

# F·R·I·E·N·D·S

"The One With The Male Nanny"

(200<sup>th</sup> Episode)

Episode 6

Written by

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&

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**FINAL DRAFT**

September 26, 2002

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Warner Bros. Television  
300 Television Blvd.  
Burbank, CA 91505

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**"The One With The Male Nanny"**

**FINAL DRAFT - 9/26/02**

**CHARACTERS**

Rachel .....Jennifer Aniston  
Monica .....Courteney Cox Arquette  
Phoebe .....Lisa Kudrow  
Joey .....Matt LeBlanc  
Chandler .....Matthew Perry  
Ross .....David Schwimmer  
Emma .....TBA  
Mike .....Paul Rudd  
David .....Hank Azaria  
Prospective Nanny .....Susan Slome  
Sandy .....Freddie Prinze, Jr.

TEASER

SCENE A

FADE IN:

INT. CHANDLER'S HOTEL ROOM/INT. MONICA AND CHANDLER'S APARTMENT - NIGHT (NIGHT 1)

(Chandler, Monica)

CHANDLER IS ASLEEP. THE PHONE RINGS. HE FUMBLES, TURNING ON THE LIGHT AND ANSWERING THE PHONE. INTERCUT WITH MONICA IN THE APARTMENT.

CHANDLER

(HALF ASLEEP) Hello?

MONICA

(EXCITED) I love my new job!

CHANDLER

Honey, you're shouting.

MONICA

(JUST AS LOUD) I know! (THEN) It was, like, the best first day ever! The kitchen? Twice as big as Alessandro's!

CHANDLER

(YAWNING) That's great.

MONICA

And clean? Not just Health Department clean, Monica clean!

CHANDLER

(EYES CLOSING) Awesome.

MONICA

And the people are so nice! There's  
this one guy, Jeffrey, the maitre  
d' - Chandler, you will love him!  
I swear, he is without a doubt the  
funniest guy I have ever met!

CHANDLER'S EYES FLY OPEN. HE STARES INTO SPACE, HIS  
WORLD IRREPARABLY ALTERED. AS MONICA'S GARBLED VOICE IS  
HEARD OVER THE PHONE HAPPILY PRATTling AWAY, WE...

FADE OUT.

END OF TEASER

ACT ONE

SCENE B

FADE IN:

INT. COFFEEHOUSE - NEXT DAY (DAY 2)

(Joey, Phoebe, Mike, Extras)

PHOEBE IS HANGING OUT WITH MIKE. HE'S HOLDING HER HAND. WITH THE OTHER ONE, SHE POURS MILK INTO A CUP OF COFFEE.

MIKE

(RE: THE HAND-HOLDING) This is nice.

PHOEBE

I know.

SHE TAKES A PACKET OF SWEETENER AND SHAKES IT.

MIKE

You need both hands for that?

PHOEBE

Kind of, but... how's this?

SHE LETS GO OF HIS HAND AND PLACES IT ON HER BREAST. SHE THEN OPENS THE PACKET, POURS THE SWEETENER INTO HER COFFEE AND STIRS. SHE TAKES MIKE'S HAND OFF HER BREAST AND HOLDS IT AGAIN. BEAT.

MIKE

(HOPEFUL) Sure that's sweet enough?

JOEY ENTERS AND SEES PHOEBE AND MIKE.

JOEY

Look at you two holding hands. Is  
this getting serious?

ON THE SPOT, THEY BOTH MAKE NONCOMMITTAL NOISES.

JOEY (cont'd)

Have you not talked about it yet?  
Am I making you uncomfortable?

AGAIN, THEY OFFER ONLY NONCOMMITTAL NOISES.

JOEY (cont'd)

I think so!

HE CROSSES TO THE COUNTER TO GET COFFEE.

PHOEBE

I'm sorry about that. Obviously,  
it's a little early for us to be  
having that conversation.

MIKE

Is it?

PHOEBE

(SUDDENLY EAGER) Maybe not. Is it?

MIKE

Okay, when I got divorced, I didn't  
think I'd feel this way about some-  
one for a really long time. But I  
also didn't think I'd meet someone  
like you. So it might be crazy  
soon, but I want you to have this.

HE REACHES INTO HIS POCKET AND BEGINS PRODUCING THINGS.

MIKE (cont'd)

Not gum. Not an eraser. (EXCITED)  
Ooh, five dollars. I love when that  
happens.

PHOEBE

(CHUCKLING) Uh huh. (SNAPPING)  
What's in your pocket?!

MIKE

Sorry.

HE PRODUCES AN APARTMENT KEY.

PHOEBE

(SLIGHTLY DISAPPOINTED) Oh, a key.  
To be honest, I'd rather have the  
five dollars.

MIKE

It's to my apartment.

PHOEBE

Oh! Wow. Big step for Phoebe and  
Mike.

MIKE

And please don't feel like you have  
to give me your key, just 'cause --

PHOEBE

No, I want to.

MIKE

(RELIEVED) Oh, thank god.

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6.  
(I/B)

PHOEBE

(TAKING OUT HER KEY) You know, I  
was starting to think I'd never meet  
someone I'd want to do this with.  
Here.

SHE HANDS HIM THE KEY. THEY BOTH LOOK AT THEIR KEYS IN  
AMAZEMENT.

MIKE

This is pretty cool, huh?

PHOEBE

It really is.

JOEY HAS RETURNED AND OVERHEARS THIS. HE TAKES OUT HIS  
KEY AND HOLDS IT UP AS WELL.

JOEY

I know. It's amazing. These little  
things open your door.

ON THEIR LOOKS, WE...

CUT TO:



SCENE C

INT. ROSS AND RACHEL'S APARTMENT - LATER (DAY 2)  
(Rachel, Ross, Prospective Nanny, Sandy)

ROSS AND RACHEL ARE INTERVIEWING A PROSPECTIVE NANNY.

RACHEL

I'm not going back to work for  
another four weeks, but we'd want  
you to start right away so Emma can  
get to know you.

PROSPECTIVE NANNY

I think that's really smart. The  
easier we can make the transition  
for her the better.

RACHEL

Great. So do you have any questions  
for us?

PROSPECTIVE NANNY

Not really.

THEY WALK HER TO THE DOOR.

PROSPECTIVE NANNY (cont'd)

Oh, wait. I do have one question.  
Do you guys do random drug testing?

\*

ROSS

Uh, we hadn't really talked about that.

PROSPECTIVE NANNY

That's cool. But if you do, I'm gonna need three days notice.

RACHEL

(FORCED SMILE) Okay. (CLOSING DOOR) We are never going to find a nanny!

\*

ROSS

We will. I promise. We still have more interviews. And worst comes to worst, we'll reconsider that first one we met.

\*

RACHEL

The really young one with no bra?

ROSS

Oh, suddenly a bra is a requisite to be a good nanny.

THERE'S A KNOCK AT THE DOOR.

ROSS (cont'd)

Just a second! (CHECKING HIS LIST)

Okay, this one's name is Sandy.

She's got a degree in Early

Childhood Education. She worked for

her last family for three years.

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9.  
(I/C)

HE OPENS THE DOOR TO REVEAL THAT SANDY IS AN INTELLI-  
GENT, ATTRACTIVE GUY.

SANDY

Hi, I'm Sandy.

ROSS

(TO RACHEL, SOTTO) And she's...  
mannish.

AS ROSS FORCES A SMILE...

CUT TO:

SCENE D

INT. PHOEBE'S APARTMENT - LATER (DAY 2)  
(Phoebe, David)

PHOEBE IS THERE. THERE IS A KNOCK AT THE DOOR. SHE  
OPENS IT. DAVID IS STANDING THERE.

PHOEBE

(STUNNED) Oh my god. David?

DAVID

Is this a bad time?

PHOEBE

(EXCITED) No, it's a great time!  
Come on in! Wow! Hi! (HUGGING  
HIM) What are you doing here? Are  
you back from Minsk?

DAVID

Just for a couple of days. I have  
to explain to the people who gave us  
our grant why it's a positive thing  
that we've spent all their money and  
accomplished nothing.

PHOEBE

But who cares? It got you here!

DAVID

Well, it got me to New York.

\*

\*

\*

DAVID (cont'd)

And then, when I got in a cab at the airport, the guy said, "Where to?" and I just gave him your address. Didn't even think about it.

PHOEBE

(TOUCHED) Aw. (THEN) Wait, where's your luggage?

DAVID

(REALIZING) Dammit.

PHOEBE

Well, let's call the cab company --

DAVID

No, just stand there for a second. (TAKING HER IN) Oh my god. There's an old Russian expression, "shtoa yazdeez vizhu: oi." Roughly translated, it means, "This thing I'm looking at: wow."

PHOEBE

Thank you. You should see me when -- (CHECKS HER REFLECTION) Actually, I look pretty good.

DAVID

Are you kidding?

(MORE)

\*

\*

\*

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12.  
(I/D)

DAVID (cont'd)

You know how you don't see someone  
for a long time, and you build them  
up in your head, and then you think,  
"Come on, that's crazy. No one  
could be that beautiful." But...  
you are.

\*

PHOEBE

(MOVED) Ooh.

\*

DAVID

So... are you seeing anyone?

\*

PHOEBE

(LOST IN HIS EYES) No.

AND WE...

CUT TO:

SCENE E

INT. MONICA AND CHANDLER'S APARTMENT/HALLWAY - LATER (DAY 2)  
(Chandler, Monica, Phoebe)

MONICA LOOKS ON AS PHOEBE PACES, TORMENTED.

PHOEBE

I am the worst person ever! How  
could I not tell him that I'm seeing  
Mike?!

MONICA

Maybe he didn't give you a chance.

PHOEBE

He said, "Are you seeing someone?"  
And I said, "No."

MONICA

Oh, well, that would've been your  
window.

PHOEBE

It's just that I was looking in his  
eyes, thinking, "Oh my god, it's  
David. David's here." He's so  
irresistible.

MONICA

(SKEPTICAL) Really? The scientist  
guy?

\*

PHOEBE

(SAME TONE) Really? Chandler?

MONICA

Continue.

PHOEBE

Then it got worse. I told him I'd see him again tomorrow night.

MONICA

Phoebe!

PHOEBE

I know! (POINTING TO HERSELF)  
Evil! (THEN) I like Mike so much.  
And things are going so well. Oh  
god...

MONICA

Wow. Isn't it ironic that David shows up the same day that you and Mike exchange keys?

PHOEBE

(WITH AN EDGE) Uh huh. And given my life-long search for irony, you can imagine how happy I am.

MONICA

So what are you gonna do?

PHOEBE

I guess I've got to tell David that nothing can happen between us.

(MORE)



PHOEBE (cont'd)

(FISHING) Unless I don't?  
Complicated moral situation? No  
right or wrong?

MONICA

You have to tell David.

PHOEBE

(FRUSTRATED) I knew I should have  
had this conversation with Joey.

RESET TO:

INT. HALLWAY - SAME TIME

CHANDLER COMES DOWN THE HALL, SUITCASE IN HAND, BACK  
FROM TULSA. HE HESITATES AT THE DOOR.

CHANDLER

(MUTTERING TO HIMSELF) Funniest guy  
she ever met. (TO THE DOOR) I'm  
funny, right? Eh, what do you know?  
You're a door. You just like "knock  
knock" jokes. (CHUCKLES) Save it  
for inside.

RESET TO:

INT. MONICA AND CHANDLER'S APARTMENT - CONTINUOUS

CHANDLER ENTERS. AD LIB HELLOS AND HUGS.

CHANDLER

So Oklahoma's a crazy place. You  
know, they call it the Sooner State?

(MORE)

CHANDLER (cont'd)

Frankly, I'd sooner be in any other state. And what's up with Oklahoma having a pan handle? How come other states don't have stuff like that? "Yup, I'm from the shower head of Connecticut."

MONICA

(BEAT) Was your cabin pressurized?

CHANDLER

Oh, and don't get me started on the way the people in Tulsa talk!

PHOEBE

(BEAT) Okay.

CHANDLER

What is with the word "y'all"? Two words just pushed together? Are we allowed to do that? 'Cause if so, I say why stop there? Your "new pooodle" could just be your "noodle." And "fried chicken"? "Fricken." "I'll have the fricken."

MONICA CHUCKLES.

CHANDLER (cont'd)

(PLEASED) "Fricken." That's a good one, huh?

MONICA

No, you just reminded me of something this guy did at work today. I told you about the funny guy, right? Jeffrey?

CHANDLER

(TEETH CLENCHED) He came up.

MONICA

He did this bit - you really had to be there - it was Liza Minnelli locked in our freezer eating a raw chicken.

PHOEBE BURSTS OUT LAUGHING.

CHANDLER

Were you there?

PHOEBE

No. But it sounds like it was fricken funny.

ON CHANDLER'S REACTION, WE...

CUT TO:

SCENE H

INT. ROSS AND RACHEL'S APARTMENT - LATER (DAY 2)  
(Rachel, Ross, Sandy)

ROSS AND RACHEL ARE INTERVIEWING SANDY. HE'S ENORMOUSLY LIKEABLE, WARM AND COMPASSIONATE. RACHEL CLEARLY RESPONDS TO HIM. ROSS IS SUSPICIOUS AND UNCOMFORTABLE.

SANDY

I really do understand how hard it's got to be to leave your child with another person. I mean, it's like leaving a piece of your heart behind.

RACHEL

(MOVED) That's exactly what it is.

ROSS

(BEAT, SQUINTING) Are you gay?

RACHEL

Ross! (TO SANDY, FORCED CHUCKLE)

That's our Ross. Mr. Shoots

Straight From the Hip.

SHE MIMES SHOOTING GUNS. THE LAST SHOT IS AIMED AT ROSS AND HAS REAL MENACE.

SANDY

It's okay. I get that a lot, doing what I do. But I am straight. I'm engaged, actually. Her name's Delia.

\*

RACHEL

That's pretty.

ROSS

So you're just like a guy who's a  
nanny?

RACHEL SHOOTS HIM A LOOK. SANDY IS UNFAZED.

SANDY

I realize it's a bit unorthodox for  
some people. But I really believe  
the most satisfying thing you can do  
with your life is take care of chil-  
dren.

ROSS

("WHATEVER") Okay.

SANDY

Like at my last job, I met Daniel  
when he was three weeks old. And I  
got to watch him grow into this awe-  
some person. When I left, I told  
him, "I'll see you soon." And he  
said to me, "Skadandy," - that was  
his name for me - "I'll see you  
every day. Right in..."

HE TAPS HIS HEART, TOO FILLED WITH EMOTION TO SAY THE  
WORD. HIS EYES ARE MOIST. RACHEL SQUEEZES HIS HAND.

ROSS

I know, kids say all kinds of crap.

RACHEL GLARES AT HIM. OVER THE BABY MONITOR, THEY HEAR

RACHEL

Oh, she probably needs her diaper  
changed.

SANDY

I'm happy to take care of it if you  
want.

RACHEL

That'd be great.

AS SANDY CROSSES TO THE BEDROOM, HE STOPS AND PICKS UP  
A MINIATURE DINOSAUR.

SANDY

Just so you know, these dinosaur  
toys are not really age-appropriate.

ROSS

(STEELY) They're mine.

SANDY

Oh. (TO HIMSELF) Also not age-  
appropriate.

HE EXITS. RACHEL TURNS TO ROSS.

RACHEL

I love him, I love him, I love him.

ROSS

Oh, come on. He's a guy.

RACHEL

So? He's smart. He's qualified.  
Give me one good reason we shouldn't  
at least try him out.

\*

ROSS

Because... it's... weird.

RACHEL

Why?

ROSS

(HAS NO WORDS) Mehheh...

RACHEL

Wow, I guess I never looked at it  
that way.

ROSS

Come on, what kind of career is that  
for a man? A nanny? It's like if a  
woman wanted to be...

RACHEL

(POINTEDLY) Yes?

HE SEARCHES FOR A SUITABLE ANSWER. FINALLY:

ROSS

(SMALL) King?

SANDY RE-ENTERS.

SANDY

I hope you don't mind, I used some  
of my homemade lotion on Emma. It's  
a mixture of calendula and honey  
cream. It'll dry that rash right  
up. Plus it keeps the hands young.

RACHEL SHOTS ROSS A LOOK. "COME ON. HE'S PERFECT."

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22.  
(I/H)

RACHEL

Sandy, you're hired!

SANDY

That's great! (TEARING UP) I'm  
sorry. It's just such an emotional  
thing to be welcomed into a new  
family.

RACHEL

C'mere.

SHE HUGS SANDY.

ROSS

(BEAT) You gotta be at least bi.

AND WE...

CUT TO:



SCENE J

INT. JOEY'S APARTMENT - LATER (DAY 2)  
(Chandler, Joey, Monica)

JOEY IS THERE. CHANDLER ENTERS.

CHANDLER

Listen, I need you to set me up for a joke. Later, when Monica's around, I want you to ask me about fire trucks.

JOEY

Ooo, I dunno. I'm not so good at remembering lines.

CHANDLER

Thank god your livelihood doesn't depend on it.

JOEY

I know, right? (THEN) So why are we doing this?

CHANDLER

There's this maitre d' at Monica's new restaurant. She told me he's the funniest guy she's ever met.

JOEY

Seriously? She actually said that?

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24.  
(I/J)

CHANDLER

Yes. Am I crazy to get so upset?

JOEY

No! Being funny is your thing.  
Without that, you just got "lame  
with women!"

MONICA ENTERS.

MONICA

(TO CHANDLER) There you are.

JOEY

Fire trucks!

MONICA

What?

JOEY

("TAKE IT") Chandler...

CONFUSED, MONICA LOOKS TO CHANDLER. CHANDLER JUST  
STARES AT JOEY. JOEY MOUTHS "YOU'RE WELCOME."

CUT TO:

SCENE K

INT. PHOEBE'S APARTMENT - NEXT EVENING (NIGHT 3)

(Phoebe, David)

PHOEBE IS OPENING THE DOOR FOR DAVID. AD LIB HELLOS.  
HE HANDS HER A BOTTLE.

DAVID

I brought you this from Minsk.  
You're not gonna believe it. It's  
lemon-flavored vodka.

PHOEBE

Oh. We actually have this here.

DAVID

Seriously? That's, like, the only  
good thing about Minsk.

PHOEBE

Thanks anyway.

DAVID

Wow. You look even more beautiful  
than you did yesterday.

PHOEBE

- (MELTING A LITTLE) Oof.

DAVID

I'm going to kiss you now.

PHOEBE

Wait

\*

\*

DAVID

\*

Yeah, what am I doing? I can't get away with stuff like that. And it sounded so sexy in my head.

PHOEBE

It's not that. Remember how you asked me if I was seeing someone, and I said no? Well, I might be.

DAVID

Are you?

PHOEBE

Yeah.

DAVID

\*

Oh. (DEVASTATED) Oh.

PHOEBE

I should've told you.

DAVID

No. Well, yeah.

PHOEBE

I'm sorry. I was going to, but then I looked in your eyes...  
(GETTING LOST IN THEM AGAIN) and this happened. (SHAKES HERSELF OUT OF IT) I'm so, so sorry.

DAVID

It's okay. I understand. (THEN)  
So... are you happy with this guy?

PHOEBE

I am happy.

DAVID

Damn it. I'm sorry. Really. I do  
want you to be happy. But only  
with me. That's not fair. Who  
cares? Leave him. I don't mean  
that. Yes, I do. Seriously, stop  
me. (THEN) I think I'd better go.

HE STARTS TO LEAVE.

PHOEBE

Wait. David, I just want you to  
know, telling you this was one of  
the hardest things I've ever had to  
do.

DAVID

Just so you know, hearing it wasn't  
exactly a Vladnik carnival, either.  
It's a big thing in Minsk. All the  
children dress in festive - I'm  
still going. (THEN) So... can I  
hug you goodbye?

PHOEBE

Of course.

THEY HUG. A BIT TOO TIGHTLY. DAVID STARTS FOR THE  
DOOR AGAIN.

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27A.  
(I/K)

PHOEBE (cont'd)

And I suppose a kiss on the cheek  
isn't totally inappropriate.

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28.  
(I/K)

DAVID

\*

No.

THEY KISS ON THE CHEEK.

DAVID (cont'd)

In Minsk, it's two on each cheek and  
one on the lips.

PHOEBE

Well, if it's what they do in Minsk.

THEY FORMALLY KISS EACH OTHER'S RIGHT CHEEK, THEN LEFT  
CHEEK, THEN RIGHT CHEEK, THEN LEFT CHEEK AND THEN START  
KISSING FOR REAL. AND WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE M

FADE IN:

INT. ROSS AND RACHEL'S APARTMENT - LATER (NIGHT 3)  
(Rachel, Ross, Emma, Sandy)

ROSS ENTERS TO FIND RACHEL AND SANDY DRINKING TEA.  
SANDY IS HOLDING A CONTENTED EMMA. BOTH RACHEL AND  
SANDY ARE WIPING TEARS FROM THEIR EYES.

ROSS

(CONCERNED) Is everything all  
right?

RACHEL

(WEEPY) It's fine. Sandy was just  
telling me how he proposed to his  
fiancée. It was so beautiful.

SANDY

(TO ROSS) Her favorite flower is  
the camellia. From the poem -

RACHEL

(EMOTIONAL) Oh, I can't hear it  
again.

SANDY

(EMOTIONAL) I can't tell it again.

ROSS

And I'm fine never having heard it.  
Rach, could I see you for a sec?



HE TAKES RACHEL INTO THE KITCHEN.

ROSS (cont'd)

Do you realize that man has cried in our apartment twice? I haven't cried that many times since I moved in.

RACHEL

You got a little misty when Ben broke your "I heart fossils" mug.

ROSS

Hey, I'll have you know, that was a farewell gift from my colleagues at the museum. They all chipped in for it.

RACHEL

They must have loved you very much.  
(THEN) Look, Sandy's just a sensitive guy, that's all.

ROSS

You know what? That's the problem. He's too sensitive.

RACHEL

Too sensitive to care for our baby?

AS ROSS SPEAKS, HE TAKES A COOKIE FROM A NEARBY PLATE.

ROSS

I'm just saying, what kind of guy --  
(TASTING COOKIE) This is amazing.

\*

\*

RACHEL

Sandy made madeleines.

ROSS

This is what I'm talking about!  
What kind of guy makes delicate  
French cookies? They're not even  
butch, manly cookies, with... chunks!

RACHEL

Well, I don't know what to say. I  
never thought of you as a guy who  
needs his men to be men. 'Cause I  
gotta tell you, Ross, it's not like  
you just came in from branding  
cattle.

ROSS

Hey, there's sensitive and there's  
too sensitive.

RACHEL

What's too sensitive?

JUST THEN THEY HEAR MUSIC. THEY LOOK OVER TO SEE SANDY  
PLAYING THE RECORDER FOR EMMA. ON ROSS'S REACTION,  
WE...

CUT TO:

SCENE P

INT. PHOEBE'S APARTMENT - LATER (NIGHT 3)  
(Phoebe, Mike, David)

PHOEBE AND DAVID ARE STILL KISSING. SUDDENLY PHOEBE  
PULLS AWAY.

PHOEBE

I can't. I can't do this. This is  
bad.

DAVID

But it's nice. And nice is good.  
And good is not bad. Ergo: we  
should keep kissing.

PHOEBE

No.

DAVID

But... (SMALL) ergo.

PHOEBE

I'm sorry. Look, if you'd never  
left, then we'd probably still be  
together right now. But you did  
leave. And I'm with Mike. And I  
really care about him.

DAVID

Okay. (BEAT) He's very lucky.

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33.  
(II/P)

PHOEBE

Thank you.

DAVID

Goodbye, Phoebe. (TAKING HER FACE  
IN HIS HANDS) Shtoa yazdeez vizhu:  
oi.

SUDDENLY, THE DOOR OPENS AND MIKE ENTERS.

MIKE

Hey, the key work--

HE SEES THEM.

PHOEBE

(FROZEN) Hi, Mike. David, you can  
let go of my face now.

DAVID DOES. AND WE...

CUT TO:

SCENE R

INT. MONICA AND CHANDLER'S APARTMENT - LATER (NIGHT 3)  
(Chandler, Joey, Monica, Ross)

MONICA IS THERE. ROSS ENTERS. AD LIB HELLOS.

ROSS

(STEAMED) Hey, did Rachel tell you  
we hired a male nanny?

MONICA

Yeah. I think that's great.

ROSS

Oh, really? Did she tell you he  
plays the recorder, and recites  
poetry, and bakes (MOCKING)  
madeleines?

MONICA

How are they?

ROSS

Lighter than air, but that's not the  
point.

JOEY ENTERS. AD LIB HELLOS.

ROSS (cont'd)

Rachel and I hired a male nanny.

JOEY

Really? Guys do that? That's weird.

ROSS

Thank you!

JOEY

I mean, that's like a woman wanting  
to be a...

ROSS

(EAGER) A what? What's the end of  
that sentence?!

MONICA

(POINTEDLY) Yes, what is the end of  
that sentence?

JOEY

Uh... a penis model? (THEN)  
Anyway. Did you tell Chandler that  
some guy at work is the funniest guy  
you ever met?

MONICA

Yeah. So?

ROSS

Wow.

JOEY

Do you not know Chandler?

MONICA

Is that why he's been acting so  
weird? He's jealous? That's crazy.  
It's not like I'm attracted to  
Jeffrey.

JOEY

So what? Being funny is Chandler's  
thing. Like Ross's thing is...

HE CAN'T COME UP WITH ANYTHING.

ROSS

(ANNOYED) Science? Academia?  
Being a good father?

JOEY

(CONSIDERING THEM) No...

ROSS STARES AT HIM.

MONICA

I can't believe he's that upset  
about this.

JOEY

Are you kidding? It's like... what  
if Chandler said he met someone more  
uptight than you?

MONICA

(OFFENDED) Excuse me?!

JOEY

Sorry, more controlling than you.

MONICA

That's better.

JOEY

You're gonna have to do some damage  
control here, 'cause he's feeling -

CHANDLER ENTERS CARRYING A PIZZA BOX. AD LIB HELLOS.

\*

CHANDLER

What were you guys talking about?

ROSS

Uh... Rachel and I got a male nanny.

CHANDLER

Really? You got a man who's a  
nanny? You got a "manny"?

THE OTHERS LAUGH UPROARIOUSLY. CHANDLER IS PLEASED.

CHANDLER (cont'd)

I think a guy nanny's okay.

Although I do draw the line at a  
male wet nurse.

AGAIN, THE OTHER THREE ARE CONVULSED.

MONICA

You are on a roll, mister.

SMILING, CHANDLER TAKES HIS PIZZA TO THE KITCHEN.

CHANDLER

If I'd known you guys were coming  
over, I'd have gotten more pizza.

THEY ALL AUTOMATICALLY LAUGH AGAIN.

MONICA

(WIPING A TEAR) Stop it, you. Just  
stop it.

CHANDLER

(SUSPICIOUS) How is that funny?

ROSS CHUCKLES. CHANDLER STARES AT HIM.

ROSS

Monica?



MONICA

(UNEASY) I dunno. It's just the way you say it. You're funny. You got that funny thing... funny guy.

CHANDLER

(TO JOEY, PISSED) Did you tell her what we talked about?

JOEY

(HUGE LAUGH; THEN) Yeah.

CHANDLER

So those were pity laughs? Pity laughs?!

MONICA

Chandler, listen to me, you have nothing to worry about with Jeffrey.

CHANDLER

Oh, no? Is he funnier than me?

MONICA

You're... different funny. You're more sarcastic. He does bits and impressions and songs and limericks --

CHANDLER

You're killing me here. Actually killing me.

MONICA

Honey, you know I think you're hilarious.

\*

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(II/R)

MONICA

That joke you told last week? About  
Jerry Lewis and the girl with the  
lazy eye? That slayed me.

ROSS

(PLEASED, TO CHANDLER) Hey, I made  
up that joke and told it to you.

THEY ALL GLARE AT ROSS.

JOEY

(TO ROSS) Not knowing when to shut  
up.

ROSS

(HANGING HIS HEAD) Yeah, that is my  
thing.

FEELING NO BETTER, CHANDLER EXITS. AND WE...

CUT TO:

SCENE T

INT. PHOEBE'S APARTMENT - SAME TIME (NIGHT 3)

(Phoebe, Mike, David)

PHOEBE, MIKE AND DAVID ARE AS WE LEFT THEM.

MIKE

\*

Phoebe, tell me this isn't as horrible as it looks.

PHOEBE

\*

(SCRAMBLING) It's not! I was just saying goodbye to an old friend.

MIKE

\*

He was holding your face.

PHOEBE

So? Haven't you ever just run into someone, and all you wanted to do was hold their face and go (MIMING IT) "Rrrrrr! We're just friends!"

MIKE

He's got your lipstick on his mouth.

DAVID

(TRYING) Well, we happen to wear  
the same shade.

PHOEBE

(COMING CLEAN) Okay, David and I  
used to go out, but it was years  
ago. Now he lives in Minsk. He's  
only in town for a couple of days.

MIKE

(RE: THE TWO OF THEM) Did you, uh --

PHOEBE

(THINKING HE MEANS SEX) No, no!

MIKE

-- kiss him?

PHOEBE

Oh. Well, yeah.

DAVID

But she really likes you. She  
stopped what was a pretty amazing  
kiss --

PHOEBE

(UNDER HER BREATH) David, David,  
David, David...

DAVID

No. He should hear this. (POINTING  
AT MIKE) You have no idea how lucky  
you are, fella.

\*

MIKE

Don't you point your finger at me.

DAVID

(WIGGLING HIS FINGER AT MIKE) Why?  
What are you gonna do about it?

MIKE

(WIGGLING HIS FINGER BACK AT DAVID)  
I'll show you what I'm gonna do  
about it.

THEY BEGIN FIGHTING WITH THEIR EXTENDED FINGERS.

PHOEBE

Stop it! Stop it! Before someone  
gets really hurt!

THE MEN STOP FIGHTING AND STAND THERE GLARING AT EACH  
OTHER, WINDED.

PHOEBE (cont'd)

\*

Okay, David, you should go.

DAVID

\*

Alright. (TO MIKE) But you should  
know, if I ever come back from  
Minsk, you better watch out.

MIKE

Yeah, well, if I ever go to Minsk,  
you better watch out.

DAVID

Oh, you're coming to Minsk?

MIKE

I might.

DAVID

(GENUINE) Really? Well, if you do,  
come in the spring. It's really  
beautiful there.

MIKE

I've heard that, actually.

PHOEBE

Guys.

DAVID

I'm going. Goodbye, Phoebe.

HE GOES TO HUG HER.

MIKE

Are you kidding me?!

DAVID

Right. (SINCERE) Take good care of  
her.

HE EXITS.

PHOEBE

I really am so sorry. If you want  
to take your key back, I understand.

MIKE

No. But that's never going to happen  
again, right?

PHOEBE

Never. I swear.

SHE KISSES HIM. THE DOOR OPENS AND DAVID STICKS HIS  
HEAD IN.

\*

DAVID

\*

I just want to say, if you do ever  
come to Minsk, here's my number.

(HANDING MIKE A PIECE OF PAPER)

It's kind of a group phone, so if an  
old woman answers, just say you want  
"Duvie" really loud.

HE DUCKS OUT AGAIN. AND WE...

\*

CUT TO:

SCENE W

INT. HALLWAY/ROSS AND RACHEL'S APARTMENT - NEW DAY (DAY 4)  
(Joey, Rachel, Ross, Emma, Sandy)

ROSS APPROACHES HIS DOOR. HE HESITATES WHEN HE HEARS  
RECORDER MUSIC COMING FROM WITHIN. HE ENTERS TO FIND  
SANDY PLAYING A RECORDER DUET WITH JOEY. RACHEL LISTENS  
WITH EMMA IN HER ARMS. THEY SPOT ROSS AND STOP PLAYING.

JOEY

Hey! (RE: RECORDER) Sandy taught  
me "Hot Cross Buns"!

ROSS

Sandy, you're like a gift that keeps  
on giving.

SANDY

Who's up for puppets?!

JOEY

Me! I'm up for puppets!

SANDY

Everyone, please welcome...

(PRODUCING PUPPETS) the Snufflebumps!

Who wants to be Mr. Wigglemunch and  
who's the Grampus?

ROSS

Okay, okay, how is a two-month-old  
supposed to appreciate puppets?



SANDY

Actually, studies have shown that the movement and colors help their cerebral development. (WITH A WINK)  
The whimsical characters are just for us.

JOEY

I want to be Mr. Wigglemunch!

ROSS

Oh my god.

SANDY

Well, I guess we know who's going to play the Grampus.

ROSS STORMS OFF TO THE KITCHEN. RACHEL FOLLOWS.

RACHEL

That was kind of rude.

ROSS

You're right. Please apologize to Sandy and the Snufflebumps for me!

RACHEL

He's just doing his job.

ROSS

Look, I realize I'm the only one who isn't in love with Gary Poppins out there. But this is not gonna work for me.

RACHEL

ROSS

I'm sorry. I would never ask you  
to hire someone who made you this  
uncomfortable.

RACHEL

(SIGHS) That's true.

ROSS

Thank you.

RACHEL

But you're the one who wants to fire  
him, so you're gonna have to do it.

HER HEART BREAKING, SHE LOOKS OVER AT SANDY. ROSS LOOKS  
OVER, TOO. SANDY AND JOEY ARE PLAYING WITH THE PUPPETS.

SANDY

(AS PUPPET) So you see,  
Wigglemunch, that's why it's impor-  
tant to share.

JOEY

(LOWERING PUPPET, GENUINELY) I'm  
learning so much from you.

AND WE...

CUT TO:

SCENE X

INT. MONICA AND CHANDLER'S APARTMENT - LATER (DAY 4)  
(Chandler, Joey, Monica)

JOEY AND MONICA ARE THERE. CHANDLER COMES OUT OF THE  
BEDROOM CARRYING HIS SUITCASE.

CHANDLER

Well, I'm off to Tulsa. If your  
maitre d' friend has any good  
Oklahoma jokes, tell him to email  
them to me at  
[www.hahanotsomuch.com](http://www.hahanotsomuch.com).

MONICA

Honey, you can relax. Last night  
at work Jeffrey told this really  
sexist joke. After that, not so  
funny anymore.

CHANDLER

(PLEASED) Really? (SMUG) See,  
that's the thing. You gotta keep it  
smart, people.

MONICA

You're gonna miss your plane. I  
love you, you know.

\*

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(II/X)

CHANDLER

(HUGGING MONICA) I love you, too.

(HUGGING JOEY) I like you as a  
friend.

HE EXITS. JOEY TURNS TO MONICA.

JOEY

\*

Did the guy from work really make  
that joke?

MONICA

Nah, he still kills me. Last night  
he made me laugh so hard, I swear a  
little pee came out.

AND WE...

CUT TO:

SCENE Y

INT. ROSS AND RACHEL'S APARTMENT - LATER (DAY 4)

(Rachel, Ross, Emma, Sandy)

SANDY IS ON THE COUCH, KNITTING. ROSS AND RACHEL ENTER  
FROM THE BEDROOM. \*

ROSS

Here goes.

RACHEL \*

I can't watch. It's like firing  
Peter Pan.

RACHEL EXITS TO THE BEDROOM. ROSS GOES TO SANDY.

ROSS

Sandy, hi. We kind of need to talk.  
I'm afraid it's not working out.

SANDY

(BEAT) Oh.

ROSS

Rachel and I both think you're great  
with the baby. We just feel --

RACHEL (O.S.)

You! You feel!

ROSS

I just feel the chemistry isn't  
right. I'm sorry. We'll be happy  
to give you a good recommendation --

SANDY

That's okay. I had a lot of offers from other families. I just picked you guys 'cause I liked you the best.

RACHEL (O.S.)

Damn you, Geller!

ROSS

(BEAT) Anyway, I'm glad there's no hard feelings.

SANDY

None at all. You need to be happy with whoever's in your home. But if you don't mind telling me, what was the problem? Maybe it's something I can work on in the future.

ROSS

It's really not you. It's my issue.

SANDY

What is it? (BEAT) Please.

ROSS

I'm just not that comfortable with a guy who's as... sensitive as you.

SANDY

That's fair. Although, can I ask... Why do you think that is?

ROSS

Why? I dunno.

SANDY WAITS FOR ROSS TO REALLY CONSIDER THE QUESTION.

ROSS (cont'd)

Ummm... maybe because of my father?  
When I was growing up he was kind of  
a tough guy. And as a kid I wasn't  
the athlete I am now.

RACHEL (O.S.)

(LAUGHING) Ha!

ROSS

(CALLING OFF) I play squash! (TO  
SANDY) I always got the feeling he  
thought I was too sensitive.

SANDY

That must have been hard.

ROSS

It was hard. (GETTING EMOTIONAL)  
I remember one time, I was in my  
bedroom playing with my dinosaurs --  
playing and learning -- and my father  
came in and said -- (THROAT CATCHING)  
he said, "What are you doing with  
those things? What's wrong with  
you? You should be outside playing  
like a real boy!"

SANDY

(GENTLY) But you are a real boy.

ROSS

(BURSTING INTO TEARS) I know I am!  
And when it's the summer and it's  
hot, why can't you wear a tank top?!

SANDY

It's all right, crying is good. It  
lets the boo-hoos out.

ROSS

(CRYING) Here come some more!

SANDY

It's okay. C'mere.

HE CONSOLES ROSS WITH A HUG. RACHEL ENTERS FROM THE  
BEDROOM CARRYING EMMA. SHE STOPS AND LOOKS AT ROSS.

RACHEL

Emma, one day you're gonna grow up  
to be a big girl. Just like your  
daddy.

SHE EXITS TO THE KITCHEN. ON ROSS'S REACTION, WE...

FADE OUT.

END OF ACT TWO



TAG

SCENE Z

FADE IN:

INT. JOEY'S APARTMENT - THE NEXT DAY (DAY 5)  
(Joey, Sandy)

JOEY AND SANDY ARE PLAYING WITH PUPPETS.

SANDY

(AS PUPPET) And what's the one kind  
of boat that can never sink?

JOEY

(AS PUPPET) What?

SANDY

A friend-ship!

JOEY

(AS HIMSELF, FLOORED) Wow. You  
blow my mind.

SANDY GLANCES AT HIS WATCH.

SANDY

I gotta go.

JOEY

Aw. How much do I owe you?

SANDY

Twenty bucks.

JOEY

(PAYING HIM) It's like the cheapest  
college ever.

SANDY

Alright, I'll see you tomorrow.

JOEY

Bye, Skadandy!

SANDY EXITS. AND WE...

FADE OUT.

END OF SHOW