

FRIENDS

"The One With The Redhead, The Deadhead, And The Bonehead"

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TEASER

SCENE A

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - DAY (DAY 1)
(RACHEL, PHOEBE, ROSS, CHANDLER, MONICA, JOEY)

PHOEBE SITS ON THE COUCH, FINGERS PRESSED TO HER TEMPLES, STARING INTENTLY AT A COFFEE CUP ON THE TABLE IN FRONT OF HER. ROSS, RACHEL, AND CHANDLER ALSO SIT, STARING AT HER. MONICA'S IN THE KITCHEN, ON THE PHONE.

RACHEL

Pheebs, are you all right? You need some aspirin?

PHOEBE

Oh, yeah, no, I'm fine. I'm just trying to move this coffee cup with the power of my mind. You know, like in that movie. They made it look so simple.

ROSS

Hey, I saw that movie. That was with the veins popping out, and the things flying around.

CHANDLER

But didn't that guy's head explode at the end?

PHOEBE

(SUDDENLY AWARE) Oh, right. Bad idea.
Bad idea. (TO RACHEL) I'll take that
aspirin now.

RACHEL CROSSES TO THE KITCHEN, GETS HER PURSE OFF THE TABLE,
RIFFLES THROUGH IT FOR ASPIRIN. MONICA CLICKS THE PHONE
RECEIVER A FEW TIMES, EXASPERATED.

MONICA

Our phone just went dead.

RACHEL

What?

RACHEL TAKES THE PHONE. CLICKS THE RECEIVER, LISTENS.
NOTHING.

MONICA

You did pay the phone bill last week,
didn't you?

RACHEL

Yes. Of course. (REACHES FOR HER
PURSE) I dropped the payment off at
the phone company, in that little
slot. (SEARCHES) I've got the stub
here somewhere. See, here...(PULLS
OUT A CHECK) Uh-oh.

MONICA

What, uh-oh?

RACHEL HANDS THE CHECK TO MONICA.

RACHEL

I must have accidentally given them
the check for the water bill...

MONICA GOES OVER TO THE SINK. TURNS THE KNOB. NOTHING COMES OUT.

RACHEL (CONT'D)

...which I forgot to pay.

MONICA

(UPSET) Rachel!

JOEY ENTERS THE APARTMENT, IN DRAG. HE'S WEARING A DRESS AND A BRIGHT RED WIG.

JOEY

Hey Rach, can I borrow one of your purses?

CHANDLER

(REACTS, JANICE-LIKE) Oh... my... God!

ROSS

Great dress, Joey. Did you get it off the rack or... out of the closet?

JOEY LOOKS AT THE DRESS, FLINCHES.

JOEY

No, no, no, no, no. This is just for a part I'm up for.

PHOEBE

They're making a movie about Chandler's dad?

THE OTHERS CHUCKLE, EXCEPT FOR CHANDLER, WHO PRESSES HIS FINGERS TO HIS TEMPLES AND LOOKS MENACINGLY AT PHOEBE.

PHOEBE (CONT'D)

Aaaah! No! Stop it!

PHOEBE JUMPS UP, RUNS INTO ONE OF THE BEDROOMS.

JOEY REACHES HIS HAND DOWN HIS PANTS TO ADJUST HIS PRIVATE PARTS.

JOEY

I don't know how you women do it.
There's no room in these things.

ROSS

Tell me about it.

THEY ALL GIVE ROSS A LOOK. HE FREAKS.

ROSS (CONT'D)

It was a fraternity prank!

THEY DON'T SEEM ENTIRELY CONVINCED. ROSS TURNS AWAY, POUTS.
JOEY ADJUSTS HIS FAKE BREASTS.

JOEY

But these I love.

CHANDLER GETS UP AND STANDS NEXT TO JOEY. HE SQUEEZES JOEY'S
FAKE BREASTS.

CHANDLER

Soft, yet firm. I like it.

HE SQUEEZES AGAIN. THEY'RE BOTH AMUSED AT FIRST, BUT THEN
CHANDLER TAKES IT ONE SQUEEZE TOO FAR. THEY JUMP BACK FROM
EACH OTHER.

CHANDLER (CONT'D)

That was a bit too...

JOEY

Yes.

FADE OUT.

ACT ONESCENE B

FADE IN:

INT. JOEY AND CHANDLER'S APT. - A LITTLE LATER (DAY 1)
(CHANDLER, MONICA, JOEY)

JOEY AND CHANDLER SIT IN THEIR RECLINERS, WATCHING TELEVISION. JOEY STILL WEARS THE DRESS.

CHANDLER

(RE: DRESS) This isn't going to become
a habit, is it?

JOEY SMILES AT HIM. WINKS. CHANDLER LOOKS UNCOMFORTABLE.
MONICA ENTERS.

MONICA

Hey, you mind if I use your phone?

CHANDLER

No, go right ahead.

MONICA

Are you sure your girlfriend is all
right with it?

JOEY RAISES HIS HAND. GIVES HER THE GO-AHEAD. SHE PICKS UP THE RECEIVER.

CHANDLER

(UNSETTLED) Would you take that thing
off?

JOEY

Hey there, I'm not that easy. You're going to have to wait at least until the second date.

MONICA

Your phone's not working.

JOEY

I took the batteries out. (HOLDS UP TV REMOTE) Put them in the remote here.

CHANDLER

What if we need to use the phone?

JOEY

I had to make a choice.

CHANDLER

(CONSIDERS) You did good.

MONICA

(SERIOUS) How can you two live without a phone? What if there's some kind of an emergency? What if somebody gets hurt and you need to call for help?

JOEY GLANCES AT THE TELEVISION. SEES "BAYWATCH." DIVERTS CHANDLER'S ATTENTION.

JOEY

Look, jiggling hooters.

THEY BEGIN TO GRUNT LIKE ANIMALS.

MONICA

I'm trapped on the planet of the apes.

DISSOLVE TO:

SCENE C

INT. MONICA AND RACHEL'S APT. - MOMENTS LATER - (DAY 1)
(Ross, Rachel, Phoebe, Monica)

RACHEL IS IN THE KITCHEN, WHILE PHOEBE IS ON THE SOFA,
READING. ROSS ENTERS.

ROSS

(WHINING) You're not going to believe
this. Someone at the museum screwed
up the delivery of a very important
package, and now they expect me to go
all the way across town to pick it up.

RACHEL

Why you?

ROSS

Because... (BEAT) I'm the one who
screwed it up. It's sort of a long
trip on the subway. Does anyone want
to go with me? Pheebs?

PHOEBE

Oh, well, no, I don't think so.

ROSS

Why not? You like the subway.

PHOEBE

No, when I was homeless, I lived in
the subway. It doesn't necessarily

(MORE)

PHOEBE (CONT'D)

mean I liked the subway. It was like living with one big dysfunctional subway family. And I always felt like the middle child.

ROSS

Rach?

RACHEL

Oh, I don't know. I'm feeling like a bit of a homebody today.

ROSS

(BEGS) Pleeeaaaasssseeee. I'll buy you lunch.

RACHEL

Are we talking like that new French place, 'La Brasserie du Belvedere,' or another round at Fat Stanley's Grease Burger Emporium?

ROSS

(LOOKS IN HIS WALLET; FROWNS) How about we compromise and go to 'La Brasserie du Grease Burger Emporium?'

MONICA ENTERS. LOOKS UPSET.

RACHEL

What's the matter, Mon?

MONICA GRUNTS, IMPERSONATING JOEY AND CHANDLER.

ROSS

Oh good, I see you're finally applying
that foreign language.

PHOEBE JUMPS OUT OF HER SEAT AND RUNS OVER TO THE WINDOW.

PHOEBE

Oh my God! I don't believe it.

MONICA

What is it, Pheeb?

PHOEBE

It's Jerry Garcia!

EVERYONE'S SHOCKED! THEY MOVE OVER TO THE WINDOW. LOOK OUT.

ROSS

Where?

RACHEL

I don't see anyone.

MONICA

Wait, I thought Jerry Garcia was dead.

PHOEBE

No, not out the window. On the
window!

ROSS

Excuse me?

PHOEBE

Look! It's a perfect image of Jerry
Garcia.

MONICA

That's just condensation, honey.

PHOEBE

No, it isn't. It's too precise to be just some random moister. He's giving us a sign.

ROSS

Let me get this straight. You think the window sweat Jerry Garcia?

PHOEBE

Just because you don't believe in miracles, Mister 'I'm-afraid-to-ride-the-subway-alone,' you shouldn't mock others.

ROSS

I am not afraid to ride the subway alone.

PHOEBE

Well, fine then. Go by yourself.

ROSS

(LOSS FOR WORDS) Okay, I will.

ROSS WALKS SLOWLY AWAY, DEFEATED. RACHEL FOLLOWS. ROSS MOUTHS QUIETLY TO RACHEL, "PLEASE COME WITH ME." SHE NODS AND MOUTHS AN EXAGGERATED "OKAY." HE SMILES AND GIVES HER THE THUMBS UP.

PHOEBE

I saw that, Mister Chicken Pants.

DISSOLVE TO:

SCENE D

INT. JOEY AND CHANDLER'S APARTMENT - LATER (DAY 1)
 (JOEY, CHANDLER)

JOEY EXITS HIS ROOM, STILL WEARING THE DRESS AND BRIGHT RED WIG, CARRYING SOME LARGE SEALED ENVELOPES. WALKS OVER TO CHANDLER.

JOEY

Hey man, can you drop these off for me
 at the post office later?

CHANDLER

(NOT THINKING) Yeah, sure. (BEAT)
 Hey, wait a minute. Why do I always
 have to go to the post office for you?
 Why don't you drop them off?

JOEY

(BEAT) Because you're the best
 possible friend that a friend could
 have.

CHANDLER

(FLATTERED) Well... thanks. But I
 already knew that.

JOEY STARTS TO WALK AWAY. CHANDLER REALIZES THAT HE HAS BEEN
 TAKEN.

CHANDLER (CONT'D)

Stop.

JOEY DOES, BUT SUSPICIOUSLY.

CHANDLER (CONT'D)

That's not going to work this time.
You can drop these off yourself.

JOEY

(UPSET) No, I can't.

CHANDLER

Why not?

JOEY

(WHINING) I just can't go to the post
office.

CHANDLER

All right. Spill it. What's the
matter with the post office?

JOEY FLOPS DOWN IN THE RECLINER LIKE A CHILD.

JOEY

You see, it's like this. When I was
eight, I got myself locked in a
mailbox.

CHANDLER

How did you manage to... (HE SUDDENLY
STOPS) Never mind.

JOEY

I was, like, in there for a full day.
Man, those things get hot in the
summer. It's like a death trap.

CHANDLER

That's probably why you don't find too
many people living in mailboxes.

JOEY

Anyway, when the mailman opened it up,
I popped out too quickly, and...

CHANDLER

And...???

JOEY

His heart just gave out. The guy was
like a hundred and fifty years old.
There really should be an age limit
for a job like that.

CHANDLER

You killed the mailman?

JOEY

It was an accident. I didn't mean to
do it. It was like I had some kind of
evil super power. I kept thinking the
Legion of Doom was going to recruit
me.

CHANDLER GIVES HIM A FUNNY LOOK.

JOEY (CONT'D)

Hey, I was eight. Cartoons were real.

CHANDLER

And have you killed any mailmen since?

JOEY

No, not that I'm aware of.

CHANDLER

Then what's the problem?

JOEY

Those mailmen are like Mafia. Kill one of their own, and you're marked for life. They never forget a face.

CHANDLER

You're imagining things.

JOEY

No, I swear. They've been looking at me funny lately. I think they've finally figured out who I am.

CHANDLER WALKS UP AND PUTS HIS HAND ON JOEY'S SHOULDER. HIS EYES WANDER TO JOEY'S BREASTS.

CHANDLER

Listen to me. Mailmen are not out to get you. Now let's go down to the post office together, and get you over this idiotic fear. I'm here for you, man.

JOEY

Are you looking at my man boobs?

CHANDLER

Yes, I am.

DISSOLVE TO:

SCENE E

INT. SUBWAY - LATER (DAY 1)
(RACHEL, ROSS, MAN #1, MAN #2)

ROSS AND RACHEL WALK ALONG THE CORRIDOR OF THE SUBWAY. ROSS CARRIES A HUGE DINOSAUR BONE. RACHEL LOOKS A BIT UNCOMFORTABLE AT THE ATTENTION THEY ARE GETTING. THE REST OF THE CROWD LOOK LIKE LOW-CLASS CRIMINAL TYPES.

RACHEL

Couldn't they have wrapped your bone?
You look like Fred Flintstone.

ROSS

Hey, I'll have you know that thanks to this bone transplant, some poor Brontosaurus won't have to go through life with a massive limp. So instead of a Bronto - sore - us, we'll have to start calling it a Bronto - health - us. (SMILES; YES, HE'S ACTUALLY AMUSED BY THIS.)

RACHEL

And it's a wonder you've never done stand-up.

A MAN WALKING BY BUMPS INTO ROSS. ROSS ALMOST DROPS THE BONE.

MAN #1

Excuse me.

ROSS

Hey, no problem, (GETS ANGRY) except that you almost caused the second extinction of the Brontosaurus.

THE MAN LOOKS AT HIM STRANGELY AND WALKS ON.

RACHEL

Down, Fred.

ROSS

(HUGS HIS BONE) Yabba Dabba Do.

AS THEY COME UP TO THE TICKET WINDOW, ROSS REACHES FOR HIS WALLET. IT'S NOT THERE. HE SEARCHES FRANTICALLY.

ROSS (CONT'D)

I can't find my wallet. (PANICS) It's gone!

RACHEL

Did you leave it anywhere?

ROSS

No. (REALIZES) Hey, that guy must have picked my pocket. Stop him! Police!
Police!

ANOTHER MAN WALKS BY.

MAN #2

You're not going to find no police round here. Don't you know where you are?

ROSS

(INNOCENTLY) The ghetto?

MAN #2

The ghetto's like Wall Street compared to here.

THE MAN WALKS ON. RACHEL SLAPS ROSS ON THE SHOULDER.

RACHEL

Ross, what kind of place have you dragged me into? (REALIZES) Look at me. I'm a beautiful young woman. I could get violated.

ROSS WATCHES THE PEOPLE WALKING BY.

ROSS

Judging from the looks of these people, I'm the one who should be worried.

RACHEL

(PULLS OUT HER PURSE) I guess I'm stuck paying for this one. You're going to owe me two lunches. And I don't mean at 'La Brasserie du Grease Burger.' (GOING THROUGH PURSE) Hey!

ROSS

What?

RACHEL

Joey must have taken the wrong purse.

ROSS

What do you mean Joey must have taken the wrong purse?

RACHEL

When I loaned him a purse, he must have grabbed the one with my wallet.

ROSS

So we have no money? (LOUDLY) We're
stuck here?

THE PEOPLE ON THE PLATFORM STOP. STARE AT THEM.

RACHEL

(TO PEOPLE; SHOUTS) He also said we
have no money!

THE PEOPLE CONTINUE ON.

DISSOLVE TO:

SCENE H

INT. POST OFFICE - DAY (DAY 1)
(JOEY, CHANDLER, CHARLIE, LARRY, SAM)

JOEY CAUTIOUSLY POKES HIS HEAD AROUND THE CORNER. CHANDLER PUSHES HIM IN. JOEY IS STILL WEARING THE DRESS AND RED WIG.

JOEY

Hey, stop pushing.

CHANDLER

It's like ripping off a band-aid.

Quick and easy.

JOEY

Like your sex life.

CHANDLER

Well... yes.

PEOPLE BEGIN TO LOOK AT JOEY IN A FUNNY WAY. CHANDLER GROWS UNCOMFORTABLE.

CHANDLER (CONT'D)

You just had to wear the dress, didn't you?

JOEY

I don't want to be recognized.

CHANDLER

Who's going to recognize you? You were eight years old.

JOEY

I've seen that new technology where they can age your picture. It's frightening.

CHANDLER

Just... go up to the counter there and
hand the man your envelopes.

JOEY

But I...

CHANDLER

Do it.

JOEY

What if...

CHANDLER

Go.

JOEY

I don't...

CHANDLER

Now.

CHANDLER PUSHES JOEY UP FRONT.

CHANDLER (CONT'D)

Nothing's going to happen.

JOEY SLOWLY WALKS UP TO THE POSTAL WORKER, AN OLD MAN NAMED
CHARLIE. JOEY STARES AT HIM. CHARLIE NOTICES JOEY'S
APPEARANCE.

CHARLIE

Is there something I can do for you,
sweetie?

JOEY

You in good health?

CHARLIE

Excuse me?

JOEY

Your heart. Does it beat okay?

CHARLIE

Is there something you want, young man? And I use that term loosely, honey cheeks.

JOEY

I just want to mail these out.

JOEY PLACES THE ENVELOPES ON THE COUNTER.

CHARLIE

Would you like them to go first class?

JOEY

First class? I don't even go first class. Let them go coach.

CHARLIE LOOKS CLOSER AT JOEY.

CHARLIE

You look familiar.

JOEY BEGINS TO GET NERVOUS. STARTS TO TREMBLE.

JOEY

Who me? No. Not at all. Of course not.

CHARLIE

I'm sure I've seen you before. I just can't place the face.

JOEY DESPERATELY LOOKS TO CHANDLER, WHO'S STANDING AGAINST A WALL. CHANDLER JUST WAVES HIM ON. THEN CHANDLER TURNS AND BEGINS TO BROWSE A BULLETIN BOARD WITH THE FBI'S TEN MOST WANTED LIST.

JOEY

(REALIZES) Oh, wait, I'm an actor.
 Maybe you've seen me on television.
 Doctor Drake Ramoray, 'Days of Our
 Lives.'

CHARLIE

No, that's not it. But I have seen
 that face somewhere. I know it.
 What's your name?

JOEY

(VERY NERVOUS) Uh... Bubba. Bubba
 Bubbabowski.

CHARLIE

You don't look like a Bubba.

JOEY

I've had work done.

MEANWHILE, AS CHANDLER CONTINUES TO LOOK OVER THE FBI'S TEN
 MOST WANTED LIST, HE FINALLY COMES UPON NUMBER TEN -- IT'S
 JOEY, WITH A STUPID SMILE ON HIS FACE. UNDERNEATH THE PHOTO
 IS THE NAME BROCK HAUSER.

CHANDLER IS SHOCKED. HE LOOKS AROUND FRANTICALLY. MAKES
 SURE NO ONE IS LOOKING. HE RIPS THE POSTER DOWN AND SHOVES
 IT IN HIS POCKET.

JOEY (CONT'D)

(ALMOST IN TEARS) Would you quit
 badgering me, old man? I'm telling
 you. You've never seen me before.

CHARLIE

No, I'm sure I've... (YELLS IN BACK)
 Hey Larry, come on out here.

LARRY, ANOTHER OLD MAN, WALKS OUT.

CHARLIE (CONT'D)

Ever seen this guy before?

LARRY

The transvestite? Yeah, he does look
oddly familiar.

JOEY LOOKS OVER JUST IN TIME TO SEE CHANDLER RUNNING OUT OF
THE POST OFFICE, LEAVING HIM STRANDED.

JOEY

Hey! Chandler!

AS JOEY STARTS TO MOVE AWAY, CHARLIE GRABS HIS ARM.

CHARLIE

No wait! (YELLS IN BACK) Hey Sam, come
here.

ANOTHER OLD MAN, SAM, EVEN OLDER THAN THE REST, WALKS OUT.

CHARLIE PULLS OFF JOEY'S WIG. HIS HAIR IS PULLED BACK IN A
FISH NET.

CHARLIE (CONT'D)

This guy look familiar to you?

SAM

(HACKING COUGH) Yeah, he sort of does.

CHARLIE

You all right, Sam?

SAM

I was a moment ago, but now, all of a
sudden, I'm not feeling so well.

SAM'S COUGH GROWS EVEN WORSE.

JOEY

(PANICKED) Chandler!

SPOOKED, JOEY GRABS HIS WIG BACK FROM CHARLIE AND RUNS OUT OF
THE POST OFFICE.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. SUBWAY - DAY (DAY 1)
(ROSS, RACHEL, OLDER MAN)

ROSS AND RACHEL ARE AT A PAY PHONE. ROSS HANGS UP THE PHONE.

ROSS

I can't get through to anyone.

RACHEL

What are we going to do? We can't
stay here.

A WOMAN WALKS BY. RACHEL STOPS HER.

RACHEL (CONT'D)

Excuse me, ma'am. I don't usually do
this, but my friend and I are in sort
of a jam. Do you think you could
possibly spare a few dollars? You
see...

THE WOMAN SCREAMS SOMETHING IN SPANISH AND RUNS OFF.

ROSS

You scared her.

RACHEL

(YELLS) I'm going to do a hell of a lot more than scare someone if we don't get out of here.

ROSS

Now you're scaring me. (BEAT) Here, let me give it a try. I've got people skills.

RACHEL

What people skills? You work in a freakin' museum with dinosaurs that need bone transplants.

ROSS

Just watch the master.

AN OLDER MAN COMES WALKING BY. ROSS STOPS HIM.

ROSS (CONT'D)

Sir, pardon me for bothering you, but if I may just have a moment of your time. Myself, and my lovely friend Rachel here, (RACHEL WAVES) find ourselves in a rather strange predicament.

OLDER MAN

What seems to be the problem?

ROSS

(LOOKS OVER AT RACHEL. 'I'M GOOD AT THIS.') You see, I just recently had my wallet stolen, and I find that I

(MORE)

ROSS (CONT'D)

have no money to buy a ticket home.
This is really quite embarrassing.

OLDER MAN

So you have no money at all?

ROSS

Nope.

OLDER MAN

And the lady there. Nothing?

ROSS

Zippo.

OLDER MAN

(THINKS IT OVER) HMMMMM...

SUDDENLY, THE OLDER MAN GRABS FOR ROSS'S BONE. TRIES TO YANK IT OUT OF HIS HANDS. BUT ROSS HOLDS ON TIGHT. WON'T LET GO.

ROSS

What are you doing? Leggo of my bone!

ROSS AND THE MAN CONTINUE TO STRUGGLE, UNTIL ROSS IS KNOCKED TO THE GROUND. THE MAN TIGHTENS HIS GRIP ON ONE END OF THE BONE AND DRAGS ROSS ALONG THE GROUND.

RACHEL INTERVENES, SMACKING THE MAN WITH HER EMPTY PURSE.

RACHEL

Stop it. Stop it. Leave his bone
alone.

FINALLY, THE MAN LETS GO AND RUNS OFF.

ROSS GETS UP, BREATHING HEAVILY. HUGS HIS BONE. BOTH HE AND RACHEL COMPOSE THEMSELVES.

RACHEL (CONT'D)

I guess you were right, Ross.

ROSS

About what?

RACHEL

Them people skills... so much better
than mine.

ROSS GIVES RACHEL A SHARP LOOK.

DISSOLVE TO:

SCENE K

INT. MONICA AND RACHEL'S APARTMENT - DAY (DAY 1)
(MONICA, PHOEBE, DEADHEAD #1, CHANDLER, JOEY)

MONICA ENTERS. TO HER SURPRISE, THE APARTMENT HAS BEEN TRANSFORMED INTO SOMETHING OUT OF THE SIXTIES. TWENTY PEOPLE IN TIE-DYED HIPPIE CLOTHES ARE LOUNGING AROUND.

SOME OF THE DEADHEADS PLAY GUITAR, SOME SMOKE QUESTIONABLE SUBSTANCES, AND OTHERS JUST STARE IN AWE AT THE SWEATY IMAGE OF JERRY GARCIA ON THE WINDOW. THEIR LEADER IS PHOEBE, ALSO NOW DRESSED AS A HIPPIE.

MONICA

What is going on here?

PHOEBE

It's amazing. Word of the return of Jerry Garcia is spreading like wild fire. People are coming from all over.

MONICA

You turned my window into a shrine?

PHOEBE

Great, isn't it?

MONICA

No, it's not great. I don't want these people in here.

PHOEBE

Oh, non-believer. Non-believer.

THE DEADHEADS MOAN.

DEADHEAD #1

Lighten up, man. The master has returned.

MONICA

First of all, I am not a man. And secondly... it's a sweaty window.

PHOEBE

Only to the non-believer would it appear to be merely a window of condensation, but to the true believer... mmm-hmmm.

MONICA

Phoebe, why don't you just take my window to your place? I'll get another one.

PHOEBE

Sacrilege. Sacrilege.

DEADHEAD #1

Not cool.

CHANDLER COMES RUNNING INTO THE APARTMENT, OUT OF BREATH.

CHANDLER

Monica. Phoebe.

MONICA

Chandler, what's wrong?

CHANDLER PULLS OUT THE FBI'S TEN MOST WANTED LIST. SHOWS IT TO THEM. POINTS AT JOEY'S PICTURE, SPEECHLESS.

MONICA (CONT'D)

What is this? A joke?

CHANDLER

No, I've been living with a crazed, homicidal maniac. This is why he was afraid to go to the post office.

PHOEBE

I'm afraid to go to the post office. It's scary and unpredictable and you just never know when one of those people is going to snap. It just reeks of government.

MONICA

This has to be some kind of mistake. What did Joey say about it?

CHANDLER

Nothing. I got the hell out of there before he realized I discovered his true identity...(LOOKS AT LIST) Brock Hauser, robbery, armed assault, mass murder.

PHOEBE

Joey's our friend. You should be ashamed for thinking that he could ever do any of these things.

CHANDLER

The man admitted to killing a mailman at the age of eight. He wears a dress now. Think about it. Who could actually be that flaky?

A PAUSE, THEN MONICA AND CHANDLER LOOK AT PHOEBE.

PHOEBE

What? Something on my face? (WIPES
HER FACE) Did I get it?

CHANDLER HEARS THE DOOR OPENING. HE GRABS THE LIST AND HIDES
BEHIND THE DOOR. JOEY ENTERS, STILL IN DRAG. SEVERAL MORE
DEADHEADS ENTER BEHIND HIM.

JOEY

(TO MONICA AND PHOEBE) You guys seen
Chandler?

CHANDLER PEERS OUT AT THEM, SHAKES HIS HEAD.

MONICA

No, why do you ask?

JOEY

He ran out on me at the post office.
It was very traumatic. I'm going to
kill that guy when I see him.

PHOEBE

(REACTS) Oh, you are a bad man. A
very bad man. Out, out.

PHOEBE STARTS TO PUSH JOEY TOWARD THE DOOR.

JOEY

What'd I say?

JOEY TURNS AND LOOKS OVER AT THE WINDOW.

JOEY (CONT'D)

Hey, it does look like Jerry Garcia.

PHOEBE

No, don't look at it. You're not
worthy. Jerry doesn't want you here.
Now go.

JOEY

But, but...

SHE PUSHES HIM OUT AND CLOSES THE DOOR. CHANDLER GIVES THEM
THE "I TOLD YOU SO" LOOK.

DISSOLVE TO:

SCENE L

INT. SUBWAY - DAY (DAY 1)
 (ROSS, RACHEL)

ROSS AND RACHEL HAVE DECIDED TO COMBINE THEIR TALENTS IN ORDER TO EARN MONEY FOR THE TRIP HOME.

ROSS IS HOLDING AN OLD, TORN UP CARDBOARD BOX. HE AND RACHEL ARE SINGING... BADLY, VERY BADLY. AND A LITTLE DANCE.

ROSS

(SINGING) You are my sunshine, my only
 sunshine...

RACHEL

You make me happy, when skies are
 grey....

ROSS

You never know dear, how much I love
 you...

RACHEL

Please don't take my sunshine away.

AN EGG HITS RACHEL IN THE FACE. SHE'S STUNNED.

ROSS

(YELLS) Hey buddy, don't think you're
 gonna get away with that.

THEN ROSS IS EGGED.

RACHEL

Yeah, you told him.

DISSOLVE TO:

INT. SUBWAY - A LITTLE LATER
 (ROSS, RACHAEL)

ROSS AND RACHEL ARE DOING A LITTLE TAP DANCE. THEY'RE ACTUALLY NOT DOING SO BAD, UNTIL...

A SMALL CHORUS LINE OF BUMS COMES THROUGH, KICKING LIKE THE ROCKETTES. THEY DO A PRETTY ELABORATE NUMBER. IT'S IMPRESSIVE. APPLAUSE FROM THE CROWD. EVEN DONATIONS.

ONE OF THE BUMS COMES OVER TO ROSS FOR A DONATION. ROSS DIGS INTO THE CARDBOARD BOX AND HANDS THE BUM HIS ONLY QUARTER. THE BUM TIPS HIS HAT. RACHEL LOOKS AT ROSS WITH FURY.

ROSS

Hey, even I was impressed.

DISSOLVE TO:

INT. SUBWAY - A LITTLE LATER
(RACHEL, ROSS, MAN)

ROSS AND RACHEL HAVE TAKEN UP SHAKESPEARE. A BADLY DRAWN BACKDROP ON ROTTED CARDBOARD BEHIND THEM.

RACHEL

What man art thou that thus bescreened
in night so stumblest on my counsel?

ROSS

By a name I know not how to tell thee
who I am. My name, dear saint, is
hateful to myself because it is an
enemy to thee. Had I it written, I
would tear the word.

RACHEL

My ears have yet not drunk a hundred
words of thy tongue's uttering, yet I
know the sound. Art thou not Romeo,
and a Montague?

ROSS

Neither, fair maid, if either thee...

THEN...

MAN (O.S.)

YOU SUCK!

ROSS

Yeah, well blow it out your bunghole,
buddy.

RACHEL

And I believe that's the line that won
Juliet over.

DISSOLVE TO:

INT. SUBWAY - A LITTLE LATER
(BUM #1, BUM #2, RACHEL, ROSS)

TWO OF THE BUMS HAVE TAKEN OVER ROSS AND RACHEL'S THEATRE,
DOING A SHOW OF THEIR OWN. RACHEL IS COMPLETELY INTO THIS,
WHILE ROSS APPEARS UPSET.

BUM #1

With our combined strength, we can end
this destructive conflict and bring
order to the galaxy.

BUM #2

I'll never join you.

BUM #1

If you only knew the power of the
darkside. Obi-Wan never told you what
happened to your father.

BUM #2

He told me enough! He told me you
killed him.

BUM #1

No. I am your father.

RACHEL'S MOUTH DROPS OPEN.

RACHEL

(SHOCKED) I didn't see that coming.

ROSS

Oh please, they foreshadowed it in the
first act.

AN OLD WOMAN COMES UP AND GIVES THE BUMS A FEW DOLLARS. THEY
THANK HER. RACHEL SLAPS ROSS IN THE ARM.

RACHEL

I told you we should have done
something a little more contemporary.

DISSOLVE TO:

SCENE M

INT. JOEY AND CHANDLER'S APT. - JOEY'S BEDROOM - DAY (DAY 1)
 (Monica, Chandler, Joey, Phoebe)

MONICA AND CHANDLER SNEAK INTO JOEY'S BEDROOM. THEY START TO SNOOP AROUND.

MONICA

This is crazy. We shouldn't be in here. Joey's our friend.

CHANDLER

Our deadly friend. And to think the number of nights I spent alone with him. Not knowing that at any moment... pppfffftttttttt.

MONICA

You could spring a leak?

CHANDLER

No. (SLICES HIS FINGER THREE TIMES UNDER HIS NECK LIKE HE'S CUTTING)
 Ppppfftttt, ppppfftttt, ppppfftttt.

CHANDLER STARTS TO GO THROUGH SOME OF JOEY'S DRAWERS. OPENS ONE OF THEM, THEN CLOSES IT VERY QUICKLY.

CHANDLER (CONT'D)

Ahhhhh... dirty underwear drawer. He really needs to get a hamper.

MONICA

I'm leaving. This isn't right.

CHANDLER OPENS ANOTHER DRAWER.

CHANDLER

Look at this. Look at this.

HE TAKES A HANDFUL OF ITEMS OUT OF THE DRAWER.

MONICA

This is Rachel's stuff. Her wallet, makeup, keys. Why would Joey have this?

CHANDLER

Have you heard from Rachel lately?

MONICA

No. She went with Ross. But they should have been back by now.

CHANDLER

A-ha, a-ha... they must have found out his secret. He's done away with them.

MONICA

Chandler! Now you're just acting crazy.

HE CONTINUES TO LOOK AROUND. LOOKS UNDER JOEY'S MATTRESS. FINDS A GUN.

CHANDLER

Look at this. Look at this.

MONICA

Oh my God! A gun.

CHANDLER

Well, it's not a water pistol.

MONICA

Why would Joey have a gun?

CHANDLER

Am I crazy now? Huh, who's crazy now?

Who's crazy now?

SUDDENLY, JOEY STEPS INTO THE DOORWAY WEARING THE DRESS AND WIG. HE HOLDS A VERY BIG, SHARP KNIFE.

PSYCHO MUSIC HEARD.

MONICA AND CHANDLER SCREAM. THEN...

JOEY

You guys! You're such nuts.

CHANDLER PULLS THE GUN ON JOEY.

CHANDLER

Stay back now, or I'll pop you.

MONICA

You do what he says.

JOEY GOES OVER TO A DRAWER AND PULLS OUT A SANDWICH. HE CUTS IT WITH THE KNIFE, THEN PUTS THE KNIFE DOWN AND TAKES A BITE OF THE SANDWICH.

CHANDLER

(TO MONICA) Food drawer. I try to discourage it.

MONICA GRABS THE KNIFE. HOLDS IT UP. JOEY OFFERS HER SOME OF THE SANDWICH.

MONICA

No thank you. I just ate.

JOEY

Dude, why'd you ditch me earlier?

CHANDLER PULLS OUT THE FBI'S TEN MOST WANTED LIST.

CHANDLER

Does the name Brock Hauser ring a
bell?

HE HANDS THE LIST TO JOEY.

JOEY

What's this? (SMILING) Hey, that's
me. (THEN SHOCKED) Hey, that's me.
What am I doing on this?

CHANDLER

Don't play innocent with us, Mister
Hauser. We know the truth.

MONICA

(HOLDS UP RACHEL'S WALLET) What did
you do with Ross and Rachel?

JOEY

Oh, that stuff was in the purse Rachel
gave me. I took it out so I wouldn't
lose it. Besides, do you know how
heavy those things can get with all
that crap inside?

MONICA

Hey, those are essentials. We need
all of those things. I'm sick of you
guys always --

CHANDLER

(INTERRUPTS) Monica, this isn't a good
time. (TO JOEY) If you're really so

(MORE)

CHANDLER (CONT'D)

innocent, then why do you have a gun
under your mattress?

JOEY

Oh, yeah. Thanks for reminding me,
man.

JOEY GOES OVER AND TAKES THE GUN FROM CHANDLER, WITH NO
RESISTANCE. AIMS IT AT THE PLANT HANGING FROM THE CEILING.
SQUIRT! IT'S A WATER PISTOL.

CHANDLER

What do you know? It is a water
pistol. (BEAT) How, then, do you
explain the photo?

JOEY LOOKS AT THE LIST CAREFULLY.

JOEY

(READS FROM THE LIST) Marksman
printing. (BEAT) Hey, that's the
place that prints up my head shots.
They must have mixed mine up with this
Hauser guy.

MONICA

(TO CHANDLER) I told you so.

JOEY

Dude, did you actually think I did all
this stuff?

CHANDLER

(BEAT; UNCOMFORTABLE) No. Of course
not. (THEN) But she did. (TO MONICA)
You've never been trusting of anyone.

MONICA

What? That's not true.

PHOEBE ENTERS THE ROOM. SEES JOEY HOLDING THE GUN. DOES A KUNG FU MOVE AND KNOCKS HIM ON HIS BACK.

PHOEBE

I got him. I got him.

MONICA

No Phoebe, it's all right. It was just a misunderstanding.

PHOEBE

Oh, I knew that. Just practicing my Kung Fu. Who's next?

MONICA AND CHANDLER BACK AWAY.

DISSOLVE TO:

SCENE P

INT. SUBWAY - DAY (DAY 1)
(RACHEL, ROSS)

ROSS AND RACHEL HAVE RUN OUT OF TALENTS. THEY'RE SITTING IN A CORNER.

RACHEL

How much do we have?

ROSS LOOKS IN THE CARDBOARD BOX.

ROSS

A quarter.

RACHEL

You're kidding. That's it?

SHE GRABS THE BOX FROM ROSS. LOOKS IN IT.

RACHEL (CONT'D)

Some lint, and... (PICKS SOMETHING UP)

What's this?

ROSS

I'm pretty sure that's a booger.

SHE THROWS IT DOWN.

RACHEL

Ew, gross. I can't believe that between the two of us, we can't earn a lousy four dollars.

ROSS

Well, that's no fault of mine.

RACHEL

What do you mean by that?

ROSS

I'm not the one who lacks talent.

RACHEL

You think you have talent? Ha!

ROSS

Your singing was off key. And your Juliet? One would think that you studied at the Brad Pitt school of acting.

RACHEL

Brad Pitt is a great actor.

ROSS

(SARCASTIC) Right!

RACHEL

Don't push this off on me. You're the chump who had his pocket picked.

ROSS

And you're the...(LOSS FOR WORDS)
girl... who loaned her purse to a man.
Yeah.

SHE LOOKS AT HIM LIKE HE'S CRAZY.

RACHEL

You're an idiot.

ROSS

Okay, fine, you think you can earn the ticket money without me, then you go right ahead and do so.

RACHEL

Great. Fine. No problem. I've had enough of you.

RACHEL AND ROSS GET UP. A MAN WALKS BY. RACHEL STOPS HIM.

RACHEL (CONT'D)

Give me two bucks and I'll show you my
breasts.

ROSS'S JAW DROPS. THE MAN SMILES.

RACHEL (CONT'D)

Come on, let's see the cash first.

THE MAN QUICKLY PULLS OUT TWO DOLLARS AND HANDS THEM TO RACHEL. SHE LIFTS HER SHIRT UP (HER BACK TO US, OF COURSE) AND BARES ALL. THE MAN STARES WITH DELIGHT.

RACHEL LOWERS HER SHIRT. THE MAN KEEPS STARING ANYWAY. ROSS IS AT A LOSS FOR WORDS.

RACHEL (CONT'D)

(TO ROSS) Now that's talent.

SHE WALKS AWAY, LEAVING ROSS HOLDING HIS DINOSAUR BONE. THE MAN TURNS TO ROSS AND SMILES SUGGESTIVELY.

ROSS FEARFULLY HUGS HIS DINOSAUR BONE AND EDGES AWAY FROM THE MAN.

DISSOLVE TO:

SCENE R

INT. POLICE STATION - NIGHT (NIGHT 1)
(JOEY, MONICA, PIMP, CHANDLER, SERGEANT)

JOEY, CHANDLER AND MONICA ENTER. JOEY STILL WEARS THE DRESS AND RED WIG.

JOEY

I don't think this is a good idea.

MONICA

You should clear this up now, before
you get into real trouble.

A PIMP IN A FUR COAT AND GOLD CHAINS APPROACHES JOEY AND HANDS HIM A CARD.

PIMP

Call me.

THE PIMP WALKS AWAY. JOEY PROUDLY SHOWS OFF THE CARD.
CHANDLER FREAKS.

CHANDLER

Why are you still wearing that dress?

JOEY

The character I'm trying out for is
not only a woman trapped in a man's
body, but a woman trapped in a man's
body, who also happens to be a cop. So
as long as I'm here...

CHANDLER

It's called an imagination. Use it.

JOEY

Hey, I shouldn't even be talking to you. I thought you were my friend.

CHANDLER

I am. Friends mistaking each other for homicidal serial killers happens all the time.

MONICA

We're both really sorry, Joey. You forgive us, don't you?

JOEY

Well... I'm never going back to the post office again. That place is evil.

CHANDLER

Don't worry. All postal duties --I've got them covered.

JOEY

All right then. All's forgiven.

JOEY HUGS CHANDLER.

JOEY (CONT'D)

I can't stay mad at you, man.

A COUPLE OF COPS WALK BY, GIVING THEM FUNNY LOOKS. CHANDLER AND JOEY NOTICE AND BACK AWAY FROM EACH OTHER.

MONICA POINTS TO A POLICE SERGEANT SITTING BEHIND A DESK.

MONICA

Joey, I think that's the man you're supposed to talk to.

JOEY

Right. I'll be right back.

JOEY WALKS UP TO THE DESK. PULLS OUT THE FBI'S TEN MOST WANTED LIST AND SHOWS IT TO THE SERGEANT.

JOEY (CONT'D)

Hey there.

SERGEANT

(LOOKS AT HIM STRANGELY) And what do you want?

JOEY

There's been some sort of mistake.
(POINTS TO HIS PICTURE) It's this picture here.

SERGEANT

You know that guy?

JOEY PULLS OFF HIS WIG.

JOEY

I am that guy.

THE POLICE SERGEANT FREAKS OUT. DRAWS HIS GUN.

SERGEANT

(YELLS) Homicidal maniac!

THE OTHER COPS DRAW AND AIM AT JOEY. HE PUTS HIS HANDS UP.
MONICA AND CHANDLER RUN OVER.

MONICA

No, wait. This is not the man you're looking for.

CHANDLER

Yeah. They mixed the pictures up.

JOEY

(LOSS FOR WORDS; REFERRING TO
CHANDLER) What he said.

TWO COPS RUSH UP AND HANDCUFF JOEY.

MONICA

We came down here to straighten this
out.

SERGEANT

Until we can verify his true identity,
we'll have to hold him.

THEY START TO TAKE JOEY AWAY.

JOEY

Chandler... Monica... help.

TOO LATE. JOEY'S GONE.

MONICA

(TO SERGEANT) Is this really
necessary? He's an innocent man.

SERGEANT

Believe me. Anyone who wears those
shoes with that dress has got to be
guilty of something.

CHANDLER AND MONICA LOOK AT EACH OTHER. THEY NOD.

DISSOLVE TO:

SCENE T

INT. JAIL CELL - MOMENTS LATER (NIGHT 1)
(JOEY, LARGE MAN #1)

JOEY IS THROWN INTO A CELL. THREE MEN ARE SITTING ON A BENCH.

JOEY

(CASUALLY) How you guys doing?

THE THREE MEN STAND. VERY LARGE. THEY TOWER OVER HIM.

LARGE MAN #1

(FLIRTING, JOEY STYLE) How you doing?

JOEY'S EYES GO WIDE. HE REALIZES THAT HE IS STILL WEARING THE DRESS. NOT A GOOD THING.

JOEY

I need to find a new line of work.

HE TURNS AROUND AND HUGS THE JAIL CELL BARS. THE THREE MEN CROWD AROUND HIM.

JOEY (CONT'D)

(YELLS) CHANDLER!

DISSOLVE TO:

SCENE W

INT. SUBWAY - NIGHT (NIGHT 1)
(ROSS, HOMELESS BUM)

ROSS IS SITTING IN A CORNER WITH SEVERAL HOMELESS BUMS. HE LOOKS AS IF HE'S ONE OF THEM NOW. IN ONE HAND IS HIS DINOSAUR BONE; IN THE OTHER, A PAPER BAG OF LIQUOR THAT'S BEEN PASSED AROUND.

ROSS

I had a home once. A nice home. And
I had friends. Lots of friends. I
miss my friends.

HOMELESS BUM

I'm your friend.

THE BUM GOES TO TOUCH ROSS'S DINOSAUR BONE, BUT ROSS SLAPS HIS HAND AWAY. ROSS THEN TAKES A SWIG OF LIQUOR.

ROSS

Don't touch my bone.

FADE OUT.

END OF ACT TWO

TAG SCENE X

FADE IN:

INT. MONICA AND RACHEL'S APARTMENT - NIGHT (NIGHT 1)

PHOEBE AND THE DEADHEADS ARE ASLEEP ON THE FLOOR. IT'S BEEN A LONG NIGHT OF WINDOW WORSHIP.

MONICA AND RACHEL SNEAK OUT OF MONICA'S ROOM. THEY QUIETLY GO OVER TO THE WINDOW AND CLEAN OFF THE CONDENSATION, THEN SNEAK BACK INTO MONICA'S ROOM.

AFTER A MOMENT, CHANDLER AND JOEY ENTER THE APARTMENT. JOEY IS HOLDING THEIR PET DUCK. THEY QUIETLY SNEAK OVER TO THE WINDOW. CHANDLER PULLS OUT A MARKER, LOOKS OVER AT THE DUCK, AND DRAWS A QUICK DUCK OUTLINE. THEY SMILE, GIVING EACH OTHER THE THUMBS UP, AND SNEAK OUT OF THE APARTMENT.

FADE OUT.

END OF SHOW