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

TABLE DRAFT 12/22/95

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

SETS

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

SCENE A

FADE IN:

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

(Joey, Chandler)

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

JOEY

Okay, you can open them!

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 THE OLD TV AND CHAIRS HAVE BEEN REPLACED BY A NEW 35-INCH TV AND TWO BLACK LEATHER RECLINING CHAIRS.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

JOEY

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

CHANDLER

(APPROACHING TV, AWED) Sweet Mother of All That is Good and Pure.
JOEY
It's 35-inch, surround-sound and it's got picture-in-picture. This morning I put Bea Arthur's head on Daisy Fuentes's body!

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

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

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

JOEY JUMPS INTO THE OTHER CHAIR.

JOEY
Oh, yeah, that's the stuff.

THEY EACH GRAB THEIR CHAIR'S OTTOMAN LEVER.

CHANDLER
Dare we?

JOEY
We dare.

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

JOEY/CHANDLER
Oooooowoooowwwmmmhhhhhh.

CUT TO:
ACT ONE

SCENE B

FADE IN:

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

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

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

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

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

SUDDENLY, THEY ALL JUMP BACK FROM THE SET.

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

RACHEL ENTERS.
RACHEL

Hi, you guys. (TO ROSS; MOONY)
Hey, you.

ROSS

(EQUALLY SMITTEN) Hey, you.

JOEY

Rachel? Heh? New TV and chairs?

RACHEL

Oh. Yeah. (BACK TO ROSS, SMILING)
So, how was your day?

ROSS

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

RACHEL

(PLEASED) Yeah, mine, too.

PHOEBE

Oh, wow! Mine, too!

SFX: ROSS'S BEEPER BEEPS

ROSS

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

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

CHANDLER

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

(TO RACHEL) So, I’ll see you tonight.

RACHEL

Okay.

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

MONICA

"Tonight"? What’s "tonight"?

RACHEL

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

MONICA

(POINTEDLY) Uh, hello.

RACHEL

(AT A LOSS) Hi.

MONICA

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

RACHEL

Oh god, oh god. You’re right.

But... it’s our first date.
MONICA
I know, but my mom got me this job, and if it doesn't go well...

PHOEBE
I can be a waitress.

RACHEL
Thank you, thank you, thank you.
(TO MONICA) See? Phoebe?

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

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

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

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

CUT TO:
SCENE C

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

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

SFX: KNOCK ON THE SERVICE DOOR

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

PHOEBE

(GASPS) It's James Bond.

DR. BURKE

(EYEING THEM, CONFUSED) Ummm...

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

MONICA

Dr. Burke, it's me.

DR. BURKE

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

MONICA

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

All your Mom told me you lost was your job.

MONICA
Aha.

DR. BURKE

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

MONICA
Thaat’s my mom.

DR. BURKE

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

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

DR. BURKE

Hi, Phoebe. Nice to meet you.

PHOEBE

(BREATHELESSLY) Hummm!

DR. BURKE

You want this in the fridge?

MONICA

That'd be great.
WHEN HIS BACK IS TURNED:

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

MONICA

(SSHING HER) Manamanamana.

DR. BURKE
(TO MONICA) So how've you been?

MONICA
I've been great. Just great.
(SYMPATHETICALLY TILTING HER HEAD)
How've you been?

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

MONICA
The head tilt?

DR. BURKE
Since the divorce, whenever anyone asks me how I am, it's always with a sympathetic head-tilt.
(DEMONSTRATES) "How ya doing? You okay?"

MONICA
Oh, God, I'm sorry.
DR. BURKE
No, no, it's fine. Believe me, I do it too. I always answer with the "I'm okay" head-bob.
(DEMONSTRATING) "I'm okay."
(TILT) "You sure?" (BOB) "Yeah, I'm fine." (THEN) Anyway, I'll let you guys set up. I've got to go pick out the music. My son Donnie just gave me a ten CD-changer. Unfortunately, the divorce left me with only four CD's to change.

MONICA/PHOEBE
(INADVENTENTLY TILTING) Ohh. That's too bad.

DR. BURKE
(BOBBING) I'll survive.

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

CUT TO:
SCENE D

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

JOEY AND CHANDLER HAVEN'T MOVED FROM THE CHAIRS.

CHANDLER

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

JOEY

What if we have to pee?

CHANDLER

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

AS CHANDLER STARTS TO DIAL, WE...

CUT TO:
SCENE E

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

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

DR. BURKE

Don't make me!

MONICA

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

DR. BURKE

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

MONICA

You're an opthomologist!

DR. BURKE

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

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

PHOEBE

That's funny. Cadillac-cataract.

I get it. No, I get it. Stay out there!

THE DOOR CLOSES. SHE FIRES AN IMAGINARY PISTOL AT HER HEAD.
DR. BURKE

(TO MONICA) You see?!

MONICA

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

DR. BURKE

You better.

HE SMILES AND EXITS.

PHOEBE

You are so smitten!

MONICA

I am not!

PHOEBE

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

MONICA

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

PHOEBE

So? You two are totally into each
other.
MONICA
He's one of my parents' best friends!

PHOEBE
He's really dreamy...

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

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

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

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

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

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

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

ON PHOEBE'S SMUG SMILE...

CUT TO:
SCENE H

INT. MONICA AND RACHEL'S APARTMENT - LATER THAT NIGHT (NIGHT 1)
(Rachel, Ross, Monica)

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

RACHEL

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

ROSS

I told you there were going to be subtitles.

RACHEL

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

HE SMILES AND KISSES HER. AFTER A MOMENT:

RACHEL

(MUFFLED) Mmmmonica.

ROSS

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

No, no. (CALLING OUT) Monica?

(THERE'S NO ANSWER) Just checking.

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

ROSS

(AMUSED) What?

RACHEL

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

ROSS

And that's funny... why?

RACHEL

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

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

ROSS

My hands were nowhere near your butt!

RACHEL

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

(MORE)
RACHEL (CONT'D)

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

ROSS

(THIN SMILE) No.

RACHEL

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

ROSS

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

RACHEL

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

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

ROSS

I can't now.

RACHEL

Oh, come on. Put 'em back. Don't be a baby.
ROSS
I'm not being a baby. The moment's gone.

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

RACHEL
Come on, touch my butt.

ROSS
No.

RACHEL
Just one cheek.

ROSS
Too late.

RACHEL
How 'bout if I touch your butt?

ROSS
I don't think so.

MONICA
Nothing is easy with you two, is it?

AND WE...

FADE OUT.

END OF ACT ONE
ACT TWO

SCENE J

FADE IN:

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

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

CHANDLER

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

JOEY

That truly is an Amazing Discovery.

CHANDLER

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

JOEY FEELS FOR IT, PULLING IT OFF.

JOEY

Thanks, man.

HE POPS IT IN HIS MOUTH. ROSS ENTERS.

ROSS

Have you guys not gotten out of
those chairs all night?
JOEY
You got a way we can watch this TV from those bedrooms?

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

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

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

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

CHANDLER
Yeah, but it was 1982 and my "Flock of Sea Gulls" haircut was tickling her chin.
JOEY
Man, I've been with these giggly girls. They're freaks. You gotta dump 'em. And you gotta do it quick. Trust me, I know these things.

CHANDLER
Joey, I think he's talking about Rachel.

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

RACHEL ENTERS. AD-LIB HELLOS.

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

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

ROSS
(TO RACHEL) Hallway?

RACHEL
Definitely.

AS THEY CROSS TO THE FRONT DOOR:
JOEY

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

INT. HALLWAY - CONTINUOUS
(Ross, Rachel)

ROSS LEADS RACHEL OUT INTO THE HALL.

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

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

RACHEL
No.

ROSS
(GULPS) N-no?

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

ROSS
Couples go to movies all the time.

RACHEL
Well, yeah, but --
ROSS
No, seriously. That’s why they call them "date movies". People who are on dates go to movies. I mean --

RACHEL
Ross! Ross. Work with me.
(SOFTER) What I’m getting to is...
I made reservations for a romantic, candle-lit dinner for two...
(COZIER) You and me... Ross and Rachel... who are now more than just friends. Is that okay with you?

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

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

THEY HUG, KISS. SUDDENLY...

SFX: LOUD THUMP ON CHANDLER AND JOEY’S DOOR

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

ROSS (CONT’D)
What’s this?

CHANDLER (O.S.)
Can you get us a couple beers?

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

CUT TO:
SCENE K

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

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

DR. BURKE

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

MONICA

Okie-doke.

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

MONICA (CONT’D)

(PLEASED) Mmm.

DR. BURKE

What?

MONICA

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

DR. BURKE

Really? Don’t get that every day.
(DYING) I bet not.

DR. BURKE CLICKS IN A LENS.

DR. BURKE

Better? Or worse.

MONICA

Better.

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

DR. BURKE

(CLICKING) Better or worse?

MONICA

Better.

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

DR. BURKE

Better or worse?

MONICA

B-better.

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

DR. BURKE

Better or worse?

MONICA

Mmmmm, better.

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

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

MONICA

Excellent. That's... totally
excellent.

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

DR. BURKE

So, it was great to see you again.

MONICA

Yeah, you too. Last night was fun.

DR. BURKE

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

THEY SHARE A NERVOUS LAUGH.

DR. BURKE (CONT'D)

Yeah. (BEAT) So...

MONICA

So... uh, thanks for seeing me.

DR. BURKE

Sure and uh... say hi to Ross.

MONICA

I will.

A BEAT OF SILENCE. THEY'RE STILL HOLDING HANDS.
MONICA (CONT’D)

So I guess... bye. I’ll see you --

DR. BURKE

(NOT WANTING HER TO GO) Drops!

MONICA

I’m sorry?

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

DR. BURKE

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

MONICA

Great?

THEY BOTH LAUGH AGAIN.

MONICA (CONT’D)

I guess I should get going.

DR. BURKE

Okay. Yeah. See you later.

MONICA

All right. Bye. Thanks again.

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

DISSOLVE TO:
SCENE M

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

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

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

JOEY
No, we don't.

CHANDLER
And, uh, we prefer Lazy Men.

PHOEBE
You have to leave this apartment.

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

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

THE GUYS DON'T MOVE. THEY JUST KEEP STARING AT THE TV.
CHANDLER
Oh, you can't defeat the Trinitron. It will always win. Eventually, you will have to go. But the Trinitron will stay here. It will come back on and it will entertain us and we will watch.

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

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

SHE SITS DOWN TO WATCH.

JOEY
She is one of us now.

ROSS ENTERS, LOOKING VERY DAPPER.

ROSS
Well?

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

JOEY
You got a date tonight? Who with?
CHANDLER

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

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

RACHEL

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

MONICA

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

ROSS

Hey, Mon, why the dressy thing?

PHOEBE

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

ROSS

You have a date? With who?

MONICA

No one.

ROSS

What’s his name?

MONICA

Nothing.
ROSS

Come on. Spill.

MONICA

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

ROSS

Mon... Donnie Burke is gay.

JOEY

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

MONICA

(TENTATIVE) It's Richard Burke.

ROSS

Who's Richard Burke? (GETTING IT)

Dr. Burke? You have a date with Dr. Burke?! Oh my god! He's like, like, like... old!

MONICA

He's only forty-eight!

ROSS

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

MONICA

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

(MORE)
MONICA (CONT’D)

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

PHOEBE

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

RACHEL

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

MONICA

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

ROSS

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

MONICA

I can’t believe you’re getting hung up on this. (LYING) It never even occurred to me that it would be an issue. You’re such an ageist.
ROSS
Out of curiosity, when did this attraction start? Was it recently, or when you were, I don’t know, five and he saw you running through his sprinklers in your underpants?

MONICA
For your information, Richard is --

ROSS
(CAN’T GET USED TO IT) "Richard"?

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

ROSS
Dr. Burke is sexy??

PHOEBE/RACHEL
Oh, yeah. Not a question.

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

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

SFX: ROSS’S BEEPER GOES OFF

ROSS

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

HE CROSSES TO THE PHONE.

RACHEL

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

PHOEBE

No! Get out!

RACHEL

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

PHOEBE

You are so lucky!

ROSS

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

(MORE)
ROSS (CONT’D)

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

RACHEL

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

ROSS

(COVERING PHONE, TO RACHEL) I’m sorry. We can stop on the way to the restaurant. I’ll show him where the right ones are and we’ll be out of there in five minutes.

(BACK INTO PHONE) How could Carl confuse Homo Habilis and Australopithicus? Homo Habilis was erect. Australopithicus was never fully erect.

CHANDLER

Maybe he was nervous.

CUT TO:
SCENE P

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

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

RACHEL

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

ROSS

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

(TO CARL) Go get the other one.

CARL EXITS.

RACHEL

How much longer?
ROSS

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

RACHEL

I... I wouldn't know.

ROSS

(ANNOYED) Carl?!

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

CUT TO:
SCENE R

INT. DR. BURKE’S KITCHEN – NIGHT (NIGHT 2)
(Monica, Dr. Burke)

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

MONICA

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

SHE CROSSES BACK TO THE TABLE AND SITS.

DR. BURKE

You know she’s having another baby.

MONICA

Didn’t she just have one?

DR. BURKE

Henry just turned three.

MONICA

Oh my god...
DR. BURKE

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

THAT LAST WORD HITS MONICA.

MONICA

Wow. Grandpa.

DR. BURKE

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

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

DR. BURKE

Are we nuts, here?

MONICA

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

DR. BURKE

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

MONICA

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

MONICA
I think he’d probably take yours and do both.

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

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

DR. BURKE
I don’t know.

MONICA
Maybe it’s just better if...

DR. BURKE
I know.
MONICA
I'm sorry. This sucks.

DR. BURKE
Yeah, it does.

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

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

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

AS THEY KISS SOME MORE...

CUT TO:
SCENE T

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

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

ROSS
Hey, I'm done!

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

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

RACHEL

ROSS
Come on, we can find something.

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

ROSS
No.
RACHEL

No?

ROSS

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

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

CUT TO:
SCENE W

INT. PLANETARIUM - MOMENTS LATER (NIGHT 2)
(Ross, Rachel, Narrator (V.O.))

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

RACHEL
What is this? What are we doing?

ROSS
Shhh. You want a Cran-apple or Cran-grape?

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

ROSS (CONT'D)

Sit.

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

RACHEL
Oh my god.

ROSS IS HALFWAY BACK TO RACHEL WHEN...

NARRATOR (V.O.)

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

ROSS RUNS BACK AND SHUTS THE NARRATION OFF.
ROSS

Sorry.

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

RACHEL

So, what are we looking at?

ROSS

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

RACHEL

Really?

ROSS

I have no idea. It could be.

RACHEL

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

ROSS

I’m sorry I had to work tonight.

RACHEL

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

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

ROSS

You’re not laughing.
RACHEL

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

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

DISSOLVE TO:
SCENE X

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

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

ROSS

Hi.

RACHEL

Hey, you.

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

RACHEL

What?

ROSS

Uh, we're not alone.

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

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

FADE OUT.

END OF ACT TWO
FADE IN:

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

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

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

CHANDLER  

Yeah.

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

CHANDLER (CONT'D)  

It's not warm yet. We have time.

JOEY  

Cool.

FADE OUT.

END OF SHOW.