

FRIENDS

"The One With The 'Cuffs"

Written by
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Episode 3
#466603

FINAL DRAFT
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FRIENDS

"The One With The 'Cuffs"

FINAL DRAFT - 8/28/97

CHARACTERS

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Judy.....Christina Pickles
Joanna.....Alison LaPlaca
Sophie.....Laura Dean
Salesman.....Penn Jillette

SETS

INT. CHANDLER & JOEY'S APT.
INT. MONICA & RACHEL'S APT.
INT. COFFEE HOUSE
INT. JOANNA'S OFFICE
INT. RACHEL'S OFFICE
INT. JUDY'S KITCHEN
INT. MONICA'S CHILDHOOD BEDROOM

FRIENDS

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SHORT RUNDOWN

1.	<u>TEASER/SCENE A</u> (NIGHT 1) (1) INT. CHANDLER & JOEY'S APT. - EVENING (Joey, Chandler)				
2.	<u>ACT ONE/SCENE B</u> (DAY 2) (2) INT. MONICA & RACHEL'S APT. - DAY (Phoebe, Monica, Rachel, Ross)				
3.	<u>ACT ONE/SCENE C</u> (DAY 2) (4) INT. CHANDLER & JOEY'S APT. - MOMENTS LATER (Rachel, Joey, Chandler, Joanna)				
4.	<u>ACT ONE/SCENE D</u> (DAY 3) (7) INT. JUDY'S KITCHEN - DAY (Monica, Phoebe, Judy)				
5.	<u>ACT ONE/SCENE E</u> (DAY 3) (9) INT. CHANDLER & JOEY'S APT. - DAY (Joey, Salesman)				
	DISSOLVE TO: (10) <u>FLASHBACK 1</u> INT. MONICA & RACHEL'S APT. - SOMETIME IN THE PAST (Joey, Chandler, Ross, Rachel, Monica, Phoebe)				
	DISSOLVE TO: (10) <u>FLASHBACK 2</u> INT. COFFEE HOUSE - ANOTHER TIME IN THE PAST (Joey, Chandler, Ross, Rachel, Monica, Phoebe, Extras)				
	DISSOLVE TO: (10) <u>FLASHBACK 3</u> INT. MONICA & RACHEL'S APT. - ANOTHER TIME IN THE PAST (Joey, Chandler, Ross, Rachel, Monica, Phoebe)				

	DISSOLVE TO: (11) INT. CHANDLER & JOEY'S APT. - CONTINUOUS (Joey, Salesman)				
6.	<u>ACT ONE/SCENE H</u> (DAY 3) (12) INT. JUDY'S KITCHEN - DAY (Phoebe, Monica, Judy)				
7.	<u>ACT ONE/SCENE J</u> (DAY 3) (16) INT. JOANNA'S OFFICE - DAY (Chandler, Joanna)				
	RESET TO: (18) INT. RACHEL'S OFFICE - CONTINUOUS (Rachel, Joanna, Sophie)				
	RESET TO: (19) INT. JOANNA'S OFFICE - CONTINUOUS (Chandler, Rachel, Sophie)				
8.	<u>ACT TWO/SCENE K</u> (DAY 3) (20) INT. JOANNA'S OFFICE - MOMENTS LATER (Chandler, Joanna (On Speaker))				
	RESET TO: (21) INT. RACHEL'S OFFICE - CONTINUOUS (Rachel, Chandler (On Speaker))				
	RESET TO: (21) INT. JOANNA'S OFFICE - MOMENTS LATER (Chandler, Rachel)				
9.	<u>ACT TWO/SCENE M</u> (DAY 3) (25) INT. CHANDLER & JOEY'S APT. - DAY (Joey, Salesman)				
10.	<u>ACT TWO/SCENE P</u> (DAY 3) (27) INT. MONICA'S CHILDHOOD BEDROOM - DAY (Monica, Phoebe)				
11.	<u>ACT TWO/SCENE R</u> (DAY 3) (30) INT. JOANNA'S OFFICE - DAY (Chandler, Rachel)				

12.	<u>ACT TWO/SCENE T</u> (DAY 3) (32) INT. CHANDLER & JOEY'S APT. - LATER (Joey, Salesman)				
13.	<u>ACT TWO/SCENE W</u> (DAY 3) (35) INT. JOANNA'S OFFICE - LATER (Rachel, Chandler)				
14.	<u>ACT TWO/SCENE X</u> (DAY 3) (37) INT. JUDY'S KITCHEN - LATER (Monica, Phoebe, Judy)				
15.	<u>ACT TWO/SCENE Y</u> (NIGHT 3) (39) INT. COFFEE HOUSE - NIGHT (Chandler, Joey, Monica, Rachel, Ross, Phoebe, Extras)				
16.	<u>TAG/SCENE Z</u> (DAY 4) (42) INT. RACHEL'S OFFICE - THE NEXT MORNING (Rachel, Joanna (O.S.))				
	<i>RESET TO:</i> (42) INT. JOANNA'S OFFICE - CONTINUOUS (Rachel, Joanna)				

TEASER

SCENE A

FADE IN:

INT. CHANDLER & JOEY'S APT. - EVENING (NIGHT 1)
(Chandler, Joey) *

CHANDLER SITS IN THE CANOE, READING THE PAPER AND DRINKING A BEER. THE APARTMENT IS STILL PRETTY BARE AFTER THE ROBBERY. JOEY ENTERS, DRAGGING A RUSTY PATIO TABLE, COMPLETE WITH UMBRELLA. *

JOEY

We are so in luck. Treeger said we could have all this cool stuff from the basement. Wait right there.

JOEY EXITS.

CHANDLER

No, no! I'm paddling away!

JOEY ENTERS, DRAGGING IN A WEATHER-BEATEN PAIR OF PATIO CHAIRS. CHANDLER COMES OVER, THEY SIT IN THEM. *

JOEY *

Huh?

THE CHICKEN AND THE DUCK WANDER IN. *

CHANDLER

Could we be more white trash?

FADE OUT.

ACT ONE

SCENE B

FADE IN:

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

RACHEL, ROSS AND PHOEBE ARE THERE FOR BREAKFAST.
MONICA HANGS UP THE PHONE.

MONICA

How desperate am I?

RACHEL

Oh, my god, did you finally say yes
to that creepy bank teller with the
tiny hands?

SHE AND PHOEBE SHUDDER. *

MONICA

Even worse. I just told my mom
that I'd cater a party for her.

PHOEBE

How come?

MONICA

Because I need the money, and it's
a great way to get rid of that last
little smidgeon of self-respect.

ROSS

Look, maybe this is a good thing.
Mom wouldn't have hired you if she
didn't think you were good at what
you do.

MONICA

You don't have to stick up for
her, she can't hear you.

CUT TO:

SCENE C

INT. CHANDLER & JOEY'S APT. - MOMENTS LATER (DAY 2)
(Joey, Chandler, Rachel, Joanna)

JOEY'S IN HIS NEW CHAIR, READING THE PAPER. CHANDLER'S
AT THE COUNTER, POURING COFFEE. RACHEL ENTERS.

RACHEL

Hey, you guys have any juice?

JOEY

Just pickle.

CHANDLER

Hey, Rach, funny story. I ran into,
Joanna on the street yesterday.

RACHEL

My boss, Joanna? Wow. That must
have been awkward.

CHANDLER

Well, actually, she asked me if I
wanted to get a drink.

RACHEL

You didn't agree to that, did you?

CHANDLER

No, no, no, no, no.

JOANNA ENTERS FROM THE BATHROOM IN JUST A TOWEL.

JOANNA

Hello, Rachel.

JOANNA EXITS TO CHANDLER'S ROOM.

CHANDLER

Well, not at first.

JOANNA CLOSSES THE DOOR TO CHANDLER'S ROOM. FIRST THE
TOP HALF. THEN THE BOTTOM. RACHEL WHISPERS FIERCELY:

*

RACHEL

What is she doing here?

JOEY MAKES BED CREAKING NOISES.

RACHEL (CONT'D)

I don't understand. Last time you
went out with her, you thought she
was a big, dull dud.

CHANDLER

I judged her too quickly. This
time, we were able to take the
relationship to the next level.

JOEY MAKES BED CREAKING NOISES AGAIN.

RACHEL

Last time I almost got fired. You
must end it. Promise me you will
end it.

CHANDLER

Oh, come on. It's not like this is
a regular occurrence for me.
Usually it's pretty much just me in
there alone.

*

JOEY MAKES BED CREAKING NOISES AGAIN.

*

RACHEL

Chandler. Promise.

JOANNA ENTERS FROM CHANDLER'S ROOM, NOW DRESSED.

JOANNA

Rachel, you're running a little
late, aren't you?

RACHEL

No.

JOANNA

You are if you're picking me up a
bagel.

RACHEL

(UPBEAT) Okay.

JOANNA EXITS INTO THE BATHROOM.

RACHEL (CONT'D)

(FIERCE) Promise me you will end
it now.

CHANDLER

Alright. I promise. I'll end it.

RACHEL

Thank you.

CHANDLER

I hope you appreciate what I'm
giving up. She's not just the boss
in your office, if you know what I
mean.

JOEY CHUCKLES. RACHEL GLARES AT HIM.

JOEY

I'm sorry. I knew what he meant.

DISSOLVE TO:

SCENE D

INT. JUDY'S KITCHEN - DAY (DAY 3)
(Monica, Phoebe, Judy)

MONICA IS POURING QUICHE BATTER INTO INDIVIDUAL QUICHE
CUPS. PHOEBE IS HELPING. MONICA'S MOM, JUDY,
ENTERS.

JUDY

(WITH A SMILE) How's the hired
help?

MONICA

Doing great. Quiches are looking
good.

JUDY

(NOTICING MONICA'S NAILS) What's
this? Blue nail polish?

MONICA

Yeah, I thought it was cute.

JUDY

Huh. That's what your
grandmother's hands looked like
when we found her.

MONICA

Let me ask you a question. Why did
you hire me?

JUDY

Oh. Well, Richard raved about the food at his party. Of course, you were sleeping with him. But then I heard the food at that lesbian wedding was very nice. And I assume you weren't sleeping with anyone there -- though, at least that would be something.

JUDY EXITS.

MONICA

Oh, my god. Did you hear that? She hired me because she actually thinks I'm good.

PHOEBE

Oh, I didn't hear that.

MONICA

(STILL EXCITED) She didn't hire me out of pity. It wasn't so she could pick on me in front of her friends. She actually thinks I'm good.

PHOEBE

Wow. So, it turns out Ross was right.

MONICA

Don't wreck it.

DISSOLVE TO:

SCENE E *

INT. CHANDLER & JOEY'S APT. - DAY (DAY 3)
(Joey, Ross, Monica, Chandler, Rachel, Phoebe,
Salesman, Extras)

JOEY'S USING RUST REMOVER ON THE PATIO FURNITURE.
THERE'S A KNOCK AT THE DOOR. JOEY OPENS IT FOR A
SALESMAN IN A SUIT, CARRYING TWO LARGE BOOKS.

SALESMAN

Good afternoon. Are you the
decision maker in the house?

JOEY

(UNSURE) Uh... What?

SALESMAN

Do you currently own a set of
encyclopedias?

JOEY

No, but try the classifieds.
People sell everything in there.

SALESMAN

Actually, I'm not buying, I'm
selling. Let me ask you a
question. Do your friends ever
have a conversation and you just
nod along even though you don't
really know what they're talking
about?

JOEY THINKS.

DISSOLVE TO:

FLASHBACK #1

INT. MONICA & RACHEL'S APT. - SOMETIME IN THE PAST *

THE GROUP IS HANGING OUT.

ROSS

It's totally unconstitutional.

THE GROUP AGREES AS JOEY NODS ALONG.

DISSOLVE TO:

FLASHBACK #2

INT. COFFEE HOUSE - ANOTHER TIME IN THE PAST *

THE GROUP IS HANGING OUT.

MONICA

I think he deserves a Nobel Prize.

SOME AGREE, SOME DISAGREE, JOEY JUST NODS.

DISSOLVE TO:

FLASHBACK #3

INT. MONICA & RACHEL'S APT. - ANOTHER TIME IN THE PAST.

THE GROUP IS HANGING OUT. CHANDLER FINISHES A JOKE.

CHANDLER

... It was like the Algonquin Kids

Table.

JOEY LAUGHS AND NODS ALONG WITH THE REST OF THE GROUP,
LIKE HE GETS IT.

DISSOLVE TO:

INT. CHANDLER & JOEY'S APT. - CONTINUOUS

JOEY IS THERE WITH THE SALESMAN.

SALESMAN

So, you know what that's like?

JOEY JUST NODS.

SALESMAN (CONT'D)

But you understand what I'm
saying now?

JOEY

Oh, yeah, yeah.

DISSOLVE TO:

SCENE H

INT. JUDY'S KITCHEN - DAY (DAY 3)
(Phoebe, Monica, Judy)

MONICA HANDS PHOEBE SOME PLATES.

PHOEBE

(RE: MONICA'S HANDS) That's weird.

MONICA

What?

PHOEBE

Your nails.

MONICA

Oh, I know. I never wear fake ones. I just did it so my mom wouldn't give me grief about biting them.

PHOEBE

No, it's weird that now you only have nine.

MONICA LOOKS AT HER HANDS, SEEING A NAIL'S MISSING.

MONICA

Oh, my god.

SHE STARTS TO FRANTICALLY SEARCH FOR THE NAIL.

MONICA (CONT'D)

Oh, my god. It's in the quiche.

PHOEBE

*

Don't panic. I'll go to the store,
get you another set of nails, no
one will notice. You're gonna look
great. (THEN) Oh.

MONICA BITES HER ONE NON-FAKE NAIL. JUDY ENTERS.

*

JUDY

Honey, don't bite your nails.

MONICA

*

(BLURTS) Okay, there's a blue
fingernail in one of the quiche
cups and there's no way to know
which one!

THERE'S A TENSE BEAT.

PHOEBE

And whoever finds it wins the
prize!

MONICA

Please don't freak out.

JUDY

(LAUGHING) I'm not freaking out.

MONICA

Why are you laughing?

JUDY

*

It's nothing. It's just now your
father owes me five dollars.

MONICA

You bet I'd lose a nail?

JUDY

Don't be silly. I just bet that
I'd need these.

SHE STARTS TAKING LASAGNAS OUT OF THE FREEZER.

MONICA

Frozen lasagnas? You bet that I'd
screw up? So all that stuff about
hiring me because I was good --

JUDY

That was all true. This was just
in case you "pulled a Monica".

MONICA

You promised Dr. Weinberg you'd
never use that phrase.

JUDY

Oh, come on. Have a sense of
humor. You're never able to laugh
at yourself.

MONICA

(FORCING A BIG LAUGH) Oh, that's
right. My mother doesn't have any
faith in me. That's hilarious.
Ha, ha, ha, ha, ha.

PHOEBE

I don't get it.

JUDY

I have faith.

MONICA

You also have lasagnas.

JUDY

Look, I'm sorry. Would you prefer
if we served my guests your melted
hooker nails?

MONICA

You just don't get it, do you?

MONICA STORMS OUT. THERE IS AN AWKWARD SILENCE AS
PHOEBE IS LEFT WITH JUDY. *

SFX: OVEN TIMER

PHOEBE *

(UPBEAT) Oh, the ruined quiches
are ready!

DISSOLVE TO:

SCENE J

INT. JOANNA'S OFFICE - DAY (DAY 3)
(Chandler, Rachel, Joanna, Sophie)

CHANDLER SITS IN JOANNA'S DESK CHAIR, APARENTLY WEARING NOTHING BUT HIS SHIRT (WHICH IS OPEN BUT FOR THE BOTTOM TWO BUTTONS). JOANNA IS KISSING HIM. THEY TAKE A BREATH.

CHANDLER

We really shouldn't be doing this.

JOANNA

Okay.

SHE KISSES HIM AGAIN. THEY TAKE A BREATH.

CHANDLER

It just doesn't feel like we're breaking up.

JOANNA

No, we are. (KISSING HIM) I'm sad.

CHANDLER

Okay.

THEY KISS AGAIN.

SFX: PHONE RINGS.

JOANNA

(INTO PHONE) Yes? Can't it wait till tomorrow? (RESIGNED) All right.

JOANNA HANGS UP AND TURNS BACK TO CHANDLER.

JOANNA (CONT'D)

Unbelievable!

CHANDLER

(MODESTLY) Thanks.

JOANNA

No. That was my boss. I have to
go, but it shouldn't take long.

JOANNA STARTS TO GO. CHANDLER REACHES FOR HIS CLOTHES.

JOANNA (CONT'D)

What are you doing?

CHANDLER

Dressing.

JOANNA

Why?

CHANDLER

When I walk outside naked, people
throw garbage at me.

JOANNA

Wait, I want to show you something.

CHANDLER

What is it?

JOANNA

Just a gag gift someone gave me.
(PRODUCING HANDCUFFS) Put your
hands together.

CHANDLER

You're not the boss of me.

SHE KISSES HIM.

CHANDLER (CONT'D)

Yeah, you are.

HE PUTS HIS HANDS TOGETHER. SHE QUICKLY CUFFS HIS WRISTS TO AN ARM OF THE CHAIR. SHE KISSES HIM. *

JOANNA

I'll be back in two minutes.

CHANDLER

You're going to leave me like this?

JOANNA

Knowing you're here, waiting for me -- I think that's kind of exciting.

SHE HANGS THE KEY ON A HOOK ON THE DOOR.

CHANDLER

You can't tell right now, but I'm shaking my fist at you.

JOANNA EXITS.

RESET TO:

INT. RACHEL'S OFFICE - CONTINUOUS

JOANNA ENTERS FROM HER OFFICE. AS SHE LOCKS HER DOOR, RACHEL AND SOPHIE ENTER CARRYING FAST FOOD BAGS.

JOANNA

Oh, hi.

SOPHIE

Hi. I brought you back a macaroon.

JOANNA

(TAKING IT FROM HER) Great, I'll keep it in my butt with your nose.

JOANNA EXITS.

RACHEL

That was weird. She locked her
door.

SOPHIE

(DAWNING ON HER) I bet she's got
the Christmas Bonus list in there.

RACHEL

Okay, swear you'll never tell
anyone, but Mark gave me a key to
Joanna's office when he left.
Wanna see the list?

SOPHIE

Yeah.

WITH SOPHIE RIGHT BEHIND HER, RACHEL STARTS TO UNLOCK
THE DOOR.

RESET TO:

INT. JOANNA'S OFFICE - CONTINUOUS

THEY DISCOVER CHANDLER. RACHEL AND SOPHIE SCREAM.

CHANDLER

(WITH A LITTLE WAVE) Hi. How are
you?

AS RACHEL AND SOPHIE QUICKLY SHUT THE DOOR, WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE K

FADE IN:

INT. JOANNA'S OFFICE - MOMENTS LATER (DAY 3)
(Chandler, Rachel, Joanna (On Speaker))

CHANDLER IS STILL HANDCUFFED TO THE CHAIR.

SFX: PHONE RINGING

CHANDLER STARES AT THE PHONE, NOT SURE WHAT TO DO. IT
CONTINUES TO RING. HE PECKS A BUTTON WITH HIS NOSE.

CHANDLER

Hello, Joanna -- (CAN'T THINK OF
HER LAST NAME) --'s office

JOANNA (ON SPEAKER)

It's me. I'm really, really sorry,
but I may be a little while longer.

CHANDLER

How little?

JOANNA (ON SPEAKER)

A couple hours. I feel awful.

CHANDLER

Get down here right now.

JOANNA (ON SPEAKER)

I can't.

CHANDLER

Why not?

JOANNA (ON SPEAKER)

I'm in my boss's car.

THE LINE GOES STATICKY. ON CHANDLER'S FRUSTRATION,
WE...

RESET TO:

INT. RACHEL'S OFFICE - CONTINUOUS (DAY 3)

RACHEL IS STILL FUMING.

SFX: INTERCOM BUZZ

RACHEL

(INTO INTERCOM) What?

CHANDLER (ON SPEAKER)

Rachel? Could I see you for a
moment?

RESET TO:

INT. JOANNA'S OFFICE - MOMENTS LATER

CHANDLER HAS NOW ROLLED HIS CHAIR SO HE IS BEHIND
JOANNA'S DESK. RACHEL ENTERS AND GLARES AT HIM.

CHANDLER

Here's a thing: There's some
handcuff keys on that hook there.
Could you maybe scoot over here and
unlock me?

RACHEL

You promised you'd break up with
her.

CHANDLER

I did. But she wanted to do it
one last time.

RACHEL

And the fact that you were
jeopardizing my career never
entered your mind.

CHANDLER

Well, it did enter my mind, but
then something happened that made
it shoot right out.

RACHEL

Well, you know what? You got
yourself into those cuffs, you can
get yourself out of them.

CHANDLER

No, no, I can't get myself out of
them. You're confusing me with
"The Aaaaazing Chandler." (THEN)
You've got to unlock me. She could
be gone for hours. And I'm cold.
And --

CHANDLER IS DISTRACTED BY A PLASTIC FEMALE STATUE.
RACHEL THINKS A BEAT, CROSSES TO THE DOOR, GETS THE KEY
AND RETURNS TO HIM. SHE STOPS A FEW FEET AWAY.

RACHEL

But this is it. You never see
Joanna again.

CHANDLER

Never.

RACHEL

You never even come to this office
again.

CHANDLER

Fine.

RACHEL

And you give me back my Walkman.

CHANDLER

I never borrowed your Walkman.

RACHEL

Then I lost it. You buy me one.

CHANDLER

You got it. Here we go. This is
great.

RACHEL UNLOCKS ONE OF CHANDLER'S CUFFED WRISTS.

CHANDLER (CONT'D)

Thank you.

HE RUBS HIS FREE WRIST.

RACHEL

Does it hurt?

CHANDLER

No, but guys always do this when
they get out of handcuffs. (THEN)
Could you turn around?

RACHEL TURNS AROUND. HE STANDS UP AND CROSSES TO HIS
PANTS WHICH ARE ON THE FILING CABINET.

CHANDLER (CONT'D)

Oh, sweet pants, I've missed you.

RACHEL

(TURNING BACK TO HIM) Wait. What
are you going to tell Joanna?

HE HOLDS HIS PANTS IN FRONT OF HIMSELF TO COVER UP.

CHANDLER

About what?

RACHEL

If Joanna finds you gone, she'll
know I let you out. She'll know I
was in here. I'll be fired.

CHANDLER

I'll make something up. I'm good
at lying. I actually did borrow
your Walkman.

RACHEL

There's nothing to make up. She'll
know I have the key. You've got to
get handcuffed back the way you
were.

CHANDLER

I don't think so.

HE STARTS TO PUT HIS PANTS ON. SHE TAKES ADVANTAGE OF
THE FACT THAT HE'S OFF BALANCE AND TRIEST TO CUFF HIM
TO THE CHAIR. HE KICKS IT AWAY. AS A LAST RESORT SHE
CUFFS HIM TO THE FILING CABINET.

DISSOLVE TO:

SCENE M *

INT. CHANDLER & JOEY'S APT. - DAY (DAY 3)
(Joey, Salesman)

JOEY AND THE SALESMAN ARE SITTING AT THE TABLE. THE
SALESMAN IS SHOWING HIM THE ENCYCLOPEDIA. *

SALESMAN

Here's somebody interesting, Joey.

What do you know about Van Gogh?

JOEY

He cut off his ear.

SALESMAN

And --?

JOEY

I'm out.

SALESMAN

(POINTING) He painted that.

JOEY

Wow, that's pretty nice. I thought
he cut off his ear because he
sucked. (THEN) What else do you
got in there?

SALESMAN

(FLIPPING TO A PAGE) You know
where the Pope lives?

JOEY

In the woods. Wait, no, that's the
joke answer.

SALESMAN

Actually, he lives in Vatican City.
(FLIPS TO A PAGE) How 'bout this?
Do you know what vulcanized rubber
is?

JOEY

(WITH A SMILE) Spock's birth
control?

THE SALESMAN LAUGHS, THEN:

SALESMAN

(SERIOUS) You need this book.

DISSOLVE TO:

SCENE P *

INT. MONICA'S CHILDHOOD BEDROOM - DAY (DAY 3)
(Monica, Phoebe)

HER ROOM IS NOW A GYM. MONICA IS LYING ON THE
TREADMILL. PHOEBE ENTERS. AD-LIB HELLOS.

PHOEBE

This used to be your room? Wow,
you must have been in really good
shape as a kid.

MONICA *

I'm such an idiot. I can't believe
I actually thought she could
change.

PHOEBE

Look, who cares what your mom
thinks? So what if you "pulled a
Monica?"

MONICA

Oh, good. I'm glad that's catching
on.

PHOEBE *

Well, why does that have to be a
bad thing? Let's change what
"pulling a Monica" means.

(MORE)

PHOEBE (CONT'D) *

If you go down there and prove your mother wrong, by finishing the job you were hired to do, with your head held high, then we'll call that "pulling a Monica."

MONICA *

What?

PHOEBE *

"Pulling a Monica" will come to mean doing a good thing. A kid gets straight "A's," they'll say he "pulled a Monica." A fireman saves a baby, they'll say, he "pulled a Monica." When someone hits a homerun, the announcer will say "this one's outta here!" 'Cause some things don't change.

MONICA *

Okay. I'll go down there. But we're not serving those lasagnas. We're serving something I make. Let's see what she's got in the pantry.

MONICA EXITS. PHOEBE FOLLOWS, THEN PAUSES TO DO ONE
QUICK UPPER BODY EXERCISE ON ONE OF THE MACHINES. *

PHOEBE *

My breasts are so strong.

DISSOLVE TO:

SCENE R

INT. JOANNA'S OFFICE - DAY (DAY 3)
(Chandler, Rachel)

CHANDLER IS STILL HANDCUFFED TO THE FILE CABINET. HE
AND RACHEL ARE STRUGGLING FOR HIS PANTS.

CHANDLER

Oh, um, gimme my pants.

RACHEL

No. You have to let me lock you up
the way you were. Please. I'm so
going to lose my job. She's really
private about her office. (OFF
NAKED CHANDLER) And now I know
why.

CHANDLER

Look, you're in trouble either way.
If she finds me handcuffed to this
instead of that, she'll still know
you were in here. So you might as
well let me go.

RACHEL

What if I clean your bathroom for a
month?

CHANDLER

It still wouldn't be clean. (THEN)
All I want is my freedom.

RACHEL

Foot rubs every night for a month?

CHANDLER

Freedom.

RACHEL

I'll organize your photos and put
them into albums.

CHANDLER

Freedom. I want my freedom!
Somebody please free me! Can
anybody hear --

SHE STUFFS HIS ROLLED UP TIE IN HIS MOUTH.

RACHEL

There. Now will you please calm
down?

BEAT. CHANDLER SPITS OUT THE TIE.

CHANDLER

No. Now will you please just
un--

AS HE MOVES HIS CUFFED HAND TOWARD HER FOR HER TO
UNLOCK IT, THE FILE CABINET DRAWER PULLS OUT, NAILING
HIM IN THE HEAD.

DISSOLVE TO:

SCENE T *

INT. CHANDLER & JOEY'S APT. - LATER (DAY 3)
(Joey, Salesman)

THE SALESMAN LOOKS ON AS JOEY READS THE ENCYCLOPEDIA. *

JOEY *

(IMPRESSED) Wow. There's a lot I
didn't know about vomit.

SALESMAN *

These babies sell themselves.

THE DUCK ENTERS FROM THE BATHROOM AND QUACKS. *

JOEY

(TO DUCK) In a minute.

THE DUCK EXITS BACK TO THE BATHROOM.

SALESMAN *

So, what do you say? You can own
the whole set of encyclopedias for
twelve-hundred dollars, which works
out to be just fifty dollars a
book.

JOEY *

Whoa. You thought I had
twelve-hundred dollars? I'm home
in the middle of the day.

(MORE)

JOEY (CONT'D)

I got patio furniture in my living room. I guess there's a few things you don't get from book learning.

SALESMAN

Well, what can you swing?

JOEY

Zero down, zero a month for a long time.

SALESMAN

You don't have anything?

JOEY

You want to see what I got? Here.

(PULLING STUFF OUT OF HIS POCKET)

A Kleenex, keys, a Tootsie Roll, a movie stub, an army man, a rock...

SALESMAN

I get the picture. Thanks for your time.

THE SALESMAN CROSSES TO THE DOOR.

JOEY

(STILL EMPTYING POCKET) And...

(SURPRISED) a fifty. Oh, these must be Chandler's pants.

SALESMAN

Fifty buys you a book, Joe.

What'll it be? "A", "B", "C"?

JOEY

*

I think I'm going to stick with
"V". I kinda want to see how it
turns out.

DISSOLVE TO:

SCENE W

INT. JOANNA'S OFFICE - LATER (DAY 3)
(Rachel, Chandler)

RACHEL IS PACING, FREAKING OUT. CHANDLER'S STILL CUFFED, AND INCREDIBLY FRUSTRATED.

RACHEL

... I'll buy and wrap all your
Christmas gifts.

CHANDLER

No!

RACHEL

Um, um, um... I'll squeeze you
fresh orange juice every morning.

CHANDLER

Ooh, with extra pulp?

RACHEL

Sure.

CHANDLER

No!

RACHEL

Um, um... (THEN) Oh my god, I've
got it. I have so got it. There's
going to be rumors about this. No
way to stop it. Sophie knows.
Monica and Phoebe know --

CHANDLER

How do Monica and Phoebe know?

RACHEL

I called them. (THEN) And when
people ask what I saw, I can be
very generous... or rather stingy.

CHANDLER

Go on.

RACHEL

I can make you a legend. I can
make you this generation's Milton
Berle.

CHANDLER

Milton Berle has a -- ?

RACHEL

Not compared to you.

AS CHANDLER SEEMS INTRIGUED BY THIS, WE...

DISSOLVE TO:

SCENE X *

INT. JUDY'S KITCHEN - LATER (DAY 3)
(Monica, Phoebe, Judy)

MONICA'S AT THE DOOR TO THE DINING ROOM, WATCHING WITH
ANTICIPATION. PHOEBE ENTERS FROM THE DINING ROOM.

PHOEBE *

They love your casserole.

MONICA *

Yes!

PHOEBE *

They're barely touching the
lasagna. You're a hit. (THEN,
TASTING IT) Mmm, and it is so
good. I can't believe a little
while ago it was nothing but
ingredients.

MONICA *

I did it. She didn't think I could
do it, and I did it.

JUDY ENTERS.

PHOEBE *

Yeah, the hell with your mom --
(NOTICING JUDY) ee. Mommy. Ooh,
that didn't help at all.

JUDY

(WITH DIFFICULTY) Everyone seems
to like your dish.

MONICA

(RELISHING THIS) And you?

JUDY

I thought it was... quite tasty.

MONICA

So, if everyone liked it, and you
liked it, that would make this a
success, which would make you...?

JUDY

(TAKEN ABACK) A bitch?

MONICA

I was going for "wrong".

JUDY

Oh. Yes, well, I was wrong. I
have to say... you really impressed
me today.

MONICA

Wow.

PHOEBE

(TO JUDY) In fact, you might even
say she "pulled a Monica". (THEN,
TO MONICA) Oh, wait, she doesn't
know we switched it.

DISSOLVE TO:

SCENE Y

INT. COFFEE HOUSE - NIGHT (NIGHT 3)
(Chandler, Joey, Monica, Rachel, Phoebe, Ross, Extras)

THE GROUP, EXCEPT CHANDLER, IS HANGING OUT. CHANDLER
ENTERS. MONICA AND PHOEBE EYE HIM ADMIRINGLY.

MONICA

Hey, Chandler Big.

CHANDLER

What?

MONICA

Nothing.

CHANDLER

(SOTTO TO RACHEL) I love you.

JOEY

(TO MONICA) What was that?

PHOEBE WHISPERS TO JOEY, EXPLAINING.

JOEY (CONT'D)

(TO THE WOMEN) No, he doesn't.

CHANDLER

(LOOKING AT HIS WATCH) Two hours
that lasted.

RACHEL

So, did you end it with her?

CHANDLER

I think so.

JOEY

*

It's good you got out now, before
she blew up like that Vesuvius.

ROSS

The volcano?

JOEY

Yeah. And speaking of volcanoes --
man, are they a violent igneous
rock formation.

RACHEL

What?

JOEY

Lava spewing. Hot ash.
(KNOWINGLY) Of course, some are
dormant.

MONICA

Why are you talking about volcanoes
all of a sudden?

JOEY

*

We can talk about something else.
What do you want to talk about?
Vivisection, vaudeville, the
Vietnam war...?

THE GROUP LOOKS AT JOEY LIKE HE'S LOST IT.

MONICA

*

Oh, did anyone see that documentary
on the Korean War?

THE "K" WORD STABS JOEY LIKE A KNIFE.

ALL BUT JOEY

Yeah. Uh huh. That kicked ass.

PHOEBE

Korea is such a beautiful country.

ROSS

With such a sad history.

CHANDLER

Could there be more Kims?

THEY LAUGH, JOEY NODS, PRETENDING HE GETS THE JOKE.

FADE OUT.

END OF ACT TWO

TAG

SCENE 2

FADE IN:

INT. RACHEL'S OFFICE - THE NEXT MORNING (DAY 4)
(Rachel, Joanna)

RACHEL ENTERS CARRYING HER BRIEFCASE AND A SMALL BAG
OF BREAKFAST TAKE-OUT. FROM JOANNA'S OFFICE:

JOANNA (O.S.)

Who's out there?

RACHEL

It's me. Morning.

JOANNA (O.S.)

Rachel, may I see you for a moment?

RACHEL PICKS UP THE TAKE OUT BAG AND CROSSES TO
JOANNA'S OFFICE.

RACHEL

They didn't have any poppy seed
bagels...

RESET TO:

INT. JOANNA'S OFFICE - CONTINUOUS

JOANNA IS HANDCUFFED TO HER DESK CHAIR WEARING ONLY A
SLIP. RACHEL ENTERS.

RACHEL (CONT'D)

... So I got you -- Oh, my word.

JOANNA

Rachel, I seem to have had a slight
office mishap. Would you be a dear
and get that key off the wall
there?

RACHEL

Absolutely.

SHE GETS THE KEY AND SETS IT ON THE DESK. *

JOANNA

(INDICATING CUFFS) If you could...

RACHEL

Oh, right.

AS RACHEL UNCUFFS HER:

JOANNA

Oh, and you can tell your friend
Chandler that we are definitely
broken up this time.

FADE OUT.

END OF SHOW