

**FRIENDS**

**"The One Where Ross and Rachel Take A Break"**

**Written by**

**Michael Borkow**

**Episode 13**

**#465263**

**TABLE DRAFT Blue Rev.**  
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FRIENDS

"The One Where Ross and Rachel Take A Break"

TABLE DRAFT Blue Rev. - 12/10/96

CHARACTERS

Rachel.....Jennifer Aniston  
Monica.....Courteney Cox  
Phoebe.....Lisa Kudrow  
Joey.....Matt LeBlanc  
Chandler.....Matthew Perry  
Ross.....David Schwimmer  
Mark.....Steven Eckholdt  
Isaac.....  
Old Lady.....  
Chloe.....  
Felipe.....  
Esteban.....  
Sophie.....

SETS

INT. MONICA & RACHEL'S APT.	INT. RACHEL'S OFFICE
INT. COPY PLACE	EXT. STREET
INT. COFFEE HOUSE	INT. RESTAURANT
INT. NIGHT CLUB	INT. MARK'S APT.
EXT. COFFEE HOUSE	EXT. OUTSIDE PHOEBE'S DOOR

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**"The One Where Ross and Rachel Take A Break"**

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**SHORT RUNDOWN**

1.	<b><u>TEASER/SCENE A</u></b> (NIGHT 1) (1) INT. MONICA & RACHEL'S APT. - NIGHT (Joey, Monica, Phoebe)				
2.	<b><u>ACT ONE/SCENE B</u></b> (NIGHT 1) (4) INT. MONICA & RACHEL'S APT. - A LITTLE LATER (Ross, Monica, Joey, Chandler)				
	<b><u>INTERCUT WITH:</u></b> (5) INT. RACHEL'S OFFICE - SAME TIME (Rachel, Sophie, Extras)				
3.	<b><u>ACT ONE/SCENE C</u></b> (NIGHT 1) (9) INT. COPY PLACE - A BIT LATER (Chandler, Joey, Chloe, Isaac, Old Lady, Extras)				
4.	<b><u>ACT ONE/SCENE D</u></b> (NIGHT 1) (13) EXT. STREET - LATER THAT NIGHT (Phoebe, Esteban, Felipe, Extras)				
5.	<b><u>ACT ONE/SCENE E</u></b> (NIGHT 1) (15) INT. RACHEL'S OFFICE - A BIT LATER (Rachel, Ross, Sophie, Extras)				
6.	<b><u>ACT ONE/SCENE H</u></b> (DAY 2) (20) INT. MONICA & RACHEL'S APT. - THE NEXT DAY (Phoebe, Monica)				
7.	<b><u>ACT ONE/SCENE J</u></b> (DAY 2) (22) INT. COFFEE HOUSE - LATER (Chandler, Joey, Extras)				
8.	<b><u>ACT ONE/SCENE K</u></b> (NIGHT 2) (25) INT. MONICA & RACHEL'S APT. - THAT NIGHT (Ross, Phoebe, Monica, Rachel)				

9.	<u>ACT ONE/SCENE M</u> (NIGHT 2) (30) INT. RESTAURANT - A BIT LATER (Monica, Phoebe, Esteban, Felipe, Extras)				
10.	<u>ACT TWO/SCENE P</u> (NIGHT 2) (33) INT. NIGHT CLUB - A BIT LATER (Chandler, Joey, Ross, Chloe, Extras)				
11.	<u>ACT TWO/SCENE R</u> (NIGHT 2) (38) INT. MONICA & RACHEL'S APT. - SAME TIME (Rachel)				
	<u>INTERCUT WITH:</u> (38) INT. MARK'S APT. - SAME TIME (Mark)				
12.	<u>ACT TWO/SCENE T</u> (NIGHT 2) (40) INT. RESTAURANT - A BIT LATER (Monica, Phoebe, Esteban, Felipe, Extras)				
13.	<u>ACT TWO/SCENE W</u> (NIGHT 2) (43) INT. NIGHT CLUB - A BIT LATER (Ross, Joey, Chandler, Chloe, Extras)				
	<u>INTERCUT WITH:</u> (44) INT. MONICA & RACHEL'S APT. - SAME TIME (Rachel, Mark (O.S.))				
14.	<u>ACT TWO/SCENE X</u> (NIGHT 2) (46) INT. MONICA & RACHEL'S APT. - A BIT LATER (Rachel, Mark)				
15.	<u>ACT TWO/SCENE Y</u> (NIGHT 2) (49) INT. NIGHT CLUB - SAME TIME (Ross, Chloe, Extras)				
16.	<u>TAG/SCENE Z</u> (NIGHT 2) (50) EXT. COFFEE HOUSE - LATER THAT NIGHT (Monica, Esteban, Extras)				

17.	<u>TAG/SCENE AA</u> (NIGHT 2) (51) EXT. OUTSIDE PHOEBE'S DOOR - SAME TIME (Phoebe, Felipe, Extras)				
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TEASER

SCENE A

FADE IN:

INT. MONICA & RACHEL'S APT. - NIGHT (NIGHT 1)  
(Joey, Monica, Phoebe)

MONICA IS HANGING OUT. JOEY IS IN THE KITCHEN HOLDING  
A JAR OF OLIVES.

JOEY

How much would you give me to eat  
this whole jar of olives?

MONICA

I won't give you anything, but  
you'll owe me two-ninety-five.

JOEY

(THINKS A BEAT, THEN) Done.

HE OPENS THE JAR AND STARTS EATING. PHOEBE RUSHES  
IN.

PHOEBE

I need an atlas! I need an atlas!

MONICA

Why? Do you have a report due?

PHOEBE

No, I've got a date with this  
diplomat I met while I was giving  
free massages outside the U.N. And  
I have no idea where his country  
is.

MONICA

Okay, let's start with the free  
massages at the U.N.

PHOEBE

Oh, it's my new thing. I figure,  
"Bodies at peace make peace".

MONICA

Okay. What country's he from?

PHOEBE

It's something like... Ichnech...  
trian...istan. And there's, I  
think, a "g" in there, somewhere.

MONICA

Wow. Where's that?

PHOEBE

I'm hoping in your atlas!

MONICA

Oh, sorry, hon, I don't have one.  
I do have a globe.

SHE CROSSES TO HER DESK.

JOEY

(PUTTING OLIVES ON ALL HIS FINGERS)

So, what's this guy like?

PHOEBE

He's dashing. And very  
sophisticated. He doesn't speak  
any English, but according to his  
translator, he totally gets me.

MONICA COMES BACK, HOLDING A VERY TINY GLOBE.

MONICA

Here you go.

PHOEBE

What is that?

MONICA

Pencil sharpener.

PHOEBE

I can't even find America on this  
thing.

JOEY COMES OVER WITH OLIVES ON ALL HIS FINGERS AND  
MENACES THE TINY GLOBE.

JOEY

People of earth. Surrender. (OFF  
THEIR BLANK STARES) Alien monster?  
Five little tiny heads?

MONICA

What?

JOEY

Hey, it's pretty arrogant to think  
we're alone.

FADE OUT.



ACT ONE

SCENE B

FADE IN:

INT. MONICA & RACHEL'S APT. - A LITTLE LATER (NIGHT 1)  
(Ross, Monica, Joey, Chandler)

JOEY AND MONICA ARE AS THEY WERE. ROSS ENTERS,  
DRESSED UP.

ROSS

Hey. Rach in her room?

MONICA

No. She's still at the office.

She wants you to call her.

ROSS

(CONCERNED) Why? Is she going to  
be late to dinner? She's not going  
to cancel again, is she?

MONICA

(HOLDING UP NOTEPAD) This is the  
extent of my knowledge on the  
subject: "Call Rachel".

ROSS

What's that on the bottom?

MONICA

That's my doodle of a lady bug with  
a top hat. She's fancy.

AS ROSS CROSSES TO THE PHONE, JOEY INTERCEPTS HIM.

JOEY

(WIGGLING FINGERS) Olive? (OFF  
HIS LOOK) This is really not  
working for me today.

ROSS DIALS THE PHONE.

INTERCUT WITH:

INT. RACHEL'S OFFICE - SAME TIME  
(Rachel, Sophie, Extras)

RACHEL FRANTICALLY GIVES ORDERS TO HER NEW CO-WORKER,  
SOPHIE, AS SHE PICKS UP THE PHONE.

RACHEL

If it starts with a "J" it should  
be filed under "J". (INTO PHONE)  
Hello?

ROSS

Hi, honey.

RACHEL

(SURPRISED) Oh, hi.

ROSS

How's it going?

RACHEL

I'm having a major underwear  
emergency.

ROSS

(SOTTO) What happened? Someone  
scare you, make you laugh too hard

RACHEL

(DISTRACTED, TO SOPHIE) Maybe it's  
under "G". I don't know. (INTO  
PHONE) Hi, I'm back.

ROSS

So, how soon can you get out of  
there? The reservation's at eight.

RACHEL

I'm sorry, sweetie. It looks like  
I'm here all night.

ROSS

What?? Are you sure? Do they know  
it's our anniversary?

RACHEL

Ross, there's no "they". There's  
just me, and Sophie, and a  
truckload of underwear that only  
leprechaun women could wear.

ROSS

Well, maybe I could come up there  
and --

RACHEL

Oh, no. Thank you, but I've got  
too much to deal with. Look, we'll  
celebrate tomorrow night. I  
promise.

(MORE)

RACHEL (CONT'D) \*

We'll do what we did a year ago  
tomorrow, which was a lot more  
fun than what we did a year ago  
tonight.

ROSS \*

(DEEP BREATH) Okay. Good luck.

RACHEL \*

Thank you, thank you. Bye!

ROSS HANGS UP AND TURNS TO JOEY. \*

ROSS \*

Want to go out to a fancy dinner?  
You're already wearing olives on  
your fingers.

CHANDLER ENTERS. \*

CHANDLER

Anybody need anything copied? I'm  
going to the Xerox place.

MONICA

No, thanks.

CHANDLER

Come on, give me something,  
anything, to copy.

MONICA

If you don't have something to  
copy, why are you going?

JOEY

(JUDGMENTAL) Are you just going so  
you can gawk at the hot girl with  
the belly button ring again?

CHANDLER

Yeah, you want to come?

JOEY

Sure.

DISSOLVE TO:

SCENE C

INT. COPY PLACE - A BIT LATER (NIGHT 1)  
(Chandler, Joey, Chloe, Isaac, Old Lady, Extras)

CHANDLER AND JOEY ARE IN LINE, WATCHING CHLOE MAKE COPIES. AN EMPLOYEE HELPS THE PERSON IN FRONT OF THEM. THEY ARE NOW NEXT TO BE HELPED.

CHANDLER

(LIKE ROLLING THE DICE) Finish up  
with the customer... Come to us...  
Come on, Chloe. Come on, Chloe...

A DIFFERENT EMPLOYEE, ISAAC, APPROACHES. HE'S GOOD-LOOKING, DOWNTOWN, COOL.

ISAAC

Can I help you?

CHANDLER

(OFF ISAAC, A BAD ROLL) Ohhh.

JOEY NOTICES AN OLD LADY ON LINE BEHIND THEM.

JOEY

Actually, this lady is next.

OLD LADY

No, you were here before me.

CHANDLER

Yeah, but you should go, because...

(MEANINGFULLY) we have more time.

OLD LADY

Yes, young people never die  
unexpectedly.

THEY REACT. THE OLD LADY GOES AHEAD OF THEM.

CHANDLER

All right. Now, come on, Chloe.

Come on, Chloe, come on...

THE OLD LADY BUYS A PEN FOR A QUARTER, AND EXITS.

ISAAC

Gentlemen?

CHANDLER

(ANNOYED) Come on!

JOEY SEES THAT THERE'S NO ONE ON LINE BEHIND THEM.

JOEY

Ummm... we're having second  
thoughts about our copying needs,  
and we'll need a little more time.

ISAAC

(CALLING OVER) Chloe, there are  
some guys here who got a crush on  
you. Switch with me.

ISAAC CROSSES AWAY.

CHANDLER

(TO JOEY) Okay, that hurt us.

CHLOE

(COMING OVER) Hi, guys. I haven't  
seen you since this morning.

CHANDLER

Yeah, well... (STUCK, WORDS FAILING  
HIM) ...you know.

CHLOE

You guys are so cute. What're you  
doing Saturday night?

JOEY

Both of us?

CHLOE

(WICKED) Maybe. Does that scare  
you?

JOEY/CHANDLER

Uhh...

A LITTLE FREAKED OUT, THEY GLANCE AT EACH OTHER.

CHLOE

(LAUGHING) Look at his ears get  
all red! Relax. It's just,  
Isaac's deejaying at The Philly.  
You should come.

SHE HANDS THEM FLIERS. THEY LAUGH, ENORMOUSLY  
RELIEVED.

JOEY

We'll be there.

CHLOE

Cool. I'll see you then.

CHANDLER

(SUPER COOL) Right on.

CHANDLER WINCES AT HIS CHOICE OF PHRASE.

CHLOE

Great. So, what do you need  
copied?



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12.  
(I/C)

CHANDLER

Uh... I'll take fifty of this.

HE HANDS HER BACK THE FLIER. ON HER BEMUSED LOOK...

DISSOLVE TO:

SCENE D

EXT. STREET - LATER THAT NIGHT (NIGHT 1)  
(Phoebe, Esteban, Felipe, Extras)

PHOEBE AND FELIPE WALK ALONG, HOLDING HANDS. ESTEBAN  
FOLLOWS, A STEP BEHIND THEM. THROUGHOUT THE SCENE, HE  
TRIES TO BE AS UNINTRUSIVE AS POSSIBLE. FELIPE SPEAKS  
EXCLUSIVELY IN A FOREIGN LANGUAGE. HE SAYS SOMETHING  
ROMANTIC TO PHOEBE. SHE SMILES AT FELIPE AND TURNS TO  
ESTEBAN.

ESTEBAN

He says that walking with you makes  
this strange city feel like home.

PHOEBE

Oh, me, too. Though this city is  
my home, so that's dumb, don't tell  
him that. Just tell him... I  
don't know. You make something up.

ESTEBAN SAYS SOMETHING ROMANTIC TO FELIPE. FELIPE  
SMILES.

PHOEBE (CONT'D)

(TO ESTEBAN) Nice. Thank you.

(THEN) Ooh, this is me.

SHE STOPS IN FRONT OF A DOOR. FELIPE STOPS AND LOOKS  
IN HER EYES. ESTEBAN HANGS BACK.

FELIPE

(SOMETHING ROMANTIC)

ESTEBAN

(LEANING IN) Your eyes are very  
pretty.

PHOEBE

(TO ESTEBAN) Thanks. (REALIZING,  
TO FELIPE) Oh, thank you.

ESTEBAN

(TO FELIPE, 'THANK YOU')

FELIPE

(SOMETHING ROMANTIC)

ESTEBAN

He would like to kiss you.

PHOEBE

(RE: HIS TRANSLATING) You don't  
have to do that now.

ESTEBAN

(TO FELIPE, 'YOU DON'T HAVE TO DO  
THAT NOW')

PHOEBE

No, not him. You don't.

\*

ESTEBAN

Oh.

ESTEBAN EXPLAINS THE MISUNDERSTANDING TO FELIPE.  
PHOEBE ROLLS HER EYES. FELIPE TURNS BACK TO PHOEBE.  
HE TAKES HER FACE IN HIS HANDS AND KISSES HER.

PHOEBE

(SIGHING) Oh.

ESTEBAN

(TRANSLATING, TO FELIPE) Oh.

PHOEBE

(HAD ENOUGH) Okay.

\*

DISSOLVE TO:

SCENE E

INT. RACHEL'S OFFICE - A BIT LATER (NIGHT 1)  
(Rachel, Ross, Sophie, Extras)

RACHEL'S ON THE PHONE, IN A HEATED CONVERSATION.  
NEARBY, SOPHIE IS FRANTICALLY RIFLING THROUGH A FILE.

RACHEL

(INTO PHONE) No, no, no. I'm  
looking at a purchase order here --

SHE LOOKS TO SOPHIE, WHO SHRUGS AND KEEPS SEARCHING.

RACHEL (CONT'D)

-- and it clearly shows we ordered  
the Riviera bikini cut in a variety  
of sizes and colors. ... Fine. (TO  
SOPHIE) We're holding.

ROSS KNOCKS AND ENTERS, HOLDING A PICNIC BASKET.

ROSS

Hi.

RACHEL

(THROWN) Oh, my god. Hi. What  
are you doing here?

ROSS

Well, you said you couldn't go  
out...

SOPHIE

(MOVED) So you brought a picnic?  
Ugh. What a boyfriend. That's it.  
On Monday I start wearing makeup. \*

RACHEL

(TO ROSS) Honey, this is very  
sweet, but I've got a crisis. \*

ROSS

But I've got... cous cous! \*

RACHEL

I don't have time to stop. \*

ROSS

You don't have to stop. You won't  
even notice me. I'm not here. \*

HE BEGINS TO SET UP THE PICNIC ON HER DESK. \*

RACHEL

But -- (INTO PHONE) Yeah, I'm  
still here. ... Who in this  
office approved that order? ...  
Well, Mark Robinson doesn't work  
here anymore, but I'm sure he  
wouldn't have signed off on this. \*

SOPHIE

(TO ROSS) Ooh, I love Mark. Do  
you know Mark? \*

ROSS

I know Mark. (HOLDING PLASTIC  
CARTON; WHISPERING TO RACHEL)

Scissors? Do you have scissors?

ANNOYED, SHE OPENS A DRAWER FOR HIM. ROSS CUTS THE  
TAPE ON THE CARTON.

RACHEL

(INTO PHONE) All right, let me  
check that against what I've got  
here.

SHE SEARCHES FOR HER PAPERWORK. IT'S UNDER SOME  
PICNIC ITEMS. SHE PULLS IT OUT.

RACHEL (CONT'D)

Okay, first of all, 038 is not the  
code for this store. 038 is  
Atlanta, and --

SHE IS INTERRUPTED BY THE SOUND OF ROSS'S ELECTRIC  
PEPPER GRINDER. SHE STARES AT HIM.

ROSS

(WHISPERED) Pepper.

RACHEL

(LIVID) None. For. Me.

ROSS

(WHISPERED) No problem.

HE STOPS GRINDING AND LIGHTS A SMALL CANDLE.

RACHEL

(INTO PHONE) I'm sorry. As I was  
saying, the store number's wrong --

AS ROSS OPENS A BOTTLE OF WINE, HE IS UNAWARE THAT THE  
CANDLE HAS LIT RACHEL'S DRIED FLOWERS ON FIRE.

(MORE)

RACHEL (CONT'D)

Oh, my god!

ROSS

It's okay! I got it!

HE THROWS THE FLOWERS IN THE TRASH CAN AND DOUSES THEM  
WITH THE WINE.

RACHEL

(INTO PHONE) I'm going to have to  
call you back. There's a lunatic  
in my office. (HANGING UP; TO  
ROSS) What are you doing?! You're  
burning things on my desk!

ROSS

Sorry. Little mishap with the  
dried flowers. My bad. But... now  
that you're off the phone: maybe a  
glass of wine in front of the fire.  
I could light it up again.

RACHEL

Ross, I can't stop to have a  
picnic with you.

ROSS

Come on, you can take ten minutes.  
Have a roll.

RACHEL

No! I don't have ten minutes.  
That's why I told you not to come  
up tonight. I don't have the time.

ROSS

But you never have the time  
anymore. This is the longest I've  
seen you this week.

SOPHIE

(EMPATHETIC) Uch.

RACHEL PULLS ROSS ASIDE.

RACHEL

I'm sorry. I wish it weren't like  
this. But what do you want me to  
do? It's my job.

ROSS

But that's it. It's just a job.

RACHEL

It's not just a job. This is  
the first thing I've ever done in  
my life that I really care about  
and that I'm actually good at. And  
if you can't get that --

ROSS

I do get that. I'm happy for you.  
I'm just tired of being happy for  
you all by myself.

THEY'RE AT AN IMPASSE. THEN THEY HEAR THE GRINDER.

SOPHIE

(GUILTY) Sorry. The cous cous  
was a little bland.

DISSOLVE TO:



SCENE H

INT. MONICA & RACHEL'S APT. - THE NEXT DAY (DAY 2)  
(Phoebe, Monica)

PHOEBE AND MONICA ARE TALKING IN THE LIVING ROOM.

PHOEBE

He is so sexy. And sooo romantic.  
Ugh. I could just eat him up and  
spit out the bones. (OFF MONICA'S  
LOOK) Or whatever the saying is.

MONICA

So it went really well, huh?

PHOEBE

Yeah. Except for, you know how it  
is when you're on a date, and  
you're getting along really great,  
but the guy's translator keeps  
getting in the way?

MONICA

Noooo. But why don't you just ask  
Felipe to get rid of the  
translator?

PHOEBE

I can't. I'd have to ask the  
translator to ask Felipe to get  
rid of the translator. And that's  
just rude. (THEN) Oh! You should  
come!

MONICA

What?

PHOEBE

You could be the translator's date.  
Then when we're ready for our alone  
time, you two can split off. He's  
kinda cute.

MONICA

Cute enough to eat him up and spit  
out the bones?

PHOEBE

You know, on you that just sounds  
disturbing.

DISSOLVE TO:

SCENE J

INT. COFFEE HOUSE - LATER (DAY 2)  
(Chandler, Joey, Extras)

JOEY AND CHANDLER ARE DRESSED FOR THEIR EVENING OUT.  
THERE'S A BEAT. THEN:

CHANDLER

Maybe we should get going. What  
time did Chloe say to get there?

JOEY

(CHECKING FLIER) Nine-thirty.

CHANDLER

What time is it now?

JOEY

(CHECKING WATCH) Four-thirty.

CHANDLER

Okay, then. We can hang for a bit.

JOEY

Hey, remember when she brought up  
the thing about, you know... the  
three of us?

CHANDLER

Yes, vividly.

JOEY

She was kidding about that, right?

CHANDLER

Oh, yeah, I think so. (BEAT) I think.

JOEY

God, it'd be weird if that situation presented itself tonight, huh?

CHANDLER

Yeah. Weird. (BEAT) What would we do?

JOEY

Dude. I don't know. I don't know.

CHANDLER

She was kidding. (THEN) But, if not, we definitely would have to set up some kind of ground rules or something first.

JOEY

Oh, yeah. For sure. You probably want the first one to be "Never open your eyes." 'Cause you don't want to be doing something and look up and see something you don't want to be seeing.

CHANDLER

Good call. But wait. Say my eyes are closed, and my hands are out there, and all of a sudden --

JOEY

\*

Okay! Never close your eyes! Eyes  
open at all times.

CHANDLER

\*

Right. (BEAT) And we should  
probably say no "high-fives".

JOEY

\*

Yeah, that's just crass. (THEN)  
Hey, how do we decide where, uh, we  
each would, you know, be?

CHANDLER

\*

I don't know. I guess we could  
flip for it.

JOEY

\*

I guess. But, like, what's heads  
and what's tails?

CHANDLER

\*

If you don't know, I don't want to  
be doing this with you.

DISSOLVE TO:

SCENE K

INT. MONICA & RACHEL'S APT. - THAT NIGHT (NIGHT 2)  
(Ross, Phoebe, Monica, Rachel)

ROSS WATCHES AS MONICA AND PHOEBE PUT ON THEIR COATS.

ROSS

Have a good time, kids. Drive  
carefully.

PHOEBE

Oh, we don't have to. Diplomatic  
immunity.

MONICA

Where are we meeting them?

PHOEBE

They'll be downstairs parked in  
front of the hydrant.

MONICA

Bye, Rach!

RACHEL COMES OUT OF HER BEDROOM.

RACHEL

Bye, you guys.

MONICA AND PHOEBE EXIT.

RACHEL (CONT'D)

Just let me get my coat and we can  
go, too.

ROSS

Uh, before you do that... I just  
want to say, I'm sorry about last  
night.

\*

RACHEL

Me, too.

\*

ROSS

Here. (HANDING HER FLOWERS) They  
don't burn as fast as the dried  
ones, but they smell nicer.

\*

RACHEL

Thank you.

\*

THEY KISS.

\*

ROSS

And here.

HE PULLS OUT A SMALL GIFT BAG AND OFFERS IT.

\*

RACHEL

Aww, that's so nice. What is it?

ROSS

Open it.

SHE DOES. SHE STARES AT IT FOR A BEAT, THEN...

RACHEL

It's a piece from a Monopoly game.

ROSS

I thought maybe we should get one  
of these together.

RACHEL

A tiny hotel?

ROSS

Well, no. An apartment. Which is more like a hotel than a house, I figured. But... how would you like to move in together?

RACHEL

(TOTALLY AT A LOSS) Wow.

ROSS

I just thought it'd be really great, you know? And it'll solve a lot of our problems. 'Cause we hardly ever see each other now, and this way, we definitely would. Because, you know, you have to come home.

RACHEL

(DEEP BREATH) Look, this is a really sweet thought, but...

ROSS

(QUICK; SELF-PROTECTIVE) You know what? It was just an idea. No big deal. You don't want to live with me, you don't have to live with me.

RACHEL

Please don't do this.

ROSS

What? I'm saying forget it.



RACHEL

Well, do you really think this is  
the best time for this? \*

ROSS

No, I think it's the worst time. \*

That's how I picked it. I  
carefully surveyed all the bad  
times lately, and, yup, this one's  
the worst.

RACHEL

Wow. That wasn't even passive  
aggressive.

ROSS

Well, I'm sorry! How happy do you  
expect me to be?!

RACHEL

I don't expect you to be happy!  
I'm not happy, either!

SHE THROWS DOWN THE MONOPOLY PIECE. ROSS PICKS IT UP.

ROSS

It's from Monica's game. She  
counts them. (THEN) Look, I'm  
sorry if you're not happy. I was  
just trying to find a solution.

RACHEL

It just seems to me -- call me  
crazy -- but when two people aren't  
happy, they shouldn't be moving in  
together!

ROSS

(SQUINTING AT HER) Is this really  
about Mark?

RACHEL

Oh, my god!

ROSS

Well??

RACHEL

Ross, I am tired of having the same  
fights with you. This is too hard.  
I shouldn't have to feel like I'm  
always disappointing you. I'm  
tired of feeling guilty all the  
time. I don't know what to do  
anymore. Maybe we should take a  
break.

ROSS

Okay. Let's cool off. Maybe take  
a little walk...

RACHEL

No. A break from us.

AS ROSS TAKES THIS IN...

FADE OUT.

END OF ACT ONE

\*  
\*  
\*  
*Why is it  
when I'm involved  
in work it has  
to be a man*

ACT TWO

SCENE M

INT. RESTAURANT - A BIT LATER (NIGHT 2)  
(Monica, Phoebe, Esteban, Felipe, Extras)

THEY'RE IN THE MIDDLE OF DINNER. MONICA AND ESTEBAN  
ARE HITTING IT OFF. PHOEBE AND FELIPE SIT QUIETLY.

MONICA

Oh, and I can speak a little  
French. Voulez vous couchez avec  
moi, ce soir? (OFF HIS LOOK) It's  
from the song. What'd I say?

ESTEBAN

You asked if, uh, if I wanted to go  
to bed with you tonight.

MONICA

Oh, my god. That's why I get  
such good service at Cafe Maurice.

PHOEBE TAPS ESTEBAN ON THE SHOULDER.

PHOEBE

Knock knock knock. Hi. Could you  
tell Felipe that I was fascinated  
by what Boutros Boutros Ghali said  
in the New York Times today?

ESTEBAN

(HE TELLS FELIPE)

JUST AS ESTEBAN'S TURNING BACK TO MONICA...

PHOEBE

You didn't say "Boutros Boutros  
Ghali".

ESTEBAN GIVES MONICA A LOOK. THESE INTERRUPTIONS ARE  
STARTING TO GET ON HIS NERVES. THEN, POLITELY...

ESTEBAN

(TO FELIPE) Boutros Boutros Ghali.

FELIPE

(NODDING, SOMETHING SHORT)

ESTEBAN

(TO PHOEBE) He said, "He was,  
too."

PHOEBE

(MAKING MOST OF IT) Interesting.

ESTEBAN

So I --

PHOEBE

Oh, before you two get all talky  
again, could you please tell Felipe  
that I like his suit.

ESTEBAN EXCHANGES A LOOK WITH MONICA AGAIN, THEN TELLS  
FELIPE. FELIPE SAYS SOMETHING FLOWERY. ESTEBAN  
TRANSLATES FOR PHOEBE:

ESTEBAN

(JUST GETTING THROUGH IT) He said  
thank you, and he thinks you look  
very pretty tonight, your hair  
golden like the sun. (TO MONICA,  
CAPTIVATED) So you're a chef.

MONICA

Yeah, I'm hoping to open my own  
restaurant some day.

ESTEBAN

Really?

PHOEBE

Monica, can I speak with you behind  
my menu please?

PHOEBE PUTS UP HER MENU AND THEY WHISPER.

PHOEBE (CONT'D)

What are you doing?

MONICA

I was having a conversation.

PHOEBE

Yeah, well, Esteban's so interested  
in you, Felipe and I can't say two  
words to each other.

MONICA

Well, excuse me for being  
interesting. What, do you want me  
to sit here silently while you  
three have a conversation?

PHOEBE

(GRATEFUL) Oh, that'd be great.

ON MONICA'S REACTION...

DISSOLVE TO:

SCENE P

INT. NIGHT CLUB - A BIT LATER (NIGHT 2)  
(Chandler, Joey, Ross, Chloe, Extras)

CHANDLER AND JOEY ARE AT THE BAR WITH CHLOE.

CHLOE

It's amazing how far the technology  
has come. When I first got into  
photocopying, the most advanced  
machine was the X-50. This week we  
just got in the X-5000. It's  
incredible. The X-5000 makes the  
X-50 look like a T-71.

CHANDLER

Pfff.

CHLOE SPOTS A FRIEND OF HERS.

CHLOE

Karen! Over here!

AS SHE SAYS HELLO TO HER FRIEND:

CHANDLER

(TO JOEY, A LA CANDID CAMERA)

These two young men think they're  
cool because a sexy girl invited  
them out. What they don't know is  
that all she's going to talk about  
is Xeroxing. Watch.

ROSS ENTERS, FULL OF BOTTLED-UP ENERGY. \*

CHLOE

Hey, it's the dinosaur guy. Ross,  
right?

ROSS

Right, hi.

CHLOE \*

(TO JOEY AND CHANDLER) This man is  
my hero. He comes in with stuff,  
says he wants it blown up four  
hundred percent. We say we can't  
do that. He says you gotta. And  
you know what? We did it. So,  
now, anytime someone wants four  
hundred, we just say, "Let's Ross  
it".

ROSS JUST STARES AT HER.

CHANDLER

(SOTTO, TO ROSS) And that's the  
only color it comes in.

ROSS

Can I talk to you guys? I don't  
want to interrupt, but...

CHANDLER/JOEY

(EAGER) That's okay. Not a  
problem.

CHLOE

That's cool.

SHE RETURNS TO HER CONVERSATION WITH HER FRIEND KAREN.  
THE GUYS MOVE TO A TABLE.

CHANDLER

So, how'd it go? You guys moving  
in together?

ROSS

Uh, no. Nope. Little change in  
plans. We're going to break up  
instead.

CHANDLER

Oh, my god.

JOEY

What happened?

ROSS

It's for the best. It was totally  
a mutual thing.

CHANDLER

Really?

ROSS

No! Not at all! It was all her  
idea. She kept saying she couldn't  
breathe right now. She needed  
space.

JOEY

Did you suggest getting a two  
bedroom?

CHANDLER

(SCOLDING) Joey.



ROSS

What? I did suggest that.

CHANDLER

Okay, good.

JOEY

So, when you say "break", what exactly does that mean?

ROSS

I don't know.

CHANDLER

Like a day? Like a week?

ROSS

She wouldn't say.

JOEY

So, this could be, like, a break  
up.

ROSS

Figured that out, did ya?!

JOEY

What are you gonna do?

ROSS

What can I do? When one person  
wants to break up, you're broken  
up.

CHANDLER

Nyeh.

ROSS

What do you mean, "nyeh"? You  
weren't there. There's nothing  
"nyeh" about it.

CHANDLER

I just don't believe it's over.  
This is you guys. Call her a  
little later, when she's had some  
time to cool off. You'll work it  
out.

JOEY

Hey, man, it's gonna be all right.

CHANDLER

Yeah. (BEAT, THEN) I only ask  
this 'cause Monica lent me the  
game. The little hotel... ?

ROSS

In my pocket.

CHANDLER

Cool.

CUT TO:

SCENE R

INT. MONICA & RACHEL'S APT. - SAME TIME (NIGHT 2)  
(Rachel)

RACHEL'S ON THE COUCH, DEPRESSED. THE PHONE RINGS.  
SHE JUMPS UP TO GET IT, HOPING IT'S ROSS.

RACHEL

Hello?

INTERCUT WITH:

INT. MARK'S APT. - SAME TIME  
(Mark)

MARK

(SURPRISED) Hi. It's Mark.

RACHEL

(DISAPPOINTED) Oh.

MARK

What, is it my breath?

RACHEL

Sorry. No, I just thought you  
were... Hi.

MARK

I was just gonna leave a message.  
Isn't tonight your big anniversary  
dinner?

RACHEL

Supposed to be.

MARK

Oh. What happened?

RACHEL EXHALES, NOT KNOWING WHERE TO BEGIN.

MARK (CONT'D)

Are you okay?

RACHEL

(LYING BADLY) Yeah.

MARK

You sound horrible. Is anybody  
there with you? You want me to  
come over?

RACHEL

No, you don't have to. Really.

MARK

I'm coming over. And I'm bringing  
Chinese food.

RACHEL

I'm not hungry.

MARK

It's for me.

RACHEL

Oh.

AS THEY HANG UP, WE...

DISSOLVE TO:

SCENE T

INT. RESTAURANT - A BIT LATER (NIGHT 2)  
(Monica, Phoebe, Esteban, Felipe, Extras)

PHOEBE AND FELIPE SIT SILENT AND ANNOYED. MONICA AND ESTEBAN ARE HAVING AN INTENSE CONVERSATION.

ESTEBAN

...and the vet said it was time.  
And so from half a world away,  
while my mother held the phone to  
his ear, and my dad fed him his  
last chocolate chip cookie, I said  
goodbye to my dog. In seven  
languages.

MONICA WIPES A TEAR FROM HER EYE.

MONICA

(TO PHOEBE) Do you have a tissue?

PHOEBE

(GIVING ONE) Here. I hope you  
don't accidentally suck it in  
through your nose and choke on it.

FELIPE TELLS ESTEBAN SOMETHING HE SHOULD RELATE TO  
PHOEBE. ESTEBAN SIMPLY DISMISSES IT. FELIPE INSISTS.

ESTEBAN

(TO PHOEBE) Felipe would like to  
apologize for my behavior tonight.

PHOEBE

Tell him, apology accepted.

ESTEBAN SAYS SOMETHING INSULTING TO FELIPE. FELIPE  
GASPS. ESTEBAN TURNS BACK TO MONICA.

ESTEBAN

He's unbelievable. After three  
years, someone finally wants to  
talk to me, but can he let me  
enjoy that? Nooo.

PHOEBE

Excuse me, but he is paying you to  
have this dinner.

MONICA

Hey. The man's dog just died.

FELIPE SAYS SOMETHING ANGRY TO ESTEBAN. THEY GET INTO  
A HEATED EXCHANGE.

PHOEBE

(TO MONICA) I don't believe this.

MONICA

Don't say it like it's my fault.

PHOEBE

Pff.

MONICA

What? I was just having a  
conversation. I did nothing wrong.  
Je suis (IN ENGLISH) innocent. Ich  
bin (ENGLISH) innocent. Yo soy --

PHOEBE

I get it.

AFTER A BIT, ESTEBAN STANDS UP. HE SAYS SOMETHING  
FINAL TO FELIPE. FELIPE IS SHOCKED. ESTEBAN TURNS TO  
MONICA.

ESTEBAN

I have just resigned my post.  
Would you care to accompany me to  
the Rainbow Room? I have  
diplomatic coupons.

MONICA

It would be my pleasure. (TO  
PHOEBE) Enjoy your alone time  
together.

MONICA AND ESTEBAN EXIT. AFTER AN AWKWARD SILENCE...

FELIPE

(RE: HIS COFFEE CUP) Cup?

PHOEBE

Yes! Cup. That's a cup.

FELIPE

(PLEASED) Cup!

PHOEBE

Yes! (THEN) See, we don't need  
them.

BUT IT'S CLEAR SHE DOESN'T MEAN IT.

DISSOLVE TO:

SCENE W

INT. NIGHT CLUB - A BIT LATER (NIGHT 2)  
(Ross, Joey, Chandler, Chloe, Extras)

JOEY AND CHANDLER ARE ONCE AGAIN WITH CHLOE.

CHLOE

There's just so much to think  
about. Why does paper have three  
holes? Is it wrong to enlarge; is  
it like playing God?

JOEY

You got me.

CHANDLER

Ditto.

CHLOE FINDS THIS HILARIOUS. THE MUSIC CHANGES.

CHLOE

Oh, I love this song. You guys  
have to dance with me.

CHANDLER/JOEY

That's okay. I'm not a big  
dancer. You go ahead.

CHLOE

No, that's all right. We can just  
talk some more.



CHANDLER/JOEY

(BEAT) Dancing's good. Let's  
dance.

CHLOE

All right!

AS SHE PULLS THEM ONTO THE DANCE FLOOR, WE SEE ROSS ON  
THE PAY PHONE:

ROSS

(INTO PHONE) It's me.

INTERCUT WITH:

INT. MONICA & RACHEL'S APT. - SAME TIME  
(Rachel, Mark (O.S.))

RACHEL'S ON THE PHONE.

RACHEL

Hi. I'm glad you called.

ROSS

Really? 'Cause I'm thinking this  
is crazy. Don't you think we can  
work on this?

RACHEL HESITATES. BEFORE SHE CAN ANSWER, THERE'S A  
LOUD KNOCK ON HER DOOR.

MARK (O.S.)

Rach, it's me! Hurry up! The mu  
shu's dripping!

ROSS

Who is that?

RACHEL

Nobody.

MARK (O.S.)

Rach!

ROSS

Is that Mark?

RACHEL

Look, he --

ROSS

Got it.

HE HANGS UP. HE STANDS THERE A MOMENT, THEN CROSSES TO THE GUYS. CHLOE SEES HIM FIRST AND COMES UP TO HIM. \*

CHLOE

Hey, dinosaur guy. Look at you so \*

sad. (NO RESPONSE) Come dance.

ROSS

Look, really...

CHLOE

Come on, you don't have to smile,  
you just have to dance.

SHE PULLS HIM TOWARD THE DANCE FLOOR. REALIZING IT WOULD TAKE MORE ENERGY TO RESIST, HE FOLLOWS. AS SHE PULLS HIM ONTO THE DANCE FLOOR: \*

JOEY

(TO CHANDLER) Okay, now we're  
just dancing with each other. \*

CHANDLER

Yeah, we're going to need a whole  
new set of ground rules for this. \*

THEY STOP DANCING AND WALK OFF THE FLOOR. \*

DISSOLVE TO:

SCENE X

\*

INT. MONICA & RACHEL'S APT. - A BIT LATER (NIGHT 2)  
(Rachel, Mark)

MARK IS UNPACKING CHINESE FOOD AS RACHEL PACES,  
DISTRAUGHT.

MARK

What??

RACHEL

I think it's fair to say that, at  
this moment, Ross thinks you and I  
are having sex.

MARK

Oh, my god. Really?

RACHEL

Yeah, he's got this totally  
paranoid thing about you.

MARK

(BEAT) Well, it's not totally  
paranoid.

RACHEL

What?

MARK

I do have a huge crush on you. Egg  
roll?

RACHEL

You -- you -- What??

MARK

Ever since I met you. But I'm a  
good and moral person -- which  
totally sucks for me -- and you  
were with Ross. (OFF HER LOOK)  
And you're still with Ross.

RACHEL

(BIG SIGH) Yeah, I guess I am. I  
don't know. Maybe. Probably.  
It's gotten so hard. We've got all  
these problems and stuff.

MARK

So, what, you're just going to go  
out the bathroom window?

RACHEL

What?

MARK

Like you told me you did when you  
almost married that other guy. You  
know, just bail.

RACHEL

That was completely different.

MARK

Okay.

RACHEL

It was! It was totally the right  
thing to do! I wasn't in love with  
him!

(MORE)

SHE HEARS HERSELF. MARK HEARS HER, TOO, AND JUST LOOKS  
AT HER.

RACHEL (CONT'D)

Oh, man...

MARK

Did I just talk you into going back  
to your boyfriend? (OFF HER LOOK)  
I am a serious idiot.

CUT TO:

SCENE Y

INT. NIGHT CLUB - SAME TIME (NIGHT 2)  
(Ross, Chloe, Extras)

A SLOW SONG IS NOW PLAYING. ROSS AND CHLOE ARE  
DANCING VERY CLOSE. CHLOE STARES INTO ROSS'S EYES.

CHLOE

Still no smile?

ROSS JUST STARES BACK AT HER. SHE KISSES HIM. HE  
PULLS BACK. THEY LOOK AT EACH OTHER. THEN SHE KISSES  
HIM AGAIN, AND THIS TIME HE KISSES BACK. AND WE...

FADE OUT.

END OF ACT TWO

TAG

SCENE 2

FADE IN:

EXT. COFFEE HOUSE - LATER THAT NIGHT (NIGHT 2)  
(Monica, Esteban, Extras)

MONICA AND ESTEBAN ARE HOLDING EACH OTHERS' HANDS.  
THEY'RE BY A STREET LAMP. IT'S ROMANTIC.

ESTEBAN

I wish I didn't have to leave  
tomorrow.

MONICA

You don't. You quit your job,  
remember?

ESTEBAN

Either I go on the Ambassador's  
plane, or I pay for my own flight.  
And as you said, I'm unemployed.

MONICA

Oh, well.

ESTEBAN

I am going to memorize your face.  
And as the plane climbs above the  
clouds, I'm going to close my eyes,  
because even the heavens will pale  
in comparison to this sight.

SHE SMILES, TOUCHED, AND WE...

CUT TO:

"The One Where Ross and Rachel Take A Break"  
TABLE DRAFT Blue Rev. - 12/10/96

51.  
(TAG/AA)

TAG

SCENE AA

EXT. OUTSIDE PHOEBE'S DOOR - SAME TIME (NIGHT 2)  
(Phoebe, Felipe, Extras)

PHOEBE AND FELIPE ARE ALSO BY A STREET LAMP. IT'S ALSO  
ROMANTIC. BUT FELIPE IS HOLDING HIS ARMS OUT LIKE THE  
WINGS OF A PLANE, AND GOING...

FELIPE

Vroooooom...

PHOEBE

Plane?

FELIPE

Yes, plane! Plane!

PHOEBE

When?

FELIPE

Yes. Plane.

ON HER CONFUSED LOOK, WE...

FADE OUT.

END OF SHOW