

FRIENDS

"The One After The Superbowl"

PART II

Written by

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Episode #14

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FINAL DRAFT (Blue Revs.)  
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FRIENDS

"The One After The Superbowl" Part II

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

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

SETS

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

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

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

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

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ACT ONE

SCENE A

FADE IN:

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

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

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

GUARD

Excuse me, folks. This is a --

JOEY

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

We're friends of the monkey's.

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

ROSS

Hey, buddy. Look who I brought.

It's your old friend, Harry

Elephantay.

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

JOEY

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

ROSS

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

SAL

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

RACHEL

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

SAL

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

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

CHANDLER

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

CATHY, THE DIRECTOR'S ASSISTANT, COMES OVER.

CATHY

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

JOEY

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

CATHY

The one in the director's chair?

JOEY

Gotcha. (TO PHOEBE) Walk with me.

PHOEBE

Why are we walking?

JOEY

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

PHOEBE NOTICES THAT EVERYONE IS STARING AT THEM.

PHOEBE

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

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

SUSIE

I'm going to kill her! I swear!

CATHY

Tell me.

SUSIE

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

CATHY

I'll talk to her.

SHE MOVES OFF. SUSIE IS STARING AT CHANDLER.

SUSIE

Excuse me. Is your name Chandler?

CHANDLER

Yes, it is.

SUSIE

Chandler Bing?

CHANDLER

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

SUSIE

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

CHANDLER

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

SUSIE

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

CHANDLER

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



SUSIE

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

CHANDLER

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

SUSIE

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

CHANDLER

Not much. Oh, I got a new belt.

SUSIE

I wondered.

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

MONICA

Oh my god oh my god oh my god!

RACHEL

What what what what what?

MONICA

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

RACHEL

You think?

MONICA

"The Muscles from Brussels"?

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

RACHEL

No. Was he good in it?

MONICA

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

RACHEL

So, go talk to him.

MONICA

(SCOFFING) Ya.

RACHEL

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

MONICA

He could hear me.

RACHEL

All right, I'm doing it for you.

RACHEL STARTS TOWARDS JEAN-CLAUDE.

MONICA

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

Rachel!. (THEN) Tell him I cook!

RACHEL APPROACHES JEAN-CLAUDE.

RACHEL

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

JEAN-CLAUDE

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

RACHEL

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

JEAN-CLAUDE

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

RACHEL

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

JEAN-CLAUDE

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

ON RACHEL'S REACTION, WE...

DISSOLVE TO:

SCENE B

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

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

SUSIE

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

CHANDLER

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

VOICE (O.S.)

Makeup on set!

SUSIE

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

CHANDLER

Oh. Okay.

SUSIE

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

CHANDLER

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

SUSIE

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

SUSIE LEAVES A STUNNED CHANDLER. HE LOOKS AROUND.

CHANDLER

And nobody was around to hear that.

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

MONICA

(EXCITED) So, what'd he say?

RACHEL

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

MONICA

Oh.

RACHEL

Naturally, I said "no."

MONICA

Oh, well. Thanks anyway.

RACHEL

(BEAT) But he just kept asking.

Asking and asking...

MONICA

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

RACHEL

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

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

DISSOLVE TO:

SCENE C

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

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

RACHEL

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

PHOEBE/JOEY \*

Wow. That's so cool.

RACHEL

(RISING) Anybody need anything?

MONICA

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

SHE CROSSES TO THE COUNTER.

RACHEL

That is so unfair.

PHOEBE

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

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

ROSS

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

JOEY

You're blowing me off for a monkey?

ROSS

We'll just reschedule for Saturday.

JOEY

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

CHANDLER ENTERS. RACHEL AND MONICA COME BACK OVER.

CHANDLER

Stick a fork in me, I am done.

PHOEBE

(CONFUSED) Stick a fork what?

CHANDLER

Like when you're cooking a steak...

PHOEBE

Oh, I don't eat meat.



CHANDLER

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

PHOEBE

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

CHANDLER

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

THE OTHERS

Oh my god. Wow.

MONICA

What did you say?

CHANDLER

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

PHOEBE

(THE AUTHORITY) You just know.

OFF THEIR LOOKS...

DISSOLVE TO:

SCENE D

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

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

SUSIE

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

CHANDLER

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

SUSIE

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

CHANDLER

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

SUSIE

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

CHANDLER

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

SUSIE

Couldja?

CHANDLER

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

SUSIE

I won't be wearing any.

CHANDLER

(BEAT) You're swell.

DISSOLVE TO:

SCENE E \*

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

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

SFX: "THE LION SLEEPS TONIGHT" PLAYS SOFTLY

ROSS \*

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

--

JOEY

Ooooo...

ROSS

-- with mealworms.

JOEY

Gaaaaah...

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

JOEY (CONT'D)

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

ROSS \*

Hey, he likes to play with the wax.

SFX: PHONE RINGS

ROSS PICKS UP THE PHONE.

ROSS (CONT'D) \*

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

Are you on your way ov--

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

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

JOEY \*

I'm sorry, man.

ROSS \*

Yeah.

JOEY \*

(AFTER A BEAT) Did you feel that?

ROSS \*

What?

JOEY \*

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

ROSS \*

Oh. Right.

THEY LET GO AND WE... \*

DISSOLVE TO:

SCENE H

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

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

PHOEBE

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

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

RACHEL

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

PHOEBE

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

MONICA

You had no right to go out with  
him!

RACHEL

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

\*

MONICA

\*

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

RACHEL

\*

That is the most --

MONICA

You sold me out!

RACHEL

I did not sell --

MONICA

You did, too, sell --

RACHEL

Let me talk!

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

MONICA

Did you just flick me?

RACHEL

Well, you wouldn't let me fin--

MONICA FLICKS RACHEL BACK.

RACHEL (CONT'D)

Ow! That hurt.

RACHEL FLICKS MONICA HARDER.

MONICA

(FLICKING HER BACK) Quit flicking!

RACHEL

(FLICKING) You stop flicking!

MONICA

(FLICKING) You flicked me first!

MONICA/RACHEL

(SIMULTANEOUS FLICK) Ow!

THE FIGHT ESCALATES AS ONLY COMEDY FIGHTS CAN.

PHOEBE

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

PHOEBE GETS INADVERTENTLY KNOCKED OR THWACKED.

PHOEBE (CONT'D)

Okay, now I have to kick some ass.

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

MONICA/RACHEL

Ow ow ow ow ow ow ow.

PHOEBE

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

RACHEL

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



MONICA

Yes.

RACHEL

That's what you want??

MONICA

Okay.

RACHEL

(GLARING AT HER) Fine!

MONICA

Fine!

PHOEBE

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

ON THEIR REACTION, WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

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

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

ROSS

Thanks for letting me tag along.

JOEY

Forget about it.

CHANDLER

Sorry about the horrible  
coincidence.

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

SUSIE

How you doin' there, Squirmy?

CHANDLER

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

JOEY

\*

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

CATHY

\*

I have nothing to do with casting.

JOEY

\*

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

SUSIE WHISPERS TO CHANDLER:

SUSIE

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

CHANDLER

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

SUSIE

God, I want you right here, right  
now.

CHANDLER

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

SUSIE

Meet me in the bathroom.

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

CHANDLER

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

HE QUICKLY EXITS.

ROSS

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

AND WE...

DISSOLVE TO:

SCENE K

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

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

CHANDLER \*

(MERRY CHRISTMAS, MATTHEW) Fonzie? \*

SUSIE LAUGHS AND KISSES HIM. \*

SUSIE

Come on.

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

CHANDLER

I can't believe we're doing this.

SUSIE

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

CHANDLER

(NERVOUS) Alrightee.

CHANDLER'S PANTS FALL TO THE GROUND.

SUSIE

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

CHANDLER

What?

SUSIE

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

CHANDLER

Oh.

SUSIE

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

CHANDLER

You're not the boss of me.

SUSIE

Take your clothes off, please.

CHANDLER

Well, I am a sucker for the magic  
word.

CHANDLER KICKS OFF HIS SHOES AND CLOTHES BEGIN TO FLY.

CHANDLER (CONT'D)

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

CHANDLER'S CLOTHES ARE NOW IN A PILE.

SUSIE

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

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

CHANDLER

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

SUSIE

This is for fourth grade!

CHANDLER

(STICKING HEAD OUT) Huh?

SUSIE

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

CHANDLER

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

SUSIE

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

SHE EXITS, VICTORIOUS.

CHANDLER

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

DISSOLVE TO:

SCENE M

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

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

MONICA \*

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

JEAN-CLAUDE \*

Yeah.

MONICA \*

Can you beat up that guy?

JEAN-CLAUDE \*

Sure.

MONICA \*

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

JEAN-CLAUDE

Normally, I would not.



MONICA

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

JEAN-CLAUDE

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

MONICA STOPS IN HER TRACKS. HE KEEPS WALKING.

JEAN-CLAUDE (CONT'D)

Now, Drew does have some ground  
rules...

SMASH CUT TO:

SCENE P

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

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

MONICA

Say you're sorry!

RACHEL

No!

MONICA

Say it!

RACHEL

No!!

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

MONICA

Say you're sorry or the sweater  
gets it.

RACHEL

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

MONICA

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

RACHEL

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

\*

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

MONICA

What are you doing?

RACHEL

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

MONICA

You don't have the guts.

RACHEL

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

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

PHOEBE

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

\*

\*

MONICA

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

RACHEL

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

PHOEBE

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

MONICA

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

RACHEL

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

MONICA \*

I'm sorry I borrowed your gloves.

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

DISSOLVE TO:

SCENE R

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

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

★  
★  
★  
★

CHANDLER

★

Joey?

JOEY

★

Ma?

CHANDLER

★

"Ma"???

JOEY

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

CHANDLER

Susie stole my clothes.

JOEY

You're naked in there?

CHANDLER

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

JOEY

Huh. You always wear panties?

CHANDLER

Nooo, this is the first time.

JOEY

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

CHANDLER

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

JOEY

Let me see.

CHANDLER

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

JOEY

Okay...

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

JOEY (CONT'D)

Whoa, someone's flossing.

ROSS ENTERS AND SEES JOEY LOOKING INTO THE STALL.

ROSS

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

JOEY

Chandler's wearing women's panties.

\*

ROSS

What? Lemme see. \*

CHANDLER

You really don't have to --

ROSS

(LOOKING OVER) Hi, Tushie!

CHANDLER \*

All right, one of you give me your  
underpants.

JOEY

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

CHANDLER

How can you not be wearing  
underpants? \*

JOEY

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

AN OLDER MAN ENTERS THE BATHROOM.

CHANDLER

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

THE GUYS

(NOTICING MAN) Hey.

ROSS

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

DISSOLVE TO:

SCENE T

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

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

CHANDLER

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

AND WE...

DISSOLVE TO:



SCENE X

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

ROSS, PHOEBE, AND CHANDLER ARE DRINKING COFFEE.

CHANDLER

Can I have the milk after you?

PHOEBE

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

SHE AND ROSS LAUGH. JOEY ENTERS.

JOEY

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

THE OTHERS REACT.

JOEY (CONT'D)

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

ROSS

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

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

PHOEBE

Oh, my god...

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

ROSS

Marcel!

AS THE MUSIC SWELLS, WE...

DISSOLVE TO:

\*  
\*  
\*  
\*

SCENE Y

LOVE MONTAGE

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

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

CUT TO:

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

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

CUT TO:

EXT. STREET - LATER THAT DAY (DAY 3)

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

CUT TO:

EXT. STREET - LATER THAT DAY (DAY 3)

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

DISSOLVE TO:

SCENE AA

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

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

JEAN-CLAUDE

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

MONICA

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

RACHEL

(TO JEAN-CLAUDE) Anyway, take  
care.

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

JEAN-CLAUDE

(TO RACHEL) Goodbye.

MONICA

Well... bye from me, too.

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

JEAN-CLAUDE

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

RACHEL

Okay, well, bye-bye, then.

SHE GIVES HIM AN AMAZING KISS. THEN...

JEAN-CLAUDE

Perhaps the three of us could...?

MONICA/RACHEL

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

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

ROSS

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

MARCEL AND SAL GET INTO THEIR LIMO.

CHANDLER

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

THE LIMO DRIVES OFF.

PHOEBE

I'm gonna write a song about all  
this.

MONICA

Yeah?

PHOEBE

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

CHANDLER

How long have you been holding onto that one.

PHOEBE

About twenty minutes.

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

RACHEL

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

JOEY

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

RACHEL

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

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

FADE OUT.

END OF ACT TWO

TAG

SCENE BB

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

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

JEAN-CLAUDE

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

JOEY LETS OUT A HORRIFIC GROAN.

DIRECTOR (O.S.)

(DISPLEASED) Cut!

CUT TO:

SAME SCENE AS BEFORE.

JEAN-CLAUDE

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

JOEY OVERACTS EVEN MORE.

DIRECTOR (O.S.)

(MORE DISPLEASED) Cut!

CUT TO:

SAME SCENE AS BEFORE.

JEAN-CLAUDE

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

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

FADE OUT.

END OF SHOW