTH, AND STARTS TO CHEW.

CHANDLER (V.O.) (CONT'D)

Good save. We're back on track.
And I'm chewing someone
else's gum! Oh my god, this is
not my gum! Spit it out! Spit it
out! You can't spit it out. You
already spat gum once. She'll
think you're some kind of
gum-spitting freak! (IN A RUSH)
Swallow it. Swallow it. Don't
think. Just swallow it. Swallow
it.

HE STARTS TO SWALLOW IT BUT, INSTEAD, BEGINS TO CHOKE.

CHANDLER (V.O.) (CONT'D)

And now you're choking. You're
choking and you're going to die.
You're going to die in front of one
of the world's most beautiful women
because you were too cool to spit
out a stranger's gum.

JILL

(WITH CONCERN) Are... you alright?

CHANDLER CASUALLY WAVES HER OFF AND MOUTHS "I'M FINE."

CHANDLER (V.O.) (CONT'D)

That's good. Refuse help. "I'm fine". My brain doesn't need oxygen. Not to come up with lines like "Mothers, yeah" and "Gum would be perfection". I really can't breathe. I really can't breathe.

JILL

(WORRIED) You're really not all right, are you?

CHANDLER INDICATES "MEZZA-MEZZ'".

JILL (CONT'D)

Oh my god. You're choking!

HE NODS SHEEPISHLY. SHE GRABS HIM FROM BEHIND AND HEIMLICH'S HIM. WITH A BIG COUGH, THE GUM GOES FLYING. JILL SUPPORTS HIM AS HE REGAINS HIS BREATH.

JILL (CONT'D)

Are you all right?

CHANDLER

(GASPING) Yeah... Thank you...

That was... That was...

JILL

(WITH A SMILE) Perfection?

CHANDLER

Yeah.

ON THEIR SHARED SMILE, WE...

CUT BACK TO:

SCENE Y

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

JOEY, MONICA, AND ROSS ARE LISTENING AS PAOLO HOLDS COURT IN THE LIVING ROOM. PHOEBE AND RACHEL ARE IN THE KITCHEN LOOKING AT HIM. PAOLO HAS OBVIOUSLY SAID SOMETHING FUNNY FOR MONICA AND JOEY ERUPT WITH LAUGHTER. ROSS CHECKS HIS WATCH. PHOEBE AND MONICA SPEAK UNDER THEIR BREATHS.

RACHEL

All right, all right. I know what you're thinking. You're thinking that we have absolutely nothing in common, and there's no basis for a relationship --

PHOEBE

Actually, I was picturing him naked.

THEY BOTH LAUGH.

RACHEL

Isn't he incredible? He's like a sculpture. He's like a tan sculpture!

PHOEBE

Yeah. But don't you think you should be careful? I mean, you are coming off the breakup with Barry, and -- (LAUGHING) Oh god! I'm channelling Monica!

RACHEL

I know it probably isn't going anywhere. But who cares? I've never met a Paolo before. I've never even dated a man whose name ended in "o", except for, like, Richard Shapiro.

PHOEBE

(GAZING AT PAOLO) Mmm. I just want to bite his bottom lip. (OFF HER LOOK) But I won't.

DISSOLVE TO:

SCENE 2

INT. THE SAME - LATER

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

PHOEBE IS STILL IN THE KITCHEN. ROSS, MONICA AND JOEY ARE AT THE COFFEE TABLE, SURREPTITIOUSLY EYEING RACHEL AND PAOLO, WHO ARE TALKING BY THE WINDOW.

ROSS

(TO MONICA) What is the big deal
with him?

MONICA

You mean, other than the fact that
he's charming and Italian and
gorgeous?

ROSS

Yeah. What is the big deal?

RACHEL

(TO PAOLO) Oh my god! Seven
brothers and sisters? What's that
like?

PAOLO

Well, for one thing, there is never
a cold toilet seat.

SHE LAUGHS. HE CASUALLY BRUSHES THE HAIR OFF HER
FOREHEAD. THIS IS NOT LOST ON JOEY AND ROSS.

JOEY

(UNDER HIS BREATH) That was no
tousle.

ROSS

I am aware of that.

RACHEL

(TO PAOLO) Can I get you some more
wine?

PAOLO

Wine would be perfection.

ALL AGLOW, RACHEL TAKES HIS GLASS AND MOVES OFF. AS
SHE DOES, SHE MOUTHS TO PHOEBE "HE'S SO GREAT". ROSS
GETS UP AND JOINS PAOLO AT THE WINDOW.

ROSS

Hey, Paolo. Listen, uh... I don't
mean to rain on your parade, but
Rachel's sort of... spoken for.

PAOLO

Oh. And who is speaking for her?

ROSS

That would be me.

PAOLO

I am so sorry. I did not know that
you and she were involved.

ROSS

Well, we're not actually involved
involved. But we are involved in
the process of becoming...
involved.

PAOLO

So, you are not having the sex?

ROSS

Technically, the sex is not being
had. No.

PAOLO

I believe I understand.

ROSS

You do?

PAOLO

In my country, we have an
expression: "La Zona d'Amici." It
means... The Friendly Place. No,
not place. The Friendly...

ROSS

Zone?

PAOLO

Ah, that is it. The Friendly Zone.

ROSS

We don't have anything like that
here. Anyway, I'd appreciate it if
you'd...

PAOLO

Say no more. You have my word.

ROSS

Thank you.

PLEASED WITH HIMSELF, HE MOVES OFF, SLIPS AND LANDS ON
HIS ASS.

ROSS (CONT'D)

Found the dice.

CUT TO:

SCENE AA

INT. ATM VESTIBULE - THAT MOMENT
(Chandler, Jill Goodacre)

CHANDLER AND JILL ARE NOW SITTING ON THE FLOOR, DEEP IN CONVERSATION. THEY ARE CLEARLY ENJOYING EACH OTHER'S COMPANY.

CHANDLER

When I was growing up, we had this dog, Schnoodle, who thought he was a squirrel.

JILL

(AMUSED) A squirrel?

CHANDLER

I swear. He was this little terrier thing, and he used to chase the other squirrels around our yard. And when they'd run up a tree, he'd run up after them. And he'd get about halfway up the tree and suddenly realize, "Hey, I'm not a squirrel. I'm a dog". And boom.

SHE LAUGHS.

CUT BACK TO:

SCENE BB

INT. MONICA AND RACHEL'S APARTMENT - SAME TIME
(Monica, Phoebe, Rachel, Joey, Ross, Paolo)

EVERYONE IS GATHERED AROUND THE LAST REMAINING CANDLE.
IT IS VIRTUALLY BURNT TO THE BOTTOM.

MONICA

Paolo, you just met me. I don't
seem like an ice queen to you, do
I?

PAOLO

No, not at all. But -- and I hope
this is not too forward of me --
you'd be so much more lovely with
straight hair.

PHOEBE

Oh, look look look. The last
candle's burning out. Five,
four --

THE CANDLE GOES OUT. THEY ARE PLUNGED INTO DARKNESS.

PHOEBE (CONT'D)

One.

ROSS

Kind of spooky in the dark. I hope
there aren't any... monsters!
Bwaahhaahhaa!

JOEY

That's not how you do it. It's
with a "mwaahh". (DEMONSTRATING)
Mwaahhaahaha!

PHOEBE AND MONICA JOIN IN WITH THEIR INTERPRETATIONS.
ROSS SHOUTS THEM ALL DOWN.

ROSS

Guys. Guys. This is the
definitive. Bwaahhaahhaa...

ALL OF A SUDDEN, THE LIGHTS COME ON. ROSS SEES THAT
RACHEL AND PAOLO ARE KISSING. THEIR EYES ARE CLOSED.
HIS LAUGH TRAILS OFF.

ROSS (CONT'D)

...ha ha...

ON HIS SICK EXPRESSION...

CUT TO:

SCENE CG

INT. BANK ATM VESTIBULE - SECONDS EARLIER
(Chandler, Jill Goodacre)

CHANDLER AND JILL ARE AS WE LEFT THEM.

JILL

Did you ever have a golden
retriever?

CHANDLER

I love goldens!

AT THAT MOMENT, THE LIGHTS FLICKER AND GO ON.

CHANDLER (CONT'D)

(A LITTLE DISAPPOINTED) Oh. Well,
there you go. This was fun.

JILL

It was nice meeting you, Chandler.

CHANDLER

Thanks for the gum. Oh, and for
saving my life.

JILL

My pleasure.

CHANDLER

Listen, if you tell this story, and your friends don't believe you actually met me, you can just have them call. I'm in the book.

JILL SMILES AND KISSES HIM ON THE CHEEK.

JILL

Take care.

SHE EXITS. CHANDLER IS SILENT FOR A BEAT, TAKING IN WHAT JUST HAPPENED. HE THEN NOTICES THE SURVEILLANCE CAMERA ON THE CEILING. HE STANDS AND SPEAKS TO THE CAMERA.

CHANDLER

Um, hi. My name's Chandler Bing. I don't know if you got any of that on tape, but if you did, please send it to me. I don't really need the first part, you know, with the gum and the choking and stuff. But the kiss -- I'd really like the kiss. I'm serious. I'll pay for the tape. Or... (TAKING OUT WALLET) you can deduct it from my account. (HOLDING UP CARD) You can see I've been a loyal customer since 1989.

(MORE)

CHANDLER (CONT'D)

(THEN, CONFIDENTIALLY) Look, if
you want an extra twenty for
yourself, that's fine. Just
get me that tape...

ON THIS APPEAL, WE...

FADE OUT.

END OF ACT TWO

SCENE DD

TAG

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - A SHORT WHILE
LATER

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

CHANDLER IS TELLING THE OTHERS OF HIS EVENING. THEY
LISTEN WITH RAPT ATTENTION.

CHANDLER

...so she comes over, puts her arms
around me, pulls me close, and
then... hrgh! The gum pops right
out.

OTHERS

Wow. Amazing. Unbelievable.

PAOLO

You know, I once had to perform the
Heimlich maneuver.

ROSS

(SOTTO, MOCKING) You know, I once
had to perform the blany-bleh.

PAOLO

It was at my sister's wedding. I
saved a baby's life.

ROSS

(SOTTO, MOCKING) Blany blany blany
blany saved a baby's life.

PHOEBE

(TO ROSS, QUIETLY) Hey, hey. You
know what they say about he who
makes mock.

ROSS

No, actually. I don't.

PHOEBE

(RECITING) He who makes mock /
Should... stop making mock.

PHOEBE PUNCTUATES THIS WITH A SELF-SATISFIED SMILE.
ROSS ROLLS HIS EYES.

FADE OUT.

END OF EPISODE