

RACHEL

(UNFOLDING A NEWSLETTER) The
Country Club Newsletter. My mom
sends me the engagement notices --
for "inspiration."

MONICA

Oh. Mine just sends me pictures of
old single people.

RACHEL

Oh my god! It's Barry and Mindy.

MONICA

(SHOCKED) Barry, who you almost --

RACHEL

Yes, Barry, who I almost.

MONICA

And Mindy, your maid of --

RACHEL

Yes, Mindy, my maid of!

MONICA

That's Mindy? Wow, she's pretty!

(OFF RACHEL'S LOOK) ...lucky.

...to have had a friend like
you. (THEN) And now it's quiet
time.

SHE GRABS HER COFFEE AND SLIPS AWAY.

FADE OUT.

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)				

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)				
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)				
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)				
13.	<u>ACT II, Scene W</u> (37) <u>INT. PRISON - LATER - (DAY 7)</u> (Monica, Fake Monica)				
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)				
15.	<u>ACT II, Scene Y</u> (44) <u>INT. TAP CLASS - LATER THAT DAY -</u> <u>(DAY 7)</u> (Monica, Teacher)				
16.	<u>TAG, Scene AA</u> (45) <u>INT. THEATER - FEW DAYS LATER -</u> <u>(DAY 8)</u> (Joey, Director, Actor)				

SCENE A

TEASER

FADE IN:

INT. COFFEE HOUSE - DAY - (DAY 1)
(Rachel, Monica)

RACHEL, WORKING, APPROACHES A MALE CUSTOMER.

RACHEL

Okay, I checked. We have:

(STRUGGLING TO REMEMBER) Earl
Gray, English Breakfast, chamomile,
Cinnamon Stick, Mint Medley,
blackberry and, wait, there's one
more... (TRIUMPHANT) Lemon

Soother. (THEN) You're not the
man who wanted the tea, are you?

THE MAN SHAKES HIS HEAD. RACHEL SIGHS AND MOVES
OFF. MONICA ENTERS AND GOES OVER TO HER. SHE'S
CARRYING SOME MAIL.

MONICA

Mail call. Rachel Green. Bunk 7.

RACHEL

(TAKING MAIL) Thank you. (LOOKING
THROUGH MAIL; ANNOYED) Oh, great.

MONICA

What is it?

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 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"? Hmm. 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! *

SCENE 11

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)

SCENE X

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