(UNFOLDING A NEWSLETTER) The Country Club Newsletter. My mom sends me the engagement notices -- for "inspiration."

MONICA
Oh. Mine just sends me pictures of old single people.

RACHEL
Oh my god! It's Barry and Mindy.

MONICA
(SHOCKED) Barry, who you almost --

RACHEL
Yes, Barry, who I almost.

MONICA
And Mindy, your maid of --

RACHEL
Yes, Mindy, my maid of!

MONICA
That's Mindy? Wow, she's pretty!

(OFF RACHEL'S LOOK) ...lucky.
...to have had a friend like you. (THEN) And now it's quiet time.

SHE GRABS HER COFFEE AND SLIPS AWAY.

FADE OUT.
**FRIENDS**

*"The One With Fake Monica"
*
**FINAL DRAFT - 3/3/95**

Short Rundown

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FADE IN:

INT. COFFEE HOUSE - DAY - (DAY 1)
(Rachel, Monica)

RACHEL, WORKING, APPROACHES A MALE CUSTOMER.

RACHEL

Okay, I checked. We have:

(STRUGGLING TO REMEMBER) Earl
Gray, English Breakfast, chamomile,
Cinnamon Stick, Mint Medley,
blackberry and, wait, there's one
more... (TRIUMPHANT) Lemon

Sooother. (THEN) You're not the
man who wanted the tea, are you?

THE MAN SHAKES HIS HEAD. RACHEL SIGHS AND MOVES
OFF. MONICA ENTERS AND GOES OVER TO HER. SHE'S
CARRYING SOME MAIL.

MONICA


RACHEL

(TAKING MAIL) Thank you. (LOOKING
THROUGH MAIL; ANNOYED) Oh, great.

MONICA

What is it?
TEASER

SCENE A

INT. RESTAURANT - DAY - (DAY 1)
(Monica, Judy, Waiter)

MONICA AND HER MOTHER, JUDY, ARE FINISHING UP WHAT HAS OBVIOUSLY BEEN A LONG AND DIFFICULT LUNCH.

MONICA
Mother, all I'm saying is, just once could we go to lunch and not talk about what I'm wearing, or how I'm doing my hair or where my career is going?

JUDY
(TAKEN ABACK) All right. (THEN, PICKING NEW TOPIC) Wh--

MONICA
(BEATING HER TO THE FINISH) Or who I'm dating.

JUDY
(STOPPED SHORT) Oh.

LONG PAUSE AS JUDY SEARCHES FOR ANOTHER TOPIC. EVENTUALLY, THE WAITER APPROACHES.

WAITER
Are we ready for the check here?
MONICA/JUDY

(QUICKLY) Yes! God, yes!

BOTH WOMEN PRODUCE CREDIT CARDS.

MONICA/JUDY (CONT'D)

No, Mom, really. I have it. Don’t be silly. I said I have it.

MONICA FORCES HER CREDIT CARD INTO THE WAITER’S HAND.

MONICA

Here. Take it. Go. Go! Run!

THE WAITER MOVES OFF QUICKLY.

JUDY

Well, that’s very sweet... and on what they pay you --

MONICA

(POINTEDLY) "Career".

JUDY

Sorry.

MONICA

Mom, you don’t even know what I’m making.

JUDY

I just assumed from that sweater --

MONICA

"Clothes".
JUDY
Well, I just can't win today, can I?

MONICA
Look, you don't have to worry about me. I'm doing fine. Really.

WAITER RETURNS AND DISCREETLY HANDS MONICA HER CARD.

WAITER
I'm afraid this has been denied. You're over your limit.

MONICA
That's impossible. I'm nowhere near my limit!

JUDY
That's all right, dear. (HANDING WAITER HER CARD) Here you go. You won't have to run with this one.

ON MONICA'S LOOK...

FADE OUT.
FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - A WEEK LATER - (NIGHT 2)
(Monica, Rachel, Phoebe, Ross, Chandler, Joey, Marcel)

THE GROUP IS HANGING OUT. MONICA IS SHOWING A VERY
LONG CREDIT CARD STATEMENT TO JOEY. THE OTHERS ARE
INTERESTED. MARCEL SITS QUIETLY ON THE COUCH,
PERFORMING NO DIFFICULT STUNTS.

JOEY

How did someone get a hold of your
credit card number?

MONICA

I have no idea. But look at how
much they spent!

RACHEL

Monica, calm down. The credit card
people said you only have to pay
for the stuff you bought.

MONICA

Still, it's such... reckless
spending!
ROSS
Uh, I think when somebody steals
your credit card, they've kind of
already thrown caution to the
wind.

CHANDLER
(LOOKING AT STATEMENT) What a
gEEK. They spent $69.95 for a
WONDER MOP.

MONICA
Uh, that was me.

CHANDLER
By "geek", I meant -- Oh, the hell
with it. You bought a seventy
dollar mop. You're a geek.

SUDDENLY, AN UPSTAGE LAMP STARTS TO WIGGLE. THE CAUSE
IS NOT READILY APPARENT.

PHOEBE
Oh, yuck! Ross, he's doing it
again.

ROSS
(STANDING UP) Marcel, stop humping
the lamp! Stop humping! Come
here!

MARCEL LEAPS INTO FRAME AND SCAMPERS OFF INTO
RACHEL'S ROOM.
RACHEL
Oh, no. Not in my room!

SHE FOLLOWS MARCEL OFF.

MONICA
You’ve really got to do something about him.

ROSS
What? It’s just a phase.

CHANDLER
That’s what we said about Joey.

MONICA
Ross, how many things does he have to hump before you realize it’s a life choice?

ROSS
You know, you’d think you guys would be a little more understanding.

PHOEBE
I know, but we’re not.

ROSS
Would you all relax? It’s not that big a deal.

RACHEL (O.S.)
Marcel! Marcel, no! Bad monkey!

RACHEL COMES OUT OF HER BEDROOM. SHE IS NOT PLEASED.
ROSS

What?

RACHEL

Let's just say my Curious George Doll is no longer curious.

ON ROSS'S REACTION...

CUT TO:
SCENE D

INT. COFFEE HOUSE - THE NEXT MORNING - (DAY 3)
(Joey, Chandler)

JOEY AND CHANDLER ARE HANGING OUT.

CHANDLER

How about "Joey Pepponi"?

JOEY

No, still too ethnic. My agent thinks I should have a name that’s more neutral.

CHANDLER

"Joey Switzerland"?

JOEY GIVES HIM A LOOK. A WAITRESS BRINGS THEM COFFEE.

JOEY

Plus, I think it should be "Joe". "Joey" makes me sound like I’m (MAKES A SMALL SPACE WITH HIS FINGERS) this big. (QUICKLY TO WAITRESS) Which I’m not.

CHANDLER

Okay. Joe... Joe... (KIDDING) How about "Stalin"?
JOEY
(CONSIDERS) "Stalin"? Hmmm. Do I know that name? Sounds kind of familiar.

CHANDLER
(REALLY ENJOYING THIS) Gee, I don't know. It doesn't ring a bell with me... but then you're more plugged into the whole "show business" thing.

JOEY
"Joe Stalin". You know, that's pretty good.

CHANDLER
You may even want to go with "Joseph".

JOEY
"Joseph Stalin". I think you'd remember that.

CHANDLER
Absolutely. "'Showboat' starring Joseph Stalin!" "Joseph Stalin is 'The Most Happy Fella!'"

ON THIS...

CUT TO:
SCENE E

INT. MONICA AND RACHEL'S APARTMENT - SAME TIME - (DAY 3)
(Monica, Rachel, Phoebe)

MONICA IS ON THE PHONE.

MONICA

Can I have the number of the New
School, please?

AFTER A MOMENT, SHE HANGS UP AND REDIALS. AS SHE DOES,
RACHEL AND PHOEBE ENTER, BACK FROM JOGGING.

PHOEBE/RACHEL

Hey. Hi.

MONICA HOLDS UP A FINGER AS SHE SPEAKS INTO THE PHONE:

MONICA

Yeah. Hi. This is Monica Geller.
Um, I believe I'm taking classes
with you, and I was wondering what
they were. ... Oh, I've had a
recent head injury and certain
dates and numbers are -- (SUDDENLY)
Dust ruffle! ... Oh, did I? See,
there you go.

* *=

PHOEBE

What are you doing?
MONICA

(INTO PHONE) Great. Thanks a lot.
(HANGS UP) I’m going to tap class.

RACHEL

So you can dance with the person who stole your credit card??

MONICA

I just want to see what this woman looks like.

RACHEL

Then go to the post office. I’m sure they have her picture up,

MONICA

She’s got my life! I should get to see who she is.

RACHEL

Okay, Mon, you’re losing it. This is, like, some weird obsession.

PHOEBE

This is madness! Madness, I tell you! For the love of god, Monica, don’t do it! (OFF THEIR LOOKS; DRAMATIC FLOURISH) Thank you!

ON THIS...

CUT TO:
SCENE H

INT. COFFEE HOUSE – A LITTLE LATER
(Ross, Chandler, Joey)

JOEY AND CHANDLER ARE STILL THERE. ROSS ENTERS. HE LOOKS CRESTFALLEN.

ROSS

Hi.

JOEY

Hey, where've you been?

ROSS

I just got back from the vet.

CHANDLER

She's not going to make you wear one of those big, plastic cones, is she?

ROSS

She says Marcel's humping thing's not a phase. Apparently, he's reached sexual maturity.

JOEY

(TO CHANDLER) Hey, he beat ya.
ROSS

She says as time goes on, he's going to start getting aggressive and violent...

CHANDLER

So what does this mean?

ROSS

I'm gonna have to give him up.

ON THIS DRAMATIC MOMENT, WE...
SCENE J

INT. TAP CLASS - SAME TIME - (DAY 3)
(Monica, Phoebe, Rachel, Fake Monica, Teacher)

CLASS HASN'T STARTED. PEOPLE ARE STRETCHING AND
PUTTING ON TAP SHOES. MONICA, RACHEL, AND PHOEBE
ENTER CAUTIOUSLY AND START LOOKING AROUND.

MONICA
(QUIETLY) What do you think?

PHOEBE
(QUIETLY) Lots of things.

AS MONICA TAKES THIS IN, RACHEL SURVEYS THE CLASS.

RACHEL
Which one do you think she is?

THE TEACHER APPROACHES THEM.

TEACHER
May I help you?

MONICA
Uh, no... we're just here to...
observe.

TEACHER
You don't "observe" a dance class,
you dance a dance class. The
spare shoes are over there.

THE TEACHER POINTS TO A RACK OF SHOES AND MOVES OFF.
RACHEL
(UNDER HER BREATH) What do we do?

PHOEBE
(IN TEACHER'S VOICE) We dance a

dance class.

THE WOMEN GO OVER AND QUICKLY FIND THEIR SIZES. AS THEY PUT ON THEIR SHOES, MONICA CONTINUES TO SCOPE OUT THE OTHER STUDENTS.

MONICA
(UNDER HER BREATH) Okay... see anyone you think could be me?

TEACHER
Uh, people, last time there were some empty yogurt containers lying around after class. Let's not have that happen again.

RACHEL
(TO MONICA) She could be you.

THEY NOW HAVE THEIR TAP SHOES ON AND JOIN THE OTHERS.

TEACHER
Let's get started. (TO OUR WOMEN) You girls in the back, watch the feet in front of you.

SHE TURNS ON A NEARBY BOOM BOX.

SFX: TAP MUSIC

EVERYONE STARTS DANCING. OUR WOMEN TRY TO FOLLOW.
MONICA
(FRUSTRATED) I'm not getting
this...

PHOEBE IS DOING HER OWN, STRANGE INTERPRETIVE DANCE.

PHOEBE
I'm totally getting it.

MONICA RETURNS TO HER STRUGGLE. SHE CONCENTRATES ON
HER FEET AS SHE SAYS TO RACHEL:

MONICA
God, doesn't this just make you
feel so uncoordin--

SHE GLANCES UP AND SEES THAT RACHEL IS ACTUALLY TAPPING
LIKE A PRO.

SFX: MUSIC OUT

RACHEL TURNS TO MONICA AND SHRUGS.

RACHEL
I did "42nd Street" in college.

TEACHER
All right, people. Now everyone
grab a partner.

PHOEBE QUICKLY PICKS BETWEEN RACHEL AND MONICA.

PHOEBE
(POINTING BACK AND FORTH) And.


Are. It. I'm with Rachel!
"The One With Fake Monica" Final Draft 3/3/95

MONICA

(HATING THIS) Great. It's gym class all over again.

MONICA REALIZES BY THIS POINT EVERYBODY HAS PAIRED UP. THERE'S NO PARTNER FOR HER.

TEACHER

That's all right. You can come up to the front and dance with me.

AS SHE HEADS TO THE FRONT, SHE MUTTERS UNDER HER BREATH:

MONICA

Why don't I just take off my clothes and have a nightmare?

JUST THEN, A WOMAN RUNS IN. SHE IS OUT OF BREATH AND TOSSES HER GIANT HANDBAG TO THE SIDE.

FAKE MONICA

I know. I'm late. I'm sorry. But I got into this conversation with a crazy drunk guy at Grand Central who's convinced he should be president -- hence, the "Earl in '96" button. (INDICATING MAKESHIFT CARDBOARD CAMPAIGN BUTTON) He had some good ideas. He promised to lower taxes and get a belt. Anyway, I'm here.

TEACHER

So you are. Here's your partner.
FAKE MONICA

Great. (TO MONICA) Hi.

(INTRODUCING HERSELF) I’m Monica.

MONICA

(REALIZING) Oh. Monica. Hi.

I’m Mon... nana.

FAKE MONICA

Monana.

MONICA

It’s Dutch.

FAKE MONICA

You’re kidding! I spent three years in Amsterdam! Mag ik deze dans van U?

MÓNICA

Uh... Pennsylvania Dutch.

FAKE MONICA

(DISAPPOINTED) Oh.

TEACHER

And we’re dancing!

AS THEY BEGIN TO DANCE...

FADE OUT.

END OF ACT ONE
ACT TWO

SCENE K

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

CHANDLER AND JOEY ARE STILL ABSORBING THE BOMBSHELL ROSS DROPPED.

JOEY

I can't believe it. This really sucks.

CHANDLER

It's like you just got him. How could he be an adult already?

ROSS

I know. I mean, one day he was this little thing. And then, before you know it, he's this little thing I can't get off my leg.

JOEY

Isn't there any way you can keep him?
ROSS
No, the vet said unless he’s in a place where he has regular access to some... monkey lovin’, he’s gonna get vicious. I’ve got to get him into a zoo.

JOEY
How do you get a monkey into a zoo?

CHANDLER
Oh, I know that one. (THINKS) No, that’s Popes into a Volkswagen.

ROSS
Well, we’re applying to a lot of them. Obviously our first choice would be one of the bigger state zoos, like San Diego, but that may be a pipe dream because, you know, he’s out of state.

JOEY/CHANDLER
Sure. Uh-huh.

ROSS
My vet knows somebody at Miami, so that’s a possibility.
CHANDLER
Oh, but that's, like, two blocks from the beach. It's a total "party zoo".

THE WOMEN ENTER IN HIGH SPIRITS.

PHOEBE
Hey, we found her! We found the girl!

JOEY
So, did you call the cops?

RACHEL
Nope. We took her to lunch.

CHANDLER
Ah. Your own brand of vigilante justice.

ROSS
What, are you insane? This woman stole from you! She stole! She's a stealer!

MONICA
I swear, after you're with her for, like, ten minutes, you forget all that. She's this astounding person. She has this -- this amazing spirit.
ROSS
Which she probably stole from a wonderful woman named Alice.

BEAT.

CHANDLER
(OUT OF NOWHERE) "Take off their hats."

PHOEBE
Popes in a Volkswagen?

CHANDLER
Mmm-hmm.

PHOEBE
I love that joke.

ON THIS...

DISSOLVE TO:
SCENE M

INT. MONICA AND RACHEL'S APARTMENT - NEXT EVENING -
(NIGHT 4)
(Monica, Rachel, Fake Monica)

MONICA AND FAKE MONICA ARE REGALING RACHEL WITH THE
STORY OF THEIR DAY TOGETHER, WHILE THEY MAKE DINNER.
MONICA IS FLUSHED WITH EXCITEMENT.

MONICA

...And then after that, we got our
bathing suits and snuck into the
pool at the St. Regis.

RACHEL

No way! No way, you did that!

FAKE MONICA

Monana was very brave.

MONICA

It was so wild. We said we were
the Gundersons in Room 615. Only
it turns out the Boston Celtics had
the entire sixth floor --
FAKE MONICA
And they sort of picked up on the
fact that we're, you know, short
and have breasts --

MONICA
So, they threw us out. I was
thrown out of a hotel. Me!

RACHEL
(IMPRESSED) Go, Monana!

FAKE MONICA
It was a big day.

RACHEL
Well, you're not the only ones who
are living the dream. I have to go
pour coffee for people I don't
know. Getting kicked out of a
fancy hotel doesn't seem so
exciting now, does it?

SHE EXITS.

FAKE MONICA
Oh, by the way. Tomorrow we're
auditioning for a Broadway show.

MONICA
Excuse me?
FAKE MONICA

There's an open call for "Cats". I'm thinking we go down there, sing "Memories", make complete fools of ourselves... Whaddya say?

MONICA

(NERVOUS LAUGH) No. No no no. Remember who you're dealing with here. I was the one at the pool today yelling, "Kids, stop running!" I -- I'm not like you. I couldn't even stand in front of a tap class. Bold, exciting new things -- they terrify me.

FAKE MONICA

That's probably 'cause of your Amish background.

MONICA

What?

FAKE MONICA

You're Pennsylvania Dutch, right?

MONICA

Yeah, right... Till I bought a blow dryer and was... "shunt".
FAKE MONICA

Look, I used to be just like you. Then one day I saw a movie that changed my life. Did you ever see Dead Poet's Society?

MONICA

Uh huh...

FAKE MONICA

I thought that movie was so... incredibly... boring. I mean, that thing at the end where that kid kills himself 'cause he can't be in the play!? What was that?! It's like, kid, wait a year, leave home, do some community theater. I walked out of there thinking: That was two hours of my life I'll never get back. And that thought was scarier to me than all the other crap I was afraid to do.

MONICA

Wow. (BEAT) Then I would definitely not recommend Mrs. Doubtfire.

ON THIS...

CUT TO:
SCENE P

INT. MONICA AND RACHEL'S APARTMENT - A WEEK LATER - DAY - (DAY 5)
(Rachel, Phoebe, Joey, Chandler, Ross, Marcel)

EVERYONE BUT MONICA AND JOEY IS THERE. MARCEL IS THERE, TOO. ROSS IS OPENING RESPONSE LETTERS FROM ZOOS. HE READS ONE AND IS CLEARLY DISAPPOINTED.

ROSS

Oh, god... (TO MARCEL) We didn't get into Scranton. (TO THE OTHERS) This place takes dogs and cows. I can't believe we got rejected by our "safety zoo".

DEJECTED, MARCEL MOVES OFF.

ROSS (CONT'D)

Man, I don't know who it's harder on, him or me.

A WOODEN CHAIR STARTS MOVING FROM ONE END OF THE COUCH TO THE OTHER, SEEMINGLY ON ITS OWN.

PHOEBE

(WITH A LAUGH) I think that chair is taking the brunt of it.

ROSS

Marcel, no! Good boy. (THEN) How could nobody want him?
RACHEL

(COMFORTING) Somebody will.

JUST THEN, JOEY ENTERS.

JOEY

You know there already is a Joseph Stalin?

CHANDLER

You're kidding.

JOEY

Apparently, he was this Russian dictator who slaughtered all these people. (TO CHANDLER) You'd think you would've known that.

CHANDLER

You'd think I would've. (THEN) How 'bout Joey Heatherton?

JOEY

Come on, seriously. (BEAT) I told you I don't want to go back to "Joey". (THEN) Phoebe, what would be a good stage name for me?

PHOEBE

(DRAMATICALLY) Flame-boy.

ON THIS...
SCENE R

INT. COFFEE HOUSE - NEXT DAY - (DAY 6)
(Ross, Dr. Baldharar, Joey, Chandler, Marcel)

ROSS AND DR. BALDHARAR, A SLIGHTLY DISREPUTABLE MAN WEARING A SLIGHTLY SHINY SUIT, ARE TALKING.

ROSS

Forgive my ignorance. Where exactly is your zoo?

DR. BALDHARAR

Well, technically, we're not a zoo per se. More of an "interactive wildlife experience".

ROSS

Oh, so, then he won't be in a cage?

DR. BALDHARAR

I will not lie to you, Ross. The animals do spend some time in cages. (THEN) Let me ask you some questions about... Marcel, is it?

ROSS

Yes.
DR. BALDHARAR
Does Marcel ever fight with other animals?
ROSS
No, no. He's very docile.
DR. BALDHARAR
Even if he were say, cornered?
ROSS
(CONFUSED) I don't know. Why?
DR. BALDHARAR
How is he at handling small objects?
ROSS
(WARY) He can hold a banana, if that's what you mean.
DR. BALDHARAR
What about a hammer or a small blade?
ROSS
Why -- why would he need a blade?
DR. BALDHARAR
Well, if he's up against a jungle cat or an animal with horns, you've got to give the little guy something. Otherwise, it's just cruel.
JUST THEN JOEY AND CHANDLER BURST IN, HOLDING MARCEL.

JOEY/CHANDLER
You got into San Diego! You got into San Diego!

ROSS
(STUNNED) What?

JOEY
We were coming back from our walk and the phone was ringing and... he's in!

ROSS
(TO MARCEL) Did you hear that?! San Diego!

DR. BALDHARAR
I think you're making a big mistake here. San Diego's all well and good. But if you give him to me, I'll start him off against a blind rabbit and give you twenty percent of the gate.

ON THE OTHER'S REACTIONS...

CUT TO:
SCENE T

INT. MONICA AND RACHEL'S APARTMENT - SOME DAYS LATER -
(DAY 7)
(Rachel, Monica)

IT'S EARLY IN THE MORNING. THE APARTMENT IS A MESS. RACHEL IS CLEANING. AFTER A MOMENT, SHE HEARS SINGING FROM THE HALL. IT'S MONICA, SINGING AN OLD ENGLISH DRINKING SONG.

MONICA (O.S.)

I PUT MY HAND UPON HER TOE, YO-HO
YO-HO / I PUT MY HAND UPON HER TOE,
YO-HO YO-HO...

THERE IS A JINGLE OF KEYS AND MONICA STUMBELES IN.

MONICA (CONT'D)

Yo ho!

RACHEL

Where the hell have you been?

MONICA

Monica and I crashed an embassy party. I think I kissed an archbishop. Of course, it could have been a chef.

RACHEL

Are you drunk?
MONICA

Nooo! (THEN, SHARING A SECRET)

I'm lying. I'm so drunk.

RACHEL

Great. You know, you could have
called. I have been up all night
worrying that --

BUT MONICA IS NOT LISTENING, AS SHE HAS TURNED ON THE
FAUCET AND IS DRINKING DIRECTLY FROM IT.

RACHEL (CONT'D)

Monica. Monica!

MONICA

(TURNING OFF TAP) Water rules!

RACHEL

Yes, it does. The restaurant
called again. They want to know
if you're coming in to work today.

MONICA

Nope. Going to the Big Apple
Circus.

RACHEL

You're going to lose your job.

What are you doing? This is not
you!
INT. PRISON - LATER - (DAY 7)
(Monica, Fake Monica)

MONICA IS SITTING AT THE CLASSIC PRISON WINDOW VISITING THINGIE. A GUARD BRINGS FAKE MONICA INTO THE ROOM.

MONICA

Hi.

FAKE MONICA

Hey, there.

MONICA

How are you?

FAKE MONICA

(WITH A SHRUG) Not bad. Fortunately, blue's my color.

How'd you know I was here?

MONICA

Because... because... I'm Monica Geller. You were using my credit card.

FAKE MONICA

That, I was not expecting.

MONICA

I want you to know it wasn't me who turned you in.
FAKE MONICA

Oh. Well... thanks.

MONICA

No. Thank you. You -- you have given me so much. I mean, if it hadn't been for you, I never would have gotten to sing "Memories" on the stage of the Wintergarden Theater.

FAKE MONICA

Actually, you only got to sing "Memuh--".

MONICA

Hey, they said "thank you" before they said "next".

FAKE MONICA

(WITH A SMILE) That's true.

MONICA

I just can't believe you're in here. I mean, how am I going to do it without you? Who am I going to crash embassy parties with? Who's going to go with me to the Big Apple Circus?
FAKE MONICA
Monica, I started my day by peeing in front of twenty-five other women, and you’re worried about who’s taking you to the Big Apple Circus?

MONICA
(SCRAMBLING) Well, not worried... just... wondering...

FAKE MONICA
There’s nothing to wonder about, Monica. You’re going to go home now. You’re going to clean your apartment. You’re going to go back to being exactly who you were. 'Cause that’s who you are.

MONICA
Not necessarily.

FAKE MONICA
Yes, necessarily. I don’t know what it is. Maybe it’s the Amish thing --

MONICA
Um, I’m not actually Amish.
FAKE MONICA

Really? Then why are you like that?

MONICA IS STUMPED. SHE HAS NO ANSWER FOR THIS.

FAKE MONICA (CONT’D)

Look, I’d love to stay and chat, but if I’m late for getting deloused, I don’t get to be in the lip sync contest. See ‘ya around.

WITH THAT, SHE STANDS AND GOES.

CUT TO:
SCENE X

INT. AIRPORT TERMINAL - LATER THAT DAY - (DAY 7)
(Rachel, Phoebe, Joey, Chandler, Ross, Marcel)

THE GROUP, SAVE MONICA, IS SAYING GOODBYE TO MARCEL.
AN AIRLINE REPRESENTATIVE LOOKS ON, HOLDING THE EMPTY
CAGE.

PHOEBE

Goodbye, little monkey guy. I’m
going to miss you. Here’s a poem I
wrote for you. Don’t eat it till
you get on the plane.

SHE PUTS THE PIECE OF PAPER IN THE CAGE, THEN TURNS
AWAY, CHOKING BACK THE TEARS.

PHOEBE (CONT’D)

I’m okay.

CHANDLER

(TO MARCEL) Bye, champ. Listen, I
know there’s going to be a lot of
babes in San Diego, but remember...
there’s also a lot to learn.

IT’S JOEY’S TURN. HE’S UNCOMFORTABLE.

JOEY

I don’t know what to say. It’s a
monkey.
ROSS
Say whatever you feel.

JOEY
Marcel, I’m hungry.

ROSS
(ROLLING HIS EYES) That was good.

RACHEL TAKES OUT A CURIOUS GEORGE DOLL.

RACHEL
Here, Marcel. This is for you.
It’s something to... do on the plane.

SHE PUTS THE STUFFED ANIMAL IN HIS CAGE. IT IS NOW ROSS’S TURN.

ROSS
Would you guys mind if I took a moment... you know, just me and him?

THE GROUP AD-LIBS "SURE", AND STEPS BACK. ROSS SITS MARCEL ON TOP OF HIS CAGE.

ROSS (CONT’D)
Well, buddy, this is it. There are just a couple of things I’d like to say. I’m really going to miss you. And I just want you to know that I’ll never forget you. And you’ve been more than a pet to me.
SCENE V

INT. TAP CLASS - LATER THAT DAY - (DAY 7)
(Monica, Teacher)

THE TEACHER IS LEADING THE CLASS IN A ROUTINE. AFTER
A MOMENT, MONICA APPEARS AT THE DOOR, WEARING TAP
SHOES. SHE HESITATES, RELUCTANT TO ENTER.

TEACHER

(SPOTTING HER) You at the door.
In or out. You don't observe a
dance class. You --

MONICA

Right. I know.

MONICA SUMMONS UP HER COURAGE AND ENTERS THE CLASS.
TENTATIVELY, SHE BEGINS TO DANCE. LITTLE BY LITTLE,
HER ENTHUSIASM GROWS.

TEACHER

You in the back. You're doing it
all wrong.

MONICA

Oh, shut up. I'm doing it. (OFF
THE TEACHER'S LOOK) Sorry.

AS SHE CONTINUES TO DANCE, BADLY AND WITH GUSTO, WE...

FADE OUT.

END OF ACT TWO
SCENE AA

TAG

FADE IN:

INT. THEATER - A FEW DAYS LATER - (DAY 8)
(Joey, Director, Actor)

WE ARE IN A GENERIC AUDITION SPACE. THE DIRECTOR AND PRODUCERS SIT NEAR THE BACK. AN ACTOR IS FINISHING HIS AUDITION.

ACTOR

...O that I were a glove upon that hand / That I might touch that cheek!

DIRECTOR

Thank you. Next.

THE ACTOR EXITS. JOEY ENTERS AND STANDS AT THE FRONT OF THE ROOM.

JOEY

Hi, I'll be reading for the role of "Mercutio".

DIRECTOR

Name?

JOEY

Holden McGroin.

ON THE PRODUCERS' STUNNED EXPRESSIONS...

FADE OUT.

END OF SHOW