FRIENDS
"The One Where Ross Finds Out"
FINAL DRAFT 9/28/95

Rachel.................................................Jennifer Aniston
Monica.................................................Courteney Cox
Phoebe.................................................Lisa Kudrow
Joey.................................................Matt LeBlanc
Chandler..............................................Matthew Perry
Ross.................................................David Schwimmer
Julie.................................................Lauren Tom
Michael...........................................Arye Gross
Waiter..............................................
Phone Guy..........................................Barry Diamond
Woman..............................................

SETS
INT. COFFEE HOUSE
INT. MONICA AND RACHEL’S APARTMENT
INT. RESTAURANT
INT. JOEY AND CHANDLER’S APARTMENT
INT. HALLWAY
INT. THE POUND
EXT. STREET OUTSIDE THE COFFEE HOUSE
### Short Rundown

1. **Scene A, TEASER**
   - INT. MONICA AND RACHEL'S APT. - NIGHT (NIGHT 1)
   - (Chandler, Monica, Ross, Joey, Phoebe, Rachel)

2. **ACT I, Scene B**
   - INT. HALLWAY - NEXT MORNING - (DAY 2)
   - (Monica, Chandler)

3. **ACT I, Scene C**
   - EXT. STREET IN FRONT OF COFFEE HOUSE - LATER (DAY 2)
   - (Monica, Chandler)

4. **ACT I, Scene D**
   - INT. MONICA AND RACHEL'S APT. - A LITTLE LATER (DAY 2)
   - (Monica, Chandler)

5. **ACT I, Scene E**
   - INT. COFFEE HOUSE - DAYS LATER - (DAY 3)
   - (Chandler, Joey, Monica, Phoebe, Rachel, Ross, Julie)

6. **ACT I, Scene H**
   - INT. RESTAURANT - THAT NIGHT (NIGHT 3)
   - (Rachel, Michael, Waiter)

7. **ACT I, Scene J**
   - INT. COFFEE HOUSE - LATER - (NIGHT 3)
   - (Joey, Phoebe, Chandler, Monica)

8. **ACT I, Scene K**
   - INT. RESTAURANT - TWO HOURS LATER (NIGHT 3)
   - (Rachel, Michael, Waiter, Phone Guy)

9. **ACT II, Scene M**
   - INT. JOEY AND CHANDLER'S APT. - NEXT MORNING (DAY 4)
   - (Monica, Chandler)
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FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - NIGHT (NIGHT 1)  
(Chandler, Joey, Monica, Phoebe, Rachel, Ross)

EVERYONE ELSE IS THERE AS CHANDLER ENTERS. HE’S NOT HAPPY. HE SLAMS THE DOOR.

ROSS

So, how was the party?

CHANDLER

Could not have been worse. A woman literally passed through me. What is it about me? Am I not fun enough? Am I hideously unattractive?

PHOEBE

Stop it. You are very attractive. You know, I do this to myself all the time. I put on a little weight, and I start questioning everything --

CHANDLER

Whoa. I’ve -- I’ve put on weight?

THE OTHERS AVOID HIS GAZE. CHANDLER TURNS BACK TO PHOEBE.
PHOEBE
Oh, no. Not "weight". More *
like... "insulation". So, if *
you're ever stuck in, like, really *
cold water...

CHANDLER
Like a sea cow?

MONICA *
Uh, I'm unemployed and in need of a project. Can I remake you?

CHANDLER *
What, work out? (OFF HER NOD) Oh, I would. Only I don't do that.

EVERYONE *
Come on. It'll be good for you.
Do it.

CHANDLER *
(CAVING) All right, all right. But if we put on spandex and my boobs are bigger than yours, I'm going home.

PHOEBE *
Your boobs are fine. I never should have brought it up. Come here. Come here.
PHOEBE (CONT’D)

Can’t... make... hands... meet...

AS HE SHOVES HER OFF...

FADE OUT:
SCENE B

INT. HALLWAY - THE NEXT MORNING (DAY 2)  
(Monica, Chandler)

MONICA, DRESSED FOR EXERCISE, KNOCKS ON CHANDLER’S DOOR. CHANDLER OPENS THE DOOR. HE IS WEARING A T-SHIRT AND BICYCLE PANTS. HE IS ENTHUSED.

CHANDLER

   All right. Let’s do this! (OFF HER SMILE) What?

MONICA

   Nothing. It’s just I’ve just never seen you in little stretchy pants before. It’s cute.

CHANDLER

   Aaand we’re changing.

HE EXITS BACK INTO HIS APARTMENT.

CUT TO:
SCENE C

EXT. STREET IN FRONT OF COFFEE HOUSE - LATER (DAY 2)
(Monica, Chandler)

MONICA AND CHANDLER RUN UP. HE NOW WEARS SWEATS AND IS SOAKED WITH PERSPIRATION. MONICA, ON THE OTHER HAND, IS STILL FULL OF ENERGY. THEY STOP. HE GASPS, SUCKING DOWN AIR.

MONICA

Okay. Good warm-up.

CHANDLER

Oh, god... Oh, god... My... liver fell out... by Blimpie's...

AND WE...

CUT TO:
SCENE D

INT. MONICA AND RACHEL'S APT. - A LITTLE LATER (DAY 2)
(Monica, Chandler)

CHANDLER IS DOING SIT-UPS. HE IS NEAR DEATH. MONICA IS URGING HIM ON.

MONICA

Come on! Give me five more!

CHANDLER

No.

MONICA

Five more!

CHANDLER

No.

MONICA

Five more... and I'll flash you!

SOMEHOW, CHANDLER FINDS THE ENERGY.

CHANDLER

One... Two... and a half.

(COLLAPSING, SPENT) Okay, just show me one?

ON MONICA'S LOOK...

DISSOLVE TO:
SCENE E

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

RACHEL IS WORKING. JOEY AND CHANDLER ARE ON THE COUCH. CHANDLER REACHES FOR HIS MUG AND GROANS WITH THE PAIN:

CHANDLER

Ow. Ow. Ow. She’s insane. The woman is insane. It’s before work. It’s after work. During work, she has me doing butt clenches at my desk, and now, they won’t bring me my mail anymore.

JOEY

So, tell her you want to stop.

CHANDLER

I can’t. Until she gets a job, I am all she’s got. So I was thinking, if we can just get everybody to chip in and buy her a restaurant... (OFF JOEY’S CHUCKLE, PLEADING) I can’t stand.

PHOEBE ENTERS.
RACHEL
Hey, Pheebs. How'd it go with Scott last night?

PHOEBE
It was nice. Took him to a romantic restaurant. Ordered champagne... Nice.

JOEY
He still won't put out, huh?

PHOEBE
Nope, zilch, nothin’, unh-uh. (SIGHING, FRUSTRATED) Look, I don't mind taking it slow. But I've been going out with this guy, since, like, before my last haircut.

RACHEL
Wow.

PHOEBE
I really like him a lot. And he's really interesting and he's really sweet and... why won't he give it up?!

MONICA ENTERS WITH A COUPLE OF RACQUETBALL RACQUETS.
MONICA

(BOPPING HIM) Yo, Bing.
Racquetball in twenty minutes.

CHANDLER

Joey, be a pal. Could you just
lift my hand and smack her with it?

JUST THEN, THEY LOOK UP AND SEE ROSS IS OUTSIDE THE
COFFEE HOUSE, KISSING JULIE. HER BACK IS AGAINST THE
WINDOW.

PHOEBE *

Uh oh. Don’t look, Rach.

RACHEL

It’s fine. I’ve got a date
tonight.

JOEY *

Whoa ho. You have a date?

RACHEL *

Mmm hmm. Monica fixed me up.

JOEY *

What about Ross and...

RACHEL *

What, my whole insane jealousy
thing? Well, as much fun as it
was, I decided to opt for sanity.

CHANDLER *

(INdicating ROSS AND JULIE) So
you’re really okay with this?
RACHEL
Yep. I'm moving on. He can press her up against that window all he wants. For all I care, he can throw her through the damn thing.

ROSS AND JULIE ENTER. THEY ALL AD-LIB HELLOS.

ROSS
Hey, Mon, I figured I'd come by tomorrow morning to pick up Fluffy's old cat toys.

MONICA
Only if you say his full name.

ROSS
(HATING THIS) I thought I'd come by tomorrow and pick up Fluffy Meowington's cat toys.

MONICA
(PLEASED) All right.

JOEY
(TO ROSS) You're getting a cat?

ROSS
(INdicating JULIE) Actually, we're getting a cat.

RACHEL
Together? Both of you?
Together?
JULIE
Yeah. We figure it'll live with
Ross half the time, and me half the
time.

RACHEL
Well, that is... lovely. That's
something you'll be able to enjoy,
together, for a really, really,
long time. (LOOKING AT HER WATCH)
Oh, look at that. I have to go. I
have a date. With a man. Well,
have a nice night everybody. And,
you guys, have a nice... cat.

SHE EXITS. A MOMENT LATER, SHE RE-ENTERS, AS
DIGNIFIED AS POSSIBLE, AND PUTS HER SERVING TRAY DOWN.

RACHEL (CONT'D)
(RE: TRAY) We're not supposed to
take these.

AS SHE STARTS TO EXIT AGAIN, WE...

DISSOLVE TO:
SCENE H

INT. RESTAURANT - THAT NIGHT (NIGHT 3)
(Rachel, Michael, Waiter)

RACHEL SITS AND LISTENS INTENTLY TO MICHAEL, AN ATTRACTIVE, WELL-DRESSED MAN ABOUT HER AGE.

MICHAEL

I don’t know if Monica told you, but this is the first date I’ve gone on since my divorce. So if I seem a little nervous... I am.

RACHEL

(DIDN’T HEAR A WORD) How long do cats live?

MICHAEL

I’m sorry?

RACHEL

Cats. How long do they live?
Figuring you don’t, you know, throw ’em under a bus or something.

MICHAEL

Uh, maybe fifteen, sixteen years.

RACHEL

(RUEFUL) Well, that’s super.

SHE GRABS HER WINE GLASS FROM THE WAITER’S HAND BEFORE HE’S ABLE TO PUT IT ON THE TABLE.
SHE CHUGS MOST OF HER GLASS.

MICHAEL

Uh, cheers.

RACHEL

(SHE FORGOT) Oh, yeah. (TOASTING, HALFHEARTEDLY) Clink.

MICHAEL

(OFF CHUGGING) Monica told you I was cuter than this, didn’t she?

RACHEL

Oh, no, it’s not you. It’s this thing... It’s probably not as bad as it sounds. It’s just, this friend of mine is getting a cat with his girlfriend.

MICHAEL

(AT A LOSS) Oh, that does sound... huh.

RACHEL

I mean, he just started going out with her.

MICHAEL

Is this guy an old boyfriend?
RACHEL

Ha! He wishes. (FINISHING WINE)

I'm sorry, listen to me. Okay, Michael. Let's talk about you.

MICHAEL

All right.

RACHEL

So... you ever get a pet with a girlfriend?

ON HIS REACTION...

DISSOLVE TO:
SCENE J

INT. COFFEE HOUSE - LATER (NIGHT 3)  
(Joey, Phoebe, Chandler, Monica)

JOEY IS ON THE COUCH. PHOEBE COMES OVER WITH TWO CUPS OF COFFEE.

PHOEBE

So, I figured it out.

JOEY

What?

PHOEBE

Why he doesn't want to sleep with me. It's 'cause I'm not sexy enough.

JOEY

That's crazy. When I first met you, you know what I said to Chandler? I said, "excellent butt, great rack."

PHOEBE

Really? That is so sweet. I mean, I'm officially offended, but it's so sweet.
JOEY

Look, if you want to know what the deal is, you’re just going to have to ask him. What the hell, you’ve got nothing to lose.

PHOEBE

You’re right, you’re right. You’re so yum.

SHE GIVES HIM A HUG. JUST THEN, OUTSIDE THE WINDOW WE SEE MONICA AND CHANDLER RUN BY. CHANDLER STOPS, REFUSING TO GO ON. MONICA TRIES TO PULL HIM. HE FENDS HER OFF. IT TURNS INTO A NICE LITTLE SLAP FIGHT. MONICA GIVES HIM A SHOVE. HE GOES DOWN. THEN COMES BACK UP AND CHASES HER OFF. AND WE...

DISSOLVE TO:
SCENE K

INT. RESTAURANT - TWO HOURS LATER (NIGHT 3)  
(Rachel, Michael, Waiter, Phone Guy)

MICHAEL AND RACHEL HAVE FINISHED DINNER. SHE IS QUITE DRUNK, EMPTYING THE BOTTLE OF WINE INTO HER GLASS.

RACHEL

...I mean, it’s a cat, you know? Why can’t they get something like one of those fruit flies -- one of those bugs that just lives for, like, a day. What are they called?

MICHAEL

(CONFUSED) Fruit flies?

RACHEL

Yes! Thank you!

THE WAITER COMES OVER.

WAITER

So, would you like any dessert?  *

MICHAEL

No! (THEN, CALMER) No dessert. Just the check, please.

THE WAITER CROSSES AWAY.
RACHEL

Oh, god. You’re not having fun, are you?

MICHAEL

No, I am. But only because for the last hour-and-a-half I’ve been playing the movie "Diner" in my head.

RACHEL

(GETTING EMOTIONAL) Look at me, look at me, look at me. I’m on a date with a great guy, and all I can think about is Ross. And his cat. And his Julie.

MICHAEL

(SOFTENING) We can get dessert...

RACHEL

No. It’s too late. I’ve ruined this. I just... I just want to forget about him and move on, you know? Why can’t I do that?

MICHAEL

Oy. Look, I’ve been through a divorce. Trust me, you’re gonna be fine.

(MORE)
MICHAEL (CONT'D)

You just can't see it right now because you haven't had any closure. But --

RACHEL

(PERKING UP) Closure! That's what I need. Closure. God, you're brilliant. (THEN) So how do I get that?

MICHAEL

Well, there's no one way, really. It's just, whatever it takes so you can finally say to him, "I'm over you."

RACHEL ABRUPTLY TURNS TO THE MAN AT THE NEXT TABLE, WHO IS TALKING ON A CELLULAR PHONE.

RACHEL

Excuse me? (NO RESPONSE) Hello? Hi? Excuse me?

PHONE GUY

(INTO PHONE) Hang on. (TO RACHEL) What?

RACHEL

I need to borrow your phone a minute.

PHONE GUY

Uh, I'm talking.
RACHEL

(PERSISTENT) Oh, come on, just one call. I'll even pay for it. (OFF HIS LOOK) You know, I think you're being a little weird about your phone.

THE PHONE GUY'S WIFE GIVES HIM A LOOK.

PHONE GUY

(FED UP) All right. Fine. (INTO PHONE) I'll call you back.

HE HANGS UP AND GIVES HER THE PHONE.

RACHEL

(TO MICHAEL) I am so good with people. (DIALING) I'm dialing... I'm dialing... (LISTENING TO PHONE) Machine... (THEN, SOTTO) I'm waiting for the beep.

MICHAEL

(SOTTO) Good.

RACHEL

Ross, hi, it's Rachel. I'm just calling to tell you that everything's fine. I'm happy for you and your cat, who, by the way, I think you should name... Michael.

(MORE)
RACHEL (CONT'D)

(WINKING TO MICHAEL) See, I'm thinking of names, so obviously I am over you. I'm over you. I. Am over. You. And that, my friend, is what they call closure.

TRIUMPHANT SHE HANGS UP, AND DROPS THE PHONE INTO THE WINE BUCKET. AND WE...

FADE OUT.

END OF ACT ONE
ACT TWO

SCENE M

FADE IN:

INT. CHANDLER AND JOEY'S APT. - NEXT MORNING (DAY 4)
(Monica, Chandler)

SFX: KNOCK AT THE DOOR

CHANDLER, IN HIS BATHROBE, IS OPENING THE DOOR FOR A
VERY PUMPED UP MONICA.

CHANDLER

No. No. It's Sunday morning. I
can't run on a Sunday morning.

MONICA

Why not?

CHANDLER

Because... it's Sunday. It's,
it's... it's God's day.

MONICA

Hey, you say stop and we stop.

CHANDLER

Okay, stop.

MONICA

No way! We can't stop! Come on!
Only three pounds to go!

(MORE)
MONICA (CONT'D)

I am the energy train and you are
on board! Whoo whoo! Whoo
whoo! (OFF HIS NON-RESPONSE) Whoo
whoo!

CHANDLER EXITS HIS APARTMENT. MONICA IS LEFT ALONE.

MONICA (CONT'D)

(SMALL) Whoo.

ON THIS...

CUT TO:
SCENE P

INT. MONICA AND RACHEL'S APT. - MOMENTS LATER (DAY 4)
(Rachel, Ross, Julie (o.s.))

RACHEL'S IN THE KITCHEN, TAKING AN ASPIRIN. ROSS KNOCKS AND ENTERS.

ROSS

Hey. (OFF HER NOD AND GRUNT) How was the date?

RACHEL

(FOGGY) I think there was a restaurant. I know there was wine.

ROSS

Wow. Well, Julie's getting a cab downstairs. I just came by to grab the cat toys. She -- (OFF HER PUZZLED LOOK) Why are you looking at me like that?

RACHEL

I don't know. I think I had a dream about you last night. (THEN) I can't remember.

ROSS

Ohh-kay.
ROSS CROSSES TO GET THE CAT TOYS.

RACHEL
Did we talk on the phone? Did you call me?

ROSS
No, I stayed at Julie's last night.

RACHEL
Huh.

ROSS
Actually, I haven't been home yet. Mind if I check my messages?

RACHEL
Go ahead.

ROSS PICKS UP THE PHONE AND DIALS. RACHEL PAUSES, LOOKS BACK QUIZZICALLY, THEN EXITS TO HER ROOM. ROSS PUNCHES HIS CODE INTO THE PHONE. AFTER A BEAT...

ROSS
(CALLING) Hey, Rach, I got a message from you.

RACHEL APPEARS IN HER DOORWAY, HER PUZZLED EXPRESSION NOW MORE INTENSE.

ROSS (CONT'D)
Who's Michael?

SUDDENLY, RACHEL REMEMBERS THE MESSAGE SHE LEFT.

RACHEL
Oh my god. Give me the phone!

Give me the phone!
SHE RUSHES ACROSS THE ROOM, JUMPS ON HIM, GRABS THE PHONE AND THROWS IT INTO THE SINK. BEAT.

ROSS
You're "over me"?

RACHEL
(SLIDING OFF HIM) Oh god.

ROSS
You're over me? When... when...
when were you under me?

RACHEL
Oh god, oh god, oh god... Okay.
Well, basically, lately, I've sorta had some, uh... (MORE INTO HER HAND) ...feelings for you.

ROSS
You've -- you've had feelings for me?

RACHEL
Well, you had feelings for me first!

ROSS
Whoa. You know about my... You know I had... You know??

RACHEL
Chandler told me.
ROSS

When did when did when did when did??

RACHEL

When you were in China.

ROSS

China.

RACHEL

Meeting Julie.

ROSS

Julie. Oh my god. Julie. Oh god. I have to lie down. I have to lie down. I have to stand up. I'm standing. I'm walking. Good.

THEN Okay, and -- so -- now you're over me?

RACHEL

(GENTLY) Are you over me?

THEY LOOK AT EACH OTHER. THERE IS A FROZEN MOMENT, NEITHER KNOWING HOW TO PROCEED. FINALLY:

SFX: DOWNSTAIRS BUZZER

ROSS

Julie's here! Julie's here! (INTO INTERCOM) Hi, Julie!

JULIE (O.S.)

Hi. I've got a cab waiting.
ROSS

(VERY UPBEAT) Be right down!

RACHEL

You're going?

ROSS

I -- I -- I have to. I can't deal with this now. I can't. I've got a cab. I've got a girlfriend. I'm about to get a cat.

RACHEL

Okay...

ROSS GRABS THE BAG AND OPENS THE DOOR.

ROSS

(CAN'T THINK OF WHAT TO SAY) Cat.

HE EXITS. ON RACHEL'S STUNNED EXPRESSION, WE...

DISSOLVE TO:
SCENE R

INT. JOEY AND CHANDLER’S APARTMENT - LATER (DAY 4)
   (Joey, Phoebe)

JOEY IS LYING ON THE COUCH, WATCHING TV, TRANSFIXED.
PHOEBE KNOCKS AND ENTERS.

PHOEBE

(OFF T.V.) Why are you watching a
rabbi playing electric guitar?

JOEY

Can’t find the remote.

PHOEBE TURNS OFF THE TV.

JOEY (CONT’D)

Thank you.

PHOEBE

So, Scott asked me to come over for
lunch, and I did, and...

JOEY

And...?

PHOEBE

(MELTING, SHY) And we did.

JOEY

- All right, Pheebs! Way to go!

HE RAISES HIS HAND FOR A HIGH-FIVE. PLEASED, BUT
EMBARRASSED, SHE TENTATIVELY TAPS IT.
Yay, me.

So, how did this happen?

Well, I finally took your advice and asked him what was going on.

And what did he say?

Well, he told me that he knows how sex can be, like, a really emotional thing for a woman. And he was afraid that I'd be all "Will he call me the next morning?", and "Where is this going?" and blahdy blahdy blah. So, he wanted to hold off, until he was prepared to be really serious.

Wow.

Yeah. So I told him to relax, please. Sex can just be about two people, right there, in the moment.
PHOEBE (CONT'D)

I mean, I told him, "if you want to see me again, you can call me. If not, that's fine, too." And after a lot of talking, I convinced him.

JOEY CONSIDERS THIS FOR A BEAT. THEN:

JOEY

So, let me get this straight. He got you to beg to sleep with him. He got you to say he never has to call you again. And he got you thinking this was a great idea.

PHOEBE

(A LITTLE LESS GUNG-HO) Uh huh...

JOEY

This man is my god.

PHOEBE

Oh, no. You don't think...

JOEY

(QUICKLY) Oh, no. No no no. You're fine. (THEN) So, uh... what exactly did he say first?

ON PHOEBE'S REACTION...
SCENE T

INT. THE POUND - A LITTLE LATER (DAY 4)
(Ross, Julie, Woman)

ROSS IS STILL SHELL-SHOCKED. JULIE IS CHECKING OUT THE KITTENS. A WOMAN WHO WORKS AT THE POUND LOOKS ON.

JULIE

(IN A RUSH) I don’t know. They’re all so cute. I don’t know which one. (TO THE WOMAN) I’m sorry, this is a big step for us. I’m freaking out a little bit. (TO ROSS) Are you a little freaked out?

ROSS

(PETRIFIED) Yes.

JULIE

Yeah, me, too.

ROSS

You want to get the hell out of here?

JULIE

- What?? Honey, relax. We’re gonna be okay.
ROSS
I know. I know. (TO THE WOMAN)
So, do you have any cats that are really old, or incredibly sick?

WOMAN
Excuse me?

JULIE
(TO ROSS) Uh, I don’t want one that’s about to die.

ROSS
See, now we should have worked that out before we came down here.

JULIE
All right, sweetie. You’re losing it. How about this: I’m narrowing it down to this one... and the one with the stripes. You pick.

ROSS
(PULLED UP SHORT) I have to pick?

JULIE
Yeah. Whichever one you want.

ROSS
(GETTING REALLY WORKED UP) I -- I don’t know. It’s not that easy to choose, all right?

(MORE)
ROSS (CONT'D)

Both cats are... are... beautiful... and... funny... I'm sure I'd love being with either cat.

JULIE

Well, do you want to take both?

ROSS

Both?! I can't have two cats at the same time. Joey's the kind of guy who could have two cats.

WOMAN

Then you're gonna have to pick.

ROSS

I do not need pressure from you right now!

JULIE

(TO ROSS) Uh, maybe we should think about it and come back.

ROSS

That would be good.

JULIE ESCORTS ROSS TO THE DOOR. HE LOOKS BACK OVER HIS SHOULDER TO THE WOMAN.

ROSS (CONT'D)

See, I didn't have to pick.

ON THIS...
SCENE W

INT. COFFEE HOUSE - LATE THAT NIGHT (NIGHT 4)
(Rachel, Ross)

RACHEL'S PUTTING UP CHAIRS. THE BLOND CASHIER GUY EXITS. RACHEL CALLS AFTER HIM.

RACHEL

Goodnight, Gunther.

HE WAVES AND GOES. ROSS ENTERS, AGITATED.

RACHEL (CONT'D)

(SURPRISED) Hi.

ROSS

I didn't get a cat.

RACHEL

Oh. That's... (HOPEFUL) interesting.

ROSS

No, it's not interesting. It is very, very not interesting. It is one hundred percent completely the opposite of interesting. It is --

RACHEL

Got it.
ROSS
You had no right to tell me you ever had feelings for me!

RACHEL
What?

ROSS
I was doing great with Julie before I found out about you!

RACHEL
Hey, I was doing great before I found out about you! You think it's easy for me to see you with Julie?

ROSS
Well, maybe you should've said something before I met her.

RACHEL
I didn't know then! How come you never said anything to me?!

ROSS
There was never a good time!

RACHEL
Oh, I understand. You only had a year! And we only hung out every night!
ROSS

(NAILED) Not -- not -- not every night. And it's not like I didn't try to tell you, but there was always something! Like... like Italian guys or... or ex-fiances or... or... or Italian guys...

RACHEL

Hey, it was only one Italian guy and do you have a point?

ROSS

You know, I do have a point! My point is -- my point is: I do not need this right now! It's too late! I'm with somebody else now! I'm happy! This ship has sailed!

RACHEL

Oh, so you can just put away all your feelings or whatever the hell you felt for me?!

ROSS

I've been doing it since ninth grade! I've gotten pretty damn good at it!
RACHEL
Okay! You do that! 'Cause I don’t want your stupid ship!

ROSS
Fine!

HE STORMS OUT.

RACHEL
(YELLING AFTER HIM) You know what?! Now I got closure!

FURIOUS, SHE SLAMS THE FRONT DOOR AND LOCKS THE THREE LOCKS ON IT. SHE STARTS ANGRILY PUTTING CHAIRS UP. THEN SHE STOPS, LEANS ON A TABLE, AND DROPS HER HEAD. WHEN SHE LOOKS UP, SHE’S STARTLED TO SEE ROSS AT THE DOOR, STARING BACK AT HER. THEY HOLD EACH OTHER’S GAZE. SHE STEPS SLOWLY TOWARDS THE DOOR, THEN MORE QUICKLY. SHE UNLOCKS THE FIRST LOCK, THE SECOND, THE THIRD, AND THEN GOES TO PULL OPEN THE DOOR... BUT IT’S STILL LOCKED. SHE STARTS RANDOMLY TRYING THE LOCKS AGAIN.

ROSS
Try the bottom lock...

IT WORKS. THE DOOR FLIES OPEN. ROSS RUSHES IN, GRABS HER, AND THEY KISS.

FADE OUT.

END OF ACT TWO
SCENE X

FADE IN:

INT. CHANDLER AND JOEY’S APT. — EARLY THE NEXT MORNING (DAY 5)
(Chandler, Monica)

MONICA IS THERE, ALL PEPPY AND READY TO EXERCISE. CHANDLER, IN A ROBE, IS GLARING AT HER.

CHANDLER

(STEELY DETERMINATION) Monica,
it’s six o’clock in the morning.
We’re not working out. It’s over.

MONICA

No way! With one pound to go?
Come on! (CAJOLING) WE’RE WORKIN’! WE’RE MOVIN’! WE’RE IN THE ZONE, WE’RE GROOVIN’!

CHANDLER

Monica. Please. I do not mind the last pound. I like the last pound.
Now, do not make me do something I’ll regret.

MONICA

Ooh, what you gonna do? Huh, fat boy? What?
CHANDLER SIGHES, REALIZING HE HAS NO CHOICE...

CHANDLER

Nothing. Except tell you it’s great how much energy you have.

MONICA

(TAKEN ABACK) Oh. Thanks.

CHANDLER

Especially considering how tough it’s been for you to find work.

MONICA

Well, yeah. But...

CHANDLER

I mean, you can’t even tell your parents you were fired, ‘cause they’d be so disappointed.

MONICA

(DEFLATING) Uh huh...

CHANDLER

And it’s not like you have a boyfriend’s shoulder to cry on.

MONICA

Well, no but...

CHANDLER

- If it were me, I think I’d be too depressed to get out of bed at all.

MONICA SITS, DEPRESSED AND DRAINED.
MONICA
I... I try to stay positive. It's just... so... hard...

CHANDLER
So, you feel like going for a run?

MONICA
(NOT MOVING) All right.

CHANDLER
You don't have to. If you want, you could just take a nap right here.

MONICA
Okay. Maybe for a little...

SHE LIES DOWN ON THE COUCH. CHANDLER PULLS THE AFGHAN OVER HER. SHE CLOSES HER EYES. AS HE DOES A SILENT VICTORY DANCE, WE...

FADE OUT.

END OF SHOW