

FRIENDS

"The One With Fake Monica"

Written by

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&

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Episode #21

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**FOR EDUCATIONAL  
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FINAL DRAFT  
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FRIENDS

"The One With Fake Monica"

FINAL DRAFT 3/3/95

Rachel.....Jennifer Aniston  
Monica.....Courteney Cox  
Phoebe.....Lisa Kudrow  
Joey.....Matt LeBlanc  
Chandler.....Matthew Perry  
Ross.....David Schwimmer  
Judy.....Christina Pickles  
Fake Monica.....Claudia Shear  
Teacher.....Karla Tamburrelli  
Director.....  
Waiter.....Spencer Cherashore  
Dr. Baldharar.....Harry Shearer  
Actor.....  
-  
Marcel.....Katie and Monkey

SETS

INT. COFFEE HOUSE  
INT. MONICA AND RACHEL'S APARTMENT  
INT. RESTAURANT  
INT. TAP CLASS  
INT. PRISON  
INT. AIRPORT TERMINAL  
INT. THEATER

## FRIENDS

### "The One With Fake Monica"

FINAL DRAFT - 3/3/95

#### Short Rundown

1.	<u>Scene A, TEASER</u> (1) <u>INT. RESTAURANT - DAY - (DAY 1)</u> (Monica, Judy, Waiter)				
2.	<u>ACT I, Scene B</u> (4) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>A WEEK LATER - (NIGHT 2)</u> (Monica, Phoebe, Rachel, Chandler, Ross, Joey, Marcel)				
3.	<u>ACT I, Scene C</u> (8) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>LATE THAT NIGHT - (NIGHT 2)</u> (Rachel, Monica)				
4.	<u>ACT I, Scene D</u> (10) <u>INT. COFFEE HOUSE - THE NEXT</u> <u>MORNING - (DAY 3)</u> (Joey, Chandler)				
5.	<u>ACT I, Scene E</u> (12) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>SAME TIME - (DAY 3)</u> (Rachel, Monica, Phoebe)				
6.	<u>ACT I, Scene H</u> (14) <u>INT. COFFEE HOUSE - A LITTLE</u> <u>LATER - (DAY 3)</u> (Joey, Ross, Chandler)				
7.	<u>ACT I, Scene J</u> (16) <u>INT. TAP CLASS - SAME TIME -</u> <u>(DAY 3)</u> (Phoebe, Rachel, Monica, Fake Monica, Teacher)				
8.	<u>ACT II, Scene K</u> (21) <u>INT. COFFEE HOUSE - LATER -</u> <u>(DAY 3)</u> (Rachel, Monica, Phoebe, Joey, Ross, Chandler)				
9.	<u>ACT II, Scene M</u> (25) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>NEXT EVENING - (NIGHT 4)</u> (Monica, Rachel, Fake Monica)				

<p>10. <u>ACT II, Scene P</u> (29)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>A WEEK LATER - DAY - (DAY 5)</u>  (Rachel, Phoebe, Joey, Chandler,  Ross, Marcel)</p>				
<p>11. <u>ACT II, Scene R</u> (31)  <u>INT. COFFEE HOUSE - NEXT DAY -</u>  <u>(DAY 6)</u>  (Ross, Dr. Baldharar, Joey,  Chandler, Marcel)</p>				
<p>12. <u>ACT II, Scene T</u> (34)  <u>INT. MONICA AND RACHEL'S APT. -</u>  <u>SOME DAYS LATER - (DAY 7)</u>  (Monica, Rachel)</p>				
<p>13. <u>ACT II, Scene W</u> (37)  <u>INT. PRISON - LATER - (DAY 7)</u>  (Monica, Fake Monica)</p>				
<p>14. <u>ACT II, Scene X</u> (41)  <u>INT. AIRPORT TERMINAL - LATER</u>  <u>THAT DAY - (DAY 7)</u>  (Rachel, Phoebe, Joey, Ross,  Chandler, Marcel)</p>				
<p>15. <u>ACT II, Scene Y</u> (44)  <u>INT. TAP CLASS - LATER THAT DAY -</u>  <u>(DAY 7)</u>  (Monica, Teacher)</p>				
<p>16. <u>TAG, Scene AA</u> (45)  <u>INT. THEATER - FEW DAYS LATER -</u>  <u>(DAY 8)</u>  (Joey, Director, Actor)</p>				

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.

ACT ONE

SCENE B

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 C

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

MONICA IS STILL ON THE COUCH, LOOKING AT THE CREDIT  
CARD STATEMENT. AFTER A MOMENT, A SLEEPY RACHEL  
COMES OUT OF HER BEDROOM TO GET A DRINK OF WATER.

RACHEL

Are you still going over that  
thing?

MONICA

(STARING AT STATEMENT) This  
woman's living my life.

RACHEL

(GROGGY) What?

MONICA

(INDIGNANT) She's living my life.  
And she's doing it better than  
me! Look at this. She bought  
tickets to plays I want to see.  
She buys clothes at stores where  
I'm intimidated by the salespeople.  
She spent three hundred dollars on  
art supplies.

\*

RACHEL

You're not an artist.

MONICA

Well, I might be if I had the  
supplies. (THEN). I mean, I could  
do all of these things. Only, I  
don't.

RACHEL

Oh, come on. You do cool stuff.

MONICA

(INCREASINGLY ANIMATED) Oh,  
really? Let's compare, shall we?

RACHEL

Oh, it's so late for "shall we".

MONICA

(INDICATING STATEMENT) Do I go  
horseback riding in the park? Do  
I take classes at the New School?

RACHEL

(BIG YAWN) Nooo...

MONICA

But she does. She's not afraid  
to live my life. It's so unfair.  
She's got everything I want. And  
she doesn't have my mother!

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...

DISSOLVE TO:

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.  
My. Dead. Mother. Says. You.  
Are. It. I'm with Rachel!

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?

MONICA

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...

CUT TO:

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 STUMBLES 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! \*

MONICA

\*

No. It is me! See, I'm not just  
the person who has to roll the  
pennies as soon as there are a  
hundred in the dish. When I'm with  
her, I'm so much more than that.  
I'm... I'm... (WITH A FLOURISH)  
Monana!

SFX: PHONE RINGS

RACHEL

(ANSWERING IT) Hello? ... Yes,  
she's here. Uh, Monana, it's the  
credit card people.

SHE HANDS THE PHONE TO MONICA.

MONICA

(INTO PHONE) Hello? ... Yes. ...  
Oh my god. Thank you. (HANGS UP)  
They arrested Monica.

CUT TO:



SCENE W

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.

(MORE)

ROSS (CONT'D)

You've been almost like a best --

Like a -- Marcel, would you stop

with the leg, please? Could you

just stop humping me for two

seconds!? (TO AIRLINE

REPRESENTATIVE) Oh, just take him.

THE AIRLINE REPRESENTATIVE PUTS MARCEL IN THE CAGE,  
CLOSES IT AND CARRIES HIM ONTO THE PLANE. ROSS AND THE  
OTHERS LOOK AFTER HIM, FONDLY.

CUT TO:

SCENE Y

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