

F.R.I.E.N.D.S



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FRIENDS

"The One Where Nana Dies Twice"

Written by
Marta Kauffman

&

David Crane

Episode #7

456657

FINAL DRAFT
October 8, 1994

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"The One Where Nana Dies Twice"

FINAL DRAFT 10/8/94

Rachel.....Jennifer Aniston
Monica.....Courteney Cox
Phoebe.....Lisa Kudrow
Joey.....Matt LeBlanc
Chandler.....Matthew Perry
Ross.....David Schwimmer
Jack.....Elliott Gould
Judy.....Christina Pickles
Aunt Lillian.....Elinor Donahue
Shelly.....Nancy Cassaro
Lowell.....Stuart Fratkin
Nurse.....Marilyn Tokuda
Andrea.....

SETS

INT. COFFEE HOUSE
INT. MONICA AND RACHEL'S APARTMENT
INT. SNACK ROOM AT CHANDLER'S OFFICE
INT. HOSPITAL CORRIDOR
INT. HOSPITAL ROOM
INT. NANA'S BEDROOM
INT. JACK AND JUDY'S LIVING ROOM
EXT. CEMETARY

FRIENDS

"The One Where Nana Dies Twice"

FINAL DRAFT - 10/8/94

Short Rundown

<p>1. <u>Scene A, TEASER</u> (1) <u>INT. COFFEE HOUSE - NIGHT</u> (NIGHT 1) (Monica, Rachel, Phoebe, Joey, Chandler, Ross)</p>			
<p>2. <u>ACT I, Scene B</u> (3) <u>INT. SNACK ROOM AT CHANDLER'S</u> <u>OFFICE - DAY</u> (DAY 2) (Chandler, Shelly)</p>			
<p>3. <u>ACT I, Scene C</u> (5) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>THAT NIGHT</u> (NIGHT 2) (Monica, Rachel, Phoebe, Joey, Chandler, Ross)</p>			
<p>4. <u>ACT I, Scene D</u> (9) <u>INT. HOSPITAL CORRIDOR - LATER</u> <u>THAT NIGHT</u> (NIGHT 2) (Monica, Ross, Jack, Judy, Aunt Lillian, Nurse)</p>			
<p>5. <u>ACT I, Scene E</u> (15) <u>INT. COFFEE HOUSE - LATER</u> <u>THAT NIGHT</u> (NIGHT 2) (Monica, Rachel, Phoebe, Joey, Chandler, Ross)</p>			
<p>6. <u>ACT I, Scene H</u> (19) <u>INT. SNACK ROOM AT CHANDLER'S</u> <u>OFFICE - THE NEXT DAY</u> (DAY 3) (Chandler, Shelly)</p>			
<p>7. <u>ACT I, Scene J</u> (22) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>SAME TIME</u> (DAY 3) (Monica, Jack)</p>			

8.	<u>ACT I, Scene K</u> (24) <u>INT. NANA'S BEDROOM - SAME TIME</u> (DAY 3) (Ross, Judy, Aunt Lillian)			
9.	<u>ACT I, Scene M</u> (25) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>A LITTLE LATER</u> (DAY 3) (Monica, Jack)			
10.	<u>ACT I, Scene P</u> (27) <u>INT. NANA'S BEDROOM - SAME TIME</u> (DAY 3) (Ross, Judy, Aunt Lillian)			
11.	<u>ACT II, Scene R</u> (30) <u>INT. MONICA AND RACHEL'S APT. -</u> <u>THE NEXT DAY</u> (DAY 4) (Monica, Rachel, Phoebe, Joey, Chandler, Ross)			
12.	<u>ACT II, Scene T</u> (32) <u>EXT. CEMETARY - LATER</u> (DAY 4) (Monica, Rachel, Phoebe, Joey, Chandler, Ross, Jack, Judy, Aunt Lillian)			
13.	<u>ACT II, Scene W</u> (35) <u>INT. JACK AND JUDY'S LIVING ROOM-</u> <u>LATER THAT DAY</u> (DAY 4) (Monica, Rachel, Phoebe, Joey, Chandler, Ross, Jack, Judy, Aunt Lillian, Andrea)			
14.	<u>ACT II, Scene X</u> (43) <u>INT. SNACK ROOM - NEXT DAY</u> (DAY 5) (Chandler, Lowell)			
15.	<u>ACT II, Scene Y</u> (45) <u>INT. COFFEE HOUSE - THAT NIGHT</u> (DAY 5) (Monica, Rachel, Phoebe, Ross Joey, Chandler)			
16.	<u>TAG, Scene AA</u> (48) <u>INT. COFFEE HOUSE - ANOTHER DAY</u> (DAY 6) (Phoebe, Ross)			

SCENE A

TEASER

FADE IN:

INT. COFFEE HOUSE - NIGHT

(Monica, Rachel, Phoebe, Joey, Chandler, Ross)

ROSS HOLDS A BOOK OF STEREOGRAMS. RACHEL, JOEY, PHOEBE
AND MONICA ARE STARING AT IT AS WELL.

ROSS

(FRUSTRATED) I don't see it. I
don't see it.

JOEY

Try to look past the book.

MONICA

You just have to unfocus your eyes.

ROSS

Who's focusing? There's nothing to
focus on!

PHOEBE

(SEEING IT) Oh! It's the Statue
of Liberty!

RACHEL/MONICA/JOEY

Right! Right!

ROSS

Where?? Where is the Statue of
Liberty?

RACHEL

You have to try to not see it.

ROSS

I'll go you one better. I'll
actually not see it. I hate this
book! What use is this in life?!

FED UP, HE SLAMS THE BOOK AGAINST THE TABLE.

PHOEBE

Hey! Hey! That's a book!

SHE TAKES IT FROM HIM. CHANDLER ENTERS.

CHANDLER

Hey, kids.

ROSS

Chandler, come here. Do you see
anything here?

CHANDLER

(LOOKING) That looks like a boat.

ROSS

(SMUG) Hah. A boat.

CHANDLER

Yeah, right in front of the Statue
of Liberty.

EVERYONE ELSE SEES IT. ON ROSS'S REACTION...

FADE OUT.

ACT ONE

SCENE B

FADE IN:

INT. SNACK ROOM AT CHANDLER'S OFFICE - DAY
(Chandler, Shelly)

CHANDLER IS ON A BREAK. HE POURS HOT WATER INTO A STYROFOAM CUP. A CO-WORKER, SHELLY, ENTERS. SHE IS ATTRACTIVE, FUN, NEW YORK.

SHELLY

Hey, gorgeous. How's it going?

CHANDLER

Dehydrated Japanese noodles under fluorescent lights. Does it get any better than this?

SHELLY

(REFILLING HER COFFEE MUG)

Question. You're not seeing anybody, are you? 'Cause I met somebody I thought would be perfect for you.

CHANDLER

Ah, well, see "perfect" might be a problem. Now if you'd said "self-destructive" or "co-dependent" or --

SHELLY

Do you want a date Saturday?

CHANDLER

Yes, please.

SHELLY

Okay, he's cute, he's funny --

CHANDLER

(THROWN) He's a he?

SHELLY

Well, yeah, I -- (REALIZING) Oh,
god. I just -- I thought -- But
you're not, so -- Good, Shelly.
Okay, I've gotta go flush myself
down the toilet now. Bye bye.

SHE QUICKLY EXITS. ON CHANDLER'S STUNNED
EXPRESSION...

CUT TO:

SCENE C

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

THE GROUP IS GATHERED, EATING CHINESE FOOD. CHANDLER
IS RECOUNTING THE EARLIER EVENT.

CHANDLER

Is that ridiculous? Can you
believe she actually thought that?

RACHEL

Um... yeah. (OFF HIS LOOK) I
mean, when I first met you, I
thought, you know... maybe, could
be.

CHANDLER

You did?

RACHEL

But then you spent Phoebe's entire
birthday party talking to my
breasts, so I figured maybe not.

CHANDLER

Huh. Anybody else here think...?

MONICA/PHOEBE

Well, yeah. Kind of. Sort of.

JOEY

*

Not me.

ROSS

*

Not me, either. Although back in college, Susan Salidor did.

CHANDLER

*

You're kidding. Did you tell her I wasn't?

ROSS

*

Well, no. I wanted to go out with her, too. So I told her you were seeing Bernie Spellman... who also liked her.

CHANDLER

*

And a belated "thank you" for that.
(THEN, TO THE WOMEN) So, what --
what is it about me?

THEY ALL CONSIDER THIS.

PHOEBE

I dunno. You're smart. You're funny.

CHANDLER

Ross is smart and funny. Did you ever think that about him?

EVERYONE

*

Yeah, right.

CHANDLER

(PRESSING) So what do you think it is?

MONICA

I don't know. It's just... you have a... quality.

EVERYONE

Yeah. A quality. That's it.

CHANDLER

Oh, a "quality". Good, because I was worried you guys were going to be vague about this.

JOEY

What does it matter? You know you're not, so... you're not. What's the big deal?

CHANDLER

The big deal is: if what's in the box is cereal, it should say "cereal" on the box. Not "Q-tips", not "nasal spray". "Cereal". Otherwise, it's just bad marketing.

JOEY

Which may explain why your cereal hasn't been selling so good.

SFX: PHONE RINGS

MONICA ANSWERS.

MONICA

Hello. ... (LOUDER) Hello? ...

Oh. (HANDING RACHEL THE PHONE)

It's Paolo calling from Rome.

RACHEL

Oh, my god. He's calling from

Rome. (SWOONING) He's calling

from Rome. (TAKING THE PHONE)

Buon giorno, sweetie...

SHE STARTS TO MOVE OFF.

ROSS

(UNDER HIS BREATH) So he's calling

from Rome. I could do that. You

just have to go to Rome.

RACHEL RETURNS AND HANDS MONICA THE PHONE.

RACHEL

Your Dad beeped in. Can you please

make it quick? I'm talking to

Rome. (WITH DELIGHT) I'm talking

to Rome.

MONICA

(INTO PHONE) Hey, Dad. What's up?

... Oh god... (COVERING PHONE,

TO ROSS) It's Nana.

CUT TO:

SCENE D

INT. HOSPITAL CORRIDOR - LATER THAT NIGHT
(Monica, Ross, Jack, Judy, Aunt Lillian, Nurse)

A SMALL SEATING AREA OUTSIDE OF A HOSPITAL ROOM. ROSS AND MONICA'S PARENTS, JACK AND JUDY, ARE SITTING THERE, AS IS AUNT LILLIAN, JUDY'S SISTER. ROSS AND MONICA HURRY IN. AD LIB QUICK HELLOS AND HUGS.

ROSS

How's she doing?

JACK

For a woman in a coma, not bad.

AUNT LILLIAN

The doctor says it's a matter of hours. (APPLYING MOISTURIZER) Do they have to keep it so dry in here?

MONICA

How are you doing, Mom?

JUDY

Me? I'm fine. I'm fine. I'm glad you're here. What's with your hair?

MONICA

What?

JUDY

What's different?

MONICA

Nothing.

JUDY

Maybe that's it.

ROSS

Coffee, Monica?

MONICA AND ROSS MOVE TO THE COFFEE STATION. THEY SPEAK UNDER THEIR BREATHS.

ROSS

Easy...

MONICA

She's amazing. Her mother is on her death bed and --

ROSS

Relax. We may be here for a while, and we've still got "boyfriends" and "your career" to cover.

MONICA

Oh, god...

HE HUGS HER. THE PARENTS LOOKS UP.

ROSS

(EXPLAINING) There's no decaf.

DISSOLVE TO:

INT. THE SAME - LATER

THE VIGIL CONTINUES. AUNT LILLIAN IS NOT THERE FOR THE MOMENT.

MONICA

Hmmm.

JUDY

What, dear? *

MONICA

The fuzzy mints from the bottom of her purse.

ROSS

(WISTFULLY) Oh, yeah. They were gross. (THEN) And the Sweet 'N Lows? *

EVERYONE *

Ohh!

ROSS *

How she was always stealing them from restaurants?

JACK

Not just restaurants. From our house.

A NURSE ENTERS FROM THE GRANDMOTHER'S ROOM.

NURSE

(GRAVELY) Mrs. Geller...

DISSOLVE TO:

INT. HOSPITAL ROOM - A FEW MINUTES LATER

ROSS AND MONICA STAND IN THE DOORWAY LOOKING AT THE STILL WOMAN IN THE BED.

ROSS *

She looks so small.

MONICA *

I know.

ROSS

Well, at least she's with Pop-Pop
and Aunt Phyllis now.

MONICA NODS. THEN:

MONICA

Aunt Phyllis is dead?

ROSS *

For, like, six years.

MONICA *

Where was I?

ROSS

Uh, can we focus?

HE INDICATES THE WOMAN IN THE BED. THEY BOTH STARE AT
HER FOR A BEAT. MONICA KISSES HER FOREHEAD. *

MONICA

Goodbye, Nana.

ROSS

Bye, Nana.

HE LEANS IN. ALL OF A SUDDEN, THE WOMAN IN THE BED
STIRS. ROSS AND MONICA JUMP BACK. MONICA HEADS OUT
TO GET THE NURSE. THEN STICKS HER HEAD BACK IN. *

MONICA

Ross!

HE FOLLOWS HER OUT.

RESET TO:

INT. HOSPITAL CORRIDOR - CONTINUOUS

ROSS AND MONICA ENTER.

MONICA

I'll get the nurse.

MONICA HURRIES OFF. ROSS GOES TO HIS PARENTS.

JUDY

What's going on?

ROSS

Um... You know when the nurse said she's passed? Well, she's... not quite.

JUDY

What?

ROSS

Passed. She's not passed. She's present. She's back.

AUNT LILLIAN RETURNS, CARRYING A SMALL SALAD.

AUNT LILLIAN

What's going on?

JACK

She may have died.

AUNT LILLIAN

She may have died??

JACK

We're not sure.

ROSS

If she did, she isn't now.

JACK

We're looking into it.

MONICA AND THE NURSE RUSH UP AND EXIT INTO THE ROOM.

ROSS

I'll -- I'll just go see.

RESET TO:

INT. HOSPITAL ROOM - CONTINUOUS

ROSS ENTERS.

NURSE

(DISTRESSED) This almost never
happens...

AT THAT MOMENT, THE OLD WOMAN IN THE BED GIVES OUT A FINAL COUGH AND A SIGH AND EXPIRES. THE NURSE LOOKS UP AT MONICA AND ROSS.

RESET TO:

INT. HOSPITAL CORRIDOR - CONTINUOUS

ROSS ENTERS AND GOES TO HIS PARENTS AND AUNT.

ROSS

(DEFINITIVELY) Now she's passed.

DISSOLVE TO:

SCENE E

INT. COFFEE HOUSE - LATER THAT NIGHT

(Monica, Rachel, Phoebe, Chandler, Joey, Ross)

CHANDLER, PHOEBE AND JOEY ARE HANGING OUT. RACHEL IS WORKING. THE OTHERS ARE FED UP WITH CHANDLER.

JOEY

Would you let it go?

CHANDLER

I just need to know. Is it my hair?

RACHEL

Yes, Chandler, that's exactly what it is. It's your hair.

PHOEBE

You have homosexual hair.

ROSS AND MONICA ENTER. THEY LOOK EXHAUSTED.

MONICA

Hey.

EVERYONE

Hi.

RACHEL

Did she... ?

ROSS

Twice.

EVERYONE

Twice? I'm sorry. Wow. That
sucks.

JOEY

You guys okay?

ROSS

I don't know. It's weird. I know
she's gone. I just don't...
feel...

PHOEBE

Maybe that's 'cause she's not
really gone.

ROSS

Oh, no. She's gone.

MONICA

We checked. A lot.

PHOEBE

No, I mean, maybe nobody ever
really goes. Ever since my mom
died, every once in a while I get
this feeling she's, like, right
here.

SHE INDICATES JUST OUT OF HER PERIPHERAL VISION.
CHANDLER SHIFTS AWAY.

PHOEBE (CONT'D)

Oh, and then Debbie, my best friend in junior high, was struck by lightning on the miniature golf course. And I always get this really strong Debbie vibe whenever I use one of those little yellow pencils. (THEN) I miss Debbie.

RACHEL

You want this?

SHE HANDS PHOEBE HER LITTLE, YELLOW ORDER-TAKING PENCIL.

PHOEBE

Oh, thanks.

RACHEL

I sharpened her this morning.

JOEY

See, I don't believe any of that. I think when you're dead, you're dead. You're gone. You're worm food. (OFF EVERYONE'S APPALLED LOOK; BACKPEDALING) Which is not to say your soul doesn't live on into eternal happiness. (THEY'RE STILL APPALLED) So, Chandler looks gay.

MONICA

I am so tired.

ROSS PUTS AN ARM AROUND HER.

PHOEBE

(STUDYING THE PENCIL) I don't know
who this is, but it's not Debbie.

ON EVERYONE'S LOOK...

DISSOLVE TO:



SCENE H

INT. SNACK ROOM AT CHANDLER'S OFFICE - THE NEXT DAY
(Chandler, Shelly)

SHELLY IS GETTING HER LUNCH OUT OF THE FRIDGE.
CHANDLER ENTERS.

CHANDLER

Hey, gorgeous.

SHELLY

Hey there.

THERE IS AN AWKWARD PAUSE AS SHE GETS HERSELF SOME
COFFEE. FINALLY:

SHELLY (CONT'D)

Look, sorry about yesterday. I --

CHANDLER

It's all right. Really.

Apparently other people have made
the same mistake.

SHELLY

(RELIEVED LAUGH) Oh. Okay. Phew.

CHANDLER

So what do you think it is about me
that... ?

SHELLY

(CONSIDERING) I don't know. You just have a... quality.

CHANDLER

(OVERLAPPING) Quality, yeah.

SHELLY

It's a shame. You and Lowell would have made a great couple.

CHANDLER

(STUNG) Lowell? Financial Services Lowell? That's who you saw me with?

SHELLY

What? He's cute.

CHANDLER

He's okay. He's no... Brian in Payroll.

SHELLY

Is Brian...?

CHANDLER

I don't know. But I'd like to think if you're setting me up with somebody, it's going to be with somebody more like him.

SHELLY

Well, I think Brian's a little out
of your league.

CHANDLER

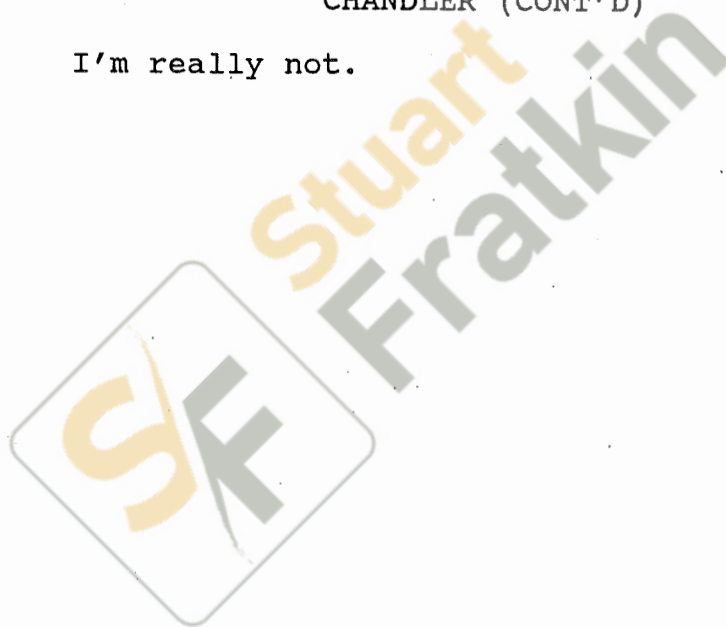
Excuse me. You don't think I could
get a Brian? I could get a Brian.
Believe you me.

BEAT. SHE JUST LOOKS AT HIM.

CHANDLER (CONT'D)

I'm really not.

CUT TO:



SCENE J

INT. MONICA AND RACHEL'S APARTMENT - SAME TIME
(Monica, Jack)

MONICA AND JACK SIT AT THE KITCHEN TABLE WITH SEVERAL
BROCHURES SPREAD OUT BEFORE THEM. THEY LOOK WEARY.

MONICA

Dad, please... Let's just make a
decision. *

JACK

You're right. This is crazy. *

It's going into the ground. We
should just get the most basic
thing...

MONICA

That would be... (READING
BROCHURE) "non-protective
corrugated fiberboard with white
laminate". Dad, we can't bury Nana
in a dresser from IKEA. *

JACK

See, this is why your mother buys
all my clothes. I hate to shop. I
hate it.

MONICA

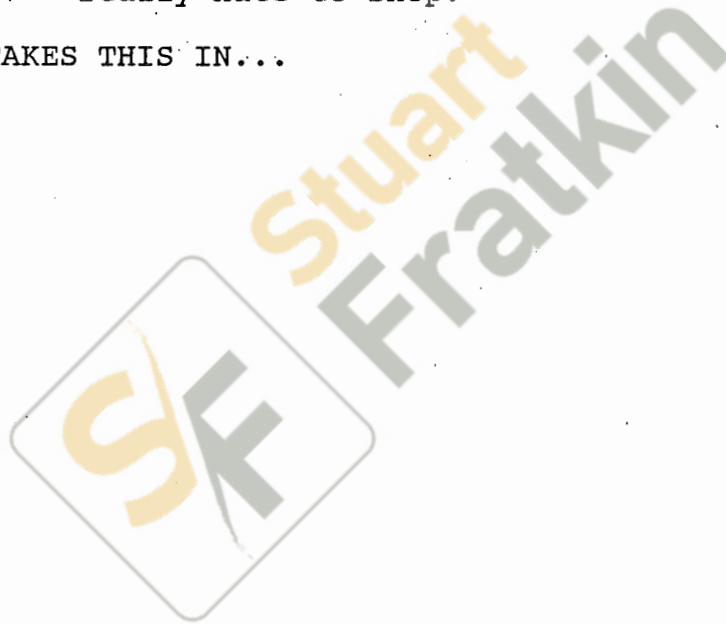
(GENTLY) Don't you think this
might be more about the fact that
once you make the decision, it's
like acknowledging Nana's actually
gone?

JACK

(CONSIDERS THIS, THEN) No, I
really hate to shop.

AS MONICA TAKES THIS IN...

CUT TO:



SCENE K

INT. NANA'S BEDROOM - SAME TIME
(Ross, Judy, Aunt Lillian)

ROSS IS WITH HIS MOTHER AND AUNT.

ROSS

I thought it was going to be a
closed casket.

JUDY

That doesn't mean she can't look
nice.

THEY OPEN THE WALK-IN CLOSET. IT IS BLOCKED BY
FURNITURE. *

AUNT LILLIAN

(TO JUDY) Why couldn't Mother
throw anything out?

JUDY

(TO ROSS) Sweetie, think you can
get in there?

ROSS

I don't see why not.

HE SURVEYS THE TASK. THEN HOISTS HIMSELF OVER THE
FURNITURE AND LANDS WITH A CRASH INSIDE THE CLOSET.

ROSS (CONT'D)

I'm fine. I'm fine.

CUT BACK TO:

SCENE M

INT. MONICA AND RACHEL'S APARTMENT - A LITTLE LATER
(Monica, Jack)

JACK IS SEATED AT THE DESK. MONICA BRINGS HIM A GLASS
OF SCOTCH.

JACK

I was just thinking. When my time
comes --

MONICA

Dad --

JACK

Listen to me. When my time
comes... I want to be buried at
sea.

MONICA

(AT A TOTAL LOSS) You -- What?

JACK

I want to be buried at sea. It
looks like fun.

MONICA

Define fun.

JACK

Come on, you'll make a day of it.
You'll get a boat, pack a lunch --

MONICA

And then throw your body into the
water? That does sound fun.

JACK

Everyone thinks they know me.
Everyone always says, "Jack Geller.
So predictable." Maybe after I'm
gone, they'll be saying, "Buried at
sea. Huh."

MONICA

That's probably what they'll say.

JACK

I'd like that.

MONICA NODS. THEN TAKES A SLUG OF HER FATHER'S SCOTCH.

CUT BACK TO:

SCENE P

INT. NANA'S BEDROOM - SAME TIME
(Ross, Judy, Aunt Lillian)

ROSS IS STILL IN THE CLOSET. THERE ARE SEVERAL DRESSES SPREAD OUT ON THE BED. JUDY AND LILLIAN ARE LOOKING THEM OVER.

ROSS

(EXASPERATED) I have shown you every dress we have. Unless you want your mother to spend eternity in a lemon yellow pants suit, go with the burgundy!

AUNT LILLIAN

(TO JUDY) You know whatever we pick, she would have told us it's the wrong one.

JUDY

You're right. We'll go with the burgundy.

ROSS

A fine choice. I'm coming out.

AUNT LILLIAN

Wait. We need shoes.

ROSS

Of course we do. (SEARCHING)

Okay. How 'bout these?

HE HOLDS UP A PAIR OF BURGUNDY ONES.

JUDY

That's really a day shoe.

ROSS

And where she's going everyone
else'll be... dressier?

AUNT LILLIAN

Can we see something with a slimmer
heel?

ROSS

(SURVEYING CHOICES) All right,
I've got nothing in an evening shoe
in the burgundy. I can show you
something in silver that might
work.

AUNT LILLIAN

No. It should really be burgundy.

JUDY

Unless we go with a different
dress.

ROSS

(QUICKLY) No! I may have
something in the back.

HE LOOKS AROUND AND SEES A STACK OF SHOE BOXES ON THE SHELF ABOVE HIM. HE TAKES ONE DOWN AND OPENS IT.

ROSS (CONT'D)

(SOFTLY) Oh, my god...

WE SEE THE BOX IS FILLED WITH SWEET 'N LOW PACKETS.

JUDY

Everything all right?

ROSS

(FONDLY, WITH A LAUGH) Yeah. Just

Nana stuff.

HE REACHES UP FOR ANOTHER BOX. IT TIPS AND OPENS. A CASCADE OF PINK PACKETS RAINS DOWN ON HIM. HIS EYES ARE MOIST AS HE STARTS TO LAUGH.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE R

FADE IN:

INT. MONICA'S APARTMENT - THE NEXT DAY
(Monica, Rachel, Phoebe, Chandler, Joey, Ross)

THE MORNING OF THE FUNERAL. MONICA AND RACHEL ARE DRESSED FOR THE OCCASION. THEY FINISH GETTING READY AS ROSS ENTERS. HE WEARS A SUIT. AD LIB HELLOS.

MONICA

Mom called already this morning.
Just to remind me not to wear my
hair up. Did you know my ears are
not my best feature?

ROSS

Some days it's all I can think
about.

PHOEBE ENTERS.

PHOEBE

Hi. Sorry I'm late. I couldn't
find my bearings.

RACHEL

You mean earrings?

PHOEBE

What did I say?

MONICA

(LOOKING AT RACHEL'S FEET) Are those the shoes?

RACHEL

Yeah. (TO THE OTHERS) Paolo sent them from Italy.

ROSS

What, we don't have shoes here?

PHOEBE

Wow. You found a man who can buy women's shoes. And not for himself.

JOEY AND CHANDLER ENTER. THEY ARE ALSO IN SUITS.

JOEY

Morning.

CHANDLER

Well, don't we look nice all dressed up? (THEN, HEARING HIMSELF) It's stuff like that, isn't it?

EVERYONE

Kind of. Could be. Pretty much.

DISSOLVE TO:

SCENE T

EXT. CEMETERY - LATER

(Monica, Rachel, Phoebe, Joey, Ross, Chandler, Jack, Judy)

CLOSE ON SHOES AS THE MOURNERS WALK GINGERLY THROUGH THE MUD. PULL BACK TO REVEAL THE GROUP WALKING AWAY FROM THE GRAVE. JUDY COMES UP TO MONICA. *

MONICA *

That was a beautiful service.

JUDY *

It really was.

THERE ARE TEARS IN BOTH THEIR EYES. *

JUDY (CONT'D) *

Come here, sweetheart.

SHE GIVES HER A HUG AND WIPES A TEAR FROM MONICA'S EYE. THEN, STUDYING HER FACE: *

JUDY (CONT'D) *

You know, I think it might be time
for you to start using night cream.

WITH THAT, SHE MOVES OFF, LEAVING MONICA STUNNED. *
MEANWHILE, JOEY AND CHANDLER ARE WALKING TOGETHER. *
JOEY PUTS HIS HANDS IN HIS COAT POCKET.

SFX: MUFFLED TELEVISION NOISE

JOEY QUICKLY FIDDLES IN HIS POCKET AND THE SOUND STOPS.
CHANDLER STARES AT HIM.

JOEY

(DEFENSIVE) What?

CHANDLER

Nothing. It's just your top coat
just sounded remarkably like Brent
Musburger.

JOEY

(SHOWING HIM THE TV) Check it out.
Giants/Cowboys.

CHANDLER

You're going to watch football at a
funeral?

JOEY

No. The funeral's over. I'm gonna
watch it at the reception.

ALL OF A SUDDEN, RACHEL LETS OUT A CRY.

RACHEL

Oh no! My new Paolo shoes!

*

WE SEE THAT SHE IS SHOELESS, HAVING LEFT HER SHOE A
FOOT BEHIND HER. ITS HEEL IS STUCK IN THE MUD. SHE
PULLS THE SHOE OUT.

ROSS

(HOPEFULLY) Hope they're not
ruined.

SHE LEANS ON HIM AND PUTS HER SHOE BACK ON.

PHOEBE

God, what a great day. (THEN,
QUICKLY) Weather-wise.

ROSS

It's true. The air. The trees. *
It's like even though Nana's gone, *
there's something almost
life-affiiii!

ROSS DROPS OUT OF FRAME. HE HAS SLIPPED INTO AN OPEN
GRAVE. THE GROUP QUICKLY GATHERS AROUND.

EVERYONE

Are you all right? Are you all
right?

ROSS

I'm fine. I'm fine. I'm just
having my worst fear realized. *

DISSOLVE TO:

SCENE W

INT. JACK AND JUDY'S LIVING ROOM - LATER THAT DAY
(Monica, Rachel, Phoebe, Joey, Chandler, Ross, Jack,
Judy, Aunt Lillian, Andrea)

THE POST-FUNERAL RECEPTION IS UNDERWAY. MOURNERS ARE
MINGLING. PAN DOWN TO THE FLOOR WHERE ROSS IS LAID
OUT WITH A PILLOW UNDER HIS HEAD. HIS FRIENDS ARE
GATHERED AROUND HIM. PHOEBE HAS TAKEN CHARGE. SHE
REACHES HER HANDS UNDER HIS LOWER BACK.

PHOEBE

Okay, don't worry. I'm just going
to feel around to see if the muscle
is in spasm. (STARTING TO FEEL)

Huh.

ROSS

What? What is it?

PHOEBE

You missed a belt loop.

SHE FEELS A LITTLE BIT FURTHER. ALL OF A SUDDEN:

ROSS

Ow! Ow! Ow!

PHOEBE

You're in spasm.

JUDY APPROACHES, HOLDING PILLS.

JUDY

Here. I took these when I had my
golfing accident.

AUNT LILLIAN COMES OUT OF KITCHEN WITH A TRAY AND
PUTS IT ON TABLE.

AUNT LILLIAN

(TO PHOEBE) Can you hurry it up,
dear? He's blocking the avocado
dip.

ON EVERYONE'S REACTION...

DISSOLVE TO:

INT. THE SAME - LATER

CHANDLER, MONICA, PHOEBE AND RACHEL HAVE NOW MOVED TO
THE BUFFET AREA. CHANDLER REACHES FOR THE HAM TONGS AS
DOES AN EXTREMELY ATTRACTIVE YOUNG WOMAN.

CHANDLER/ANDREA

Oh. Sorry. You go.

ANDREA

Hi, I'm Andrea. I'm Dorothy's
daughter.

CHANDLER

Hi, I'm Chandler. I have no idea
who Dorothy is.

SHE SMILES AT HIM. HE LIKES THAT. ROSS COMES OVER
TO THE TABLE. HE IS IN MUCH BETTER SHAPE, WHAT WITH
HIM BEING STONED FROM THE PAIN KILLERS AND ALL.

PHOEBE

Hey, look who's up. How do you
feel?

ROSS

Great. I feel great. I feel...
great.

MONICA

Wow. Pills really helped, huh?

ROSS

Not the first two. But the second
two. (THEN, SUDDENLY MAUDLIN) I'm
so glad you guys are here. You
guys are the greatest. I love you
guys. I love my sister. I love
you, Phoebe.

PHOEBE

Oh, that's so nice.

ROSS

I love you, Chandler. And look,
man, if you want to be gay, be gay.
It doesn't matter.

CHANDLER

(THROUGH A SICK SMILE) Thanks.

HE GLANCES OVER AT ANDREA, WHO HAS ALREADY TURNED AWAY
AND IS SPEAKING WITH HER SISTER.

*
*

ANDREA

*

You were right.

ROSS TURNS TO RACHEL.

*

ROSS

Rachel, I -- (REALIZING HE MEANS
IT) I do love you.

RACHEL

(NOT GETTING IT) Oh, I love you,
too.

ROSS

No, I mean it. I really love
you.

RACHEL

I really love you, too.

ROSS

(FRUSTRATED) No. I love you...

(THEN, WHISPERED) ...the most.

RACHEL

(WHISPERING BACK) And you know who
I love the most?

SHE POINTS TO HIM.

ROSS

(WHIMPERING) No-o-o-o-o-o...

ACROSS THE ROOM, WE SEE JOEY TUCKED AWAY NEAR A LARGE
PLANT. HE HAS AN EARPHONE IN ONE EAR AND IS
SURREPTITIOUSLY STEALING GLANCES AT THE WATCHMAN IN HIS
JACKET. JACK APPROACHES HIM. HE QUICKLY HIDES THE TV.

JACK

(INDICATING EARPHONE) What've you
got there?

JOEY

Uh, just a... hearing...
disability...

JACK

What's the score?

JOEY

Seventeen - fourteen, Giants.
Eight minutes to go in the third.

JACK

Beautiful.

DISSOLVE TO:

INT. THE SAME - LATER

ALL THE MEN IN THE ROOM ARE NOW GATHERED AROUND JOEY'S WATCHMAN, INTENT ON THE GAME, ROOTING THE GIANTS ON. THE PARTY HAS DWINDLED. MANY OF THE GUESTS HAVE LEFT. ACROSS THE ROOM, ROSS IS STRETCHED OUT, SPRAWLED ACROSS RACHEL ON THE COUCH. HE IS PASSED OUT.

RACHEL

(TO PHOEBE) Could you maybe get me
a cracker?

ACROSS THE ROOM, MONICA IS SITTING ON THE COUCH. SHE HOLDS A WINE GLASS. AFTER A MOMENT, HER MOTHER SITS NEXT TO HER. SHE IS DRINKING WINE AS WELL.

JUDY

It's just so strange to think that
I'll never see her again.

MONICA

I know.

*

*

*

JUDY

*

You think you're going to have time. But... there are just all these things I never got the chance to say. How much I... resented her. Her need to control. Her judgmental attitude.

MONICA

*

Hhmm. This is not where I thought you were going.

JUDY

*

And negative! Do you know what it's like to be around someone who is critical of every single thing you do?

MONICA

*

I... can imagine.

JUDY

*

I'm telling you, it's a wonder your mother turned out to be the positive, life-affirming person she is.

MONICA

*

(BITING HER TONGUE) That -- that is a wonder.

(MORE)

MONICA (CONT'D)

*

(TAKING A BIG GULP OF WINE) So, tell me something, Mom. If you had it to do all over again -- if you were sitting with her here, right now -- would you tell her? Just get it off your chest? About how she drove you crazy, finding fault with every little detail, like, I don't know... your hair? For example?

JUDY

*

(UNEASILY, AS SHE REACHES FOR HER WINE) I'm not sure I know what you're getting at.

MONICA

*

Do you think it would have made things better if you'd just told her the truth?

THERE'S A LONG BEAT AS JUDY CONSIDERS THIS. CLEARLY SHE IS AWARE THAT MONICA IS REALLY TALKING ABOUT MONICA AND JUDY, NOT JUDY AND NANA. FINALLY, JUDY'S EYES NARROW.

*

*

*

JUDY

*

(CAREFULLY) No. I think some things are better left unsaid. I think it's nicer when people just get along. More wine, dear?

MONICA

*

(LAUGHING) Oh, I think so.

JUDY

*

(AS SHE POURS) You know, in spite
of everything, I loved my mother.

MONICA

*

(WITH A SMILE) Me, too.

ALL OF A SUDDEN, THERE IS A CRY FROM THE GUYS WATCHING
THE GAME.

*

ALL THE GUYS

No! What the hell was that??

Threw it away!

JACK

Now I'm depressed.

THE ENTIRE ROOM TURNS AND LOOKS AT HIM.

JACK (CONT'D)

... Even more than I was.

DISSOLVE TO:

SCENE X

INT. SNACK ROOM AT CHANDLER'S OFFICE - NEXT DAY
(Chandler, Lowell)

CHANDLER IS ON THE SOFA. A PLEASANT-LOOKING GUY
ENTERS. THIS IS LOWELL. HE GETS COFFEE. *

CHANDLER

Hey, Lowell.

LOWELL

Hey, Chandler.

CHANDLER

How's it going in Financial
Services? *

LOWELL

It's like Mardi Gras without the
papier mache heads. How 'bout you?

CHANDLER

Good, good. Listen, I don't know
what Shelly told you about me, but
I'm... not.

LOWELL

Oh, I know. That's what I told
her.

CHANDLER

Really?

LOWELL

Yeah.

CHANDLER

You can tell?

LOWELL

Pretty much. Most of the time. We
have a kind of... radar.

CHANDLER

So you don't think I have a...
quality?

LOWELL

(WITH A SMILE) Speaking for my
people, I'd have to say "no".

(THEN) Oh, by the way. Your
friend Brian from Payroll? He is.

CHANDLER

He is?

LOWELL

Yup. And waaay out of your league.

ON CHANDLER'S REACTION...

CUT TO:

SCENE Y

INT. COFFEE HOUSE - THAT NIGHT

(Monica, Rachel, Phoebe, Chandler, Joey, Ross)

MONICA, PHOEBE, RACHEL AND ROSS ARE SITTING ON THE
COUCH. JOEY AND CHANDLER ARE GETTING COFFEE AT THE
COUNTER.

CHANDLER

So what we've learned is: Women
think I might be, and guys who
are know I'm not. So, basically,
no one is interested in me.

JOEY

All right, listen to me. If I was
a woman, or a guy who was... I
would go out with you.

CHANDLER

Thanks, man.

ROSS HOLDS UP A PHOTOGRAPH AND SHOWS THE GROUP.

MONICA

Here's my first grade picture.
Everyone, please ignore the denim
cap.

RACHEL

Oh, come on. It goes so well with
your gauchos. (LOOKING AT ANOTHER
PICTURE) And who's this little
naked guy?

*

*

ROSS

The, uh, the little naked guy would
be me. (OFF THEIR SNICKERING)
Yes. Fine. That is my penis. Can
we all be grown-ups now?

CHANDLER IS LOOKING AT ANOTHER PICTURE.

CHANDLER

Who are these people?

ROSS

(LOOKING AT IT) Got me.

MONICA

That's Nana in the middle there.
(FLIPPING IT OVER) "Me and the
gang at Java Joe's."

PHOEBE

That guy's cute.

RACHEL

*

Wow. Your grandmother looks just
like you. How old is she here?

MONICA

"1939". She's got to be, like,
twenty-four, twenty-five.

ROSS

Huh. They look like a fun group.

THEY ALL STARE AT THE PHOTOGRAPH OF THIS OTHER GROUP OF
FRIENDS. THERE IS A LONG PAUSE. THEN:

JOEY

(HOLDING UP A PICTURE) Ooh, look.
I got Monica naked.

ROSS

(SHEEPISHLY) Uh, no. That would
be me again. Just trying
something.

AS THEY ALL LEAN OVER TO LOOK AT THE PICTURE...

FADE OUT.

END OF ACT TWO

SCENE AA

TAG

FADE IN:

INT. COFFEE HOUSE - DAY
(Phoebe, Ross)

ROSS AND PHOEBE ARE SITTING ON THE COUCH. HE'S ONCE AGAIN STARING AT THE BOOK OF STEREOGRAMS. ROSS IS WEARY FROM THIS. PHOEBE IS LAUGHING.

ROSS

Is it a spaceship?

PHOEBE

No.

ROSS

Is it the Taj Mahal?

PHOEBE

No.

ROSS

Is it a tiger in the jungle?

PHOEBE

No.

ROSS

When I see it, will I be really,
really happy?

PHOEBE

No.

THERE IS A PAUSE. THEN:

ROSS

Is it a race car?

AS HE CONTINUES TO GUESS, WE...

FADE OUT.

END OF SHOW



