

THE BIG BANG THEORY

REVISED PILOT

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FIRST DRAFT
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COLD OPENING / A

FADE IN:

INT. FERTILITY CLINIC WAITING ROOM - DAY (DAY 1)
(Leonard, Sheldon, Althea, Extras)

WE OPEN ON LEONARD, A POST-DOCTORAL THEORETICAL PHYSICIST, AN ACTUAL GENIUS -- HIS IQ IS OFF THE CHARTS. HE SITS IMPATIENTLY FOR A BEAT, SEES A RUBIK'S CUBE ON THE TABLE, PICKS IT UP AND SOLVES IT IN A FEW DEFT MOVES. HIS FRIEND AND ROOMMATE, SHELDON, ALSO A VERIFIABLE GENIUS WITH SIMILAR CREDENTIALS, EMERGES THROUGH A DOOR.

LEONARD

Took you long enough.

SHELDON

If you had any inkling of what I've just been through I think you'd be a little more sympathetic.

LEONARD

What could you have been through? You went in there to make a sperm deposit.

SHELDON

Leonard, think about it. We're selling our sperm to a high IQ sperm bank, but we can't guarantee high IQ offspring. Extreme intelligence is as much of a mutation as the migrating eye of the flounder.

LEONARD

And this came to you while you were...
pleasuring yourself?

SHELDON

Yes.

LEONARD

Did you see they had movies in there?

SHELDON

I couldn't stop thinking we were
committing fraud. Some poor woman is
going to pin her hopes on my sperm.
What if she winds up with a toddler
who doesn't know if he should use an
integral or a differential to solve
for the area under a curve.

LEONARD

I'm sure she'll still love him.

SHELDON

I wouldn't.

LEONARD

Sheldon, did you fill the cup or not?

SHELDON

Oh, I don't think the cups are
designed to be filled. The size is
meant to facilitate aim, like the
spittoons of the Old West.

LEONARD

Did you or didn't you?

SHELDON

Oh, yes. Eventually. For the record,
I have tennis elbow and I'm chafed.

LEONARD

Come on.

THEY CROSS TO THE COUNTER WHERE A RATHER BORED WOMAN, ALTHEA,
SITS BEHIND THE COUNTER WORKING A CROSSWORD PUZZLE. SHE
DOESN'T LOOK UP.

LEONARD (CONT'D)

Excuse me.

ALTHEA

(INTENT ON THE PUZZLE) Hang on.

LEONARD

One across is "Aegean." Eight down is
"Nabokov," twenty-six across is "MCM,"
thirteen down is - move your finger -
"phylum," which makes thirteen
across... Port-au-Prince. (OFF HER
UNHAPPY LOOK) Ta-da!

ALTHEA

Can I help you?

LEONARD

Yes, we've made two deposits. That's
about eighty million egg-seeking
geniuses.

SHELDON
Potential geniuses. I have a sister
with the same basic DNA mix who
hostesses at Fuddrucker's.

ALTHEA
I'll get you your checks.

SHELDON
Hold on, please. (TO LEONARD) I
can't take the money. It's not right.

LEONARD
(TO ALTHEA) Can you give us a minute?
He's having a crisis of conscience.
I'm sure you get this all the time.

ALTHEA
Not really. Most of the fellas pretty
much come and go.

LEONARD
(TO SHELDON) This was your idea. A
little extra spending money and we
pick up the eight-inch Celestron
telescope with the digital star finder
and the altazimuth mount.

SHELDON
I know, and I'm sorry. (TO ALTHEA)
We'd like our... contribution back.

ALTHEA

You want me to go back there and bring
you your sperm?

SHELDON

Yes.

ALTHEA

Should I leave it in the cups or do
you want me to see if I have a vase or
maybe a gravy boat?

SHELDON

The cups are fine.

LEONARD USHERS SHELDON OUT THE DOOR.

LEONARD

How is it you can recite pi to eighty
decimal places but you can't recognize
sarcasm?

SHELDON

Oh, I don't think the two are related.

THEY'RE OUT AND WE...

DISSOLVE TO:

COLD OPENING / B

INT. STAIRWELL - LATER THAT DAY (DAY 1)
(Leonard, Sheldon, Penny)

LEONARD AND SHELDON, HOLDING BAGS OF TAKE-OUT INDIAN FOOD,
CLIMB THE FIVE FLIGHTS OF STAIRS THAT LEAD TO THEIR
APARTMENT.

SHELDON

How long are you going to be mad at
me?

LEONARD

I don't know.

SHELDON

Do you see your anger fading gradually
like a radioactive half-life, or
suddenly like a quantum shift: angry,
not angry.

LEONARD

I. Don't. Know.

SHELDON

Well, for the moment it appears to be
holding steady.

THEY CLIMB IN SILENCE FOR A MOMENT.

SHELDON (CONT'D)

Do you want to hear an interesting
thing about stairs?

LEONARD

Not really.

SHELDON

If the height of a single step is off by as little as two millimeters, most people will trip.

LEONARD

Two millimeters? That doesn't seem right.

SHELDON

It's true. I did a series of experiments when I was twelve. My father broke his clavicle.

RESET TO:

INT. HALLWAY - CONTINUOUS

THEY HEAD FROM THE STAIRS TO THEIR APARTMENT.

LEONARD

Is that why they sent you to boarding school?

SHELDON

No, that was a result of my work with lasers.

SHELDON PUTS THE KEY IN THEIR LOCK, WHEN THEY HEAR...

MUSIC CUE: FUNKY UP TEMPO MUSIC

...FROM A BOOMBOX. THEY TURN AND SEE A BEAUTIFUL GIRL, PENNY, DANCING WITH RECKLESS ABANDON THROUGH THE OPEN DOORWAY OF THE APARTMENT ACROSS THE HALL. THEY WATCH FOR A FEW BEATS, MESMERIZED BY HER RAW SEXUALITY.

LEONARD
New neighbor.

SHELDON
Evidently.

LEONARD
A significant improvement over the old
neighbor.

SHELDON
Assuming one prefers incandescently
attractive women to Harold the old fat
nudist.

LEONARD
May he rest in peace.

THE BOYS WATCH AS PENNY PICKS UP A PHOTOGRAPH OF A HANDSOME
MAN AND SETS IT ON FIRE WITH A LIGHTER. SHE DOESN'T NOTICE
THEM AS SHE CONTINUES TO DANCE.

SHELDON
This might be cause for concern.

LEONARD
Could be a red flag.

PENNY REALIZES THAT SHE'S BEING WATCHED. SHE TURNS OFF THE
MUSIC.

MUSIC CUE: MUSIC OFF

PENNY
(RE: THE PICTURE BURNING IN HER HAND)
Oh my God, I must look totally insane.

LEONARD
Not totally.

SHELDON
Unless this is kindling for a somewhat
larger blaze.

PENNY
(RE: BURNING PHOTO) No, we're just
breaking up. Burning his picture is
symbolic.

SHE SETS IT DOWN IN A TRASH CAN.

LEONARD
You mean like a cleansing, closure
kind of thing?

PENNY
No, my desire to set him on fire.

SHELDON
(TO LEONARD) I'm surprised you missed
that.

PENNY
Penny. New neighbor.

THEY SHAKE HANDS.

LEONARD
Hi, I'm Leonard. This is Sheldon.

SHELDON
(INDICATES THEIR APARTMENT) We're
over here.

PENNY
Cool.

LEONARD

Okay, well... welcome to the building.

SHELDON

There's no sprinkler system.

PENNY

Got it. See you around.

SHELDON/LEONARD

Bye.

LEONARD AND SHELDON BACK INTO THEIR APARTMENT, COLLIDING WITH EACH OTHER AS THEY TRY TO EXIT GRACEFULLY.

RESET TO:

INT. LEONARD AND SHELDON'S APARTMENT - CONTINUOUS

THE APARTMENT IS A LIVING ROOM, DINING AREA AND A SMALL KITCHEN. DOORS LEAD OFF TO BEDROOMS AND A BATHROOM. EVERYWHERE WE LOOK WE SEE BOOKS, SCIENTIFIC JOURNALS, COMPUTER EQUIPMENT, GREASE BOARDS AND OTHER FLAT SURFACES PRESSED INTO USE AS GREASE BOARDS, ALL COVERED WITH EQUATIONS. AS THEY ENTER...

LEONARD

Should we have invited her for lunch?

SHELDON

Why would we do that?

LEONARD

She's obviously going through some emotional upheaval. We should help.

SHELDON

I'm not aware of anything in the social code that suggests we should intervene.

LEONARD

What about... damsel in distress?

SHELDON

Twelfth century code of chivalry. Not exactly current. Also, you'd have to have been knighted for that to apply.

LEONARD

We're going to be good neighbors. We're going to invite her over, make her feel comfortable and engage her in conversation.

SHELDON

That doesn't sound like us.

LEONARD

It's not difficult. You listen to what she says and you say something appropriate in response.

LEONARD CROSSES OUT, SHELDON FOLLOWS.

SHELDON

No. Definitely not us.

RESET TO:

INT. HALLWAY - CONTINUOUS

THEY CROSS TO PENNY'S DOOR AND KNOCK. PENNY OPENS HER DOOR.

LEONARD

Hi. Again.

PENNY

Hi.

SHELDON

Hi.

PENNY

Hi.

LEONARD

So anyway, I don't know if you noticed, but we were carrying bags. Of food. Indian food. And I find when I'm going through emotional difficulties, which is what appears to be going on with you, good food and company can have a comforting effect. Also, curry is a natural laxative and I don't have to tell you that a clean colon is... one less thing to worry about.

SHELDON

Leonard, I'm no expert here, but I believe in the context of a luncheon invitation, you might want to skip the discussion of bowel movements.

PENNY

Oh, you're inviting me over to eat?

LEONARD

Uh, yeah.

PENNY

That's so sweet. Hang on.

PENNY CROSSES TO A WASTE PAPER BASKET WHOSE CONTENTS ARE
ENGULFED IN FLAMES. SHE USES A SPORT BOTTLE OF WATER TO PUT
OUT THE FIRE.

PENNY (CONT'D)

Pictures of us having sex. I was
going to send them to his mother, but
it felt a little skeevy.

SHELDON

I understand. We tried masturbating
for money this afternoon and I had
similar qualms. (OFF LEONARD'S ANGRY
LOOK) What? Conversation.

CUT TO:

MAIN TITLES

ACT ONE

SCENE A

FADE IN:

INT. LEONARD AND SHELDON'S APARTMENT - MOMENTS LATER (DAY 1)
(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

LEONARD AND SHELDON LEAD PENNY INTO THEIR APARTMENT.

LEONARD

Well, uh... make yourself at home.

PENNY

(SWEETLY, CLOSE TO HIM) Thank you.

LEONARD

(SHYLY) You're most welcome.

PENNY SEES A GREASE BOARD FULL OF EQUATIONS AND CROSSES TO IT AS SHELDON LOOKS AT LEONARD AND SILENTLY MOCKS HIS "YOU'RE MOST WELCOME."

PENNY

Hey, this looks like some serious stuff. Leonard, did you do this?

SHELDON SCURRIES TO THE GREASE BOARD.

SHELDON

Actually, that's my work.

PENNY

Wow.

SHELDON
(MOCK HUMILITY) Yeah, well, it's just
some quantum mechanics with a little
string theory doodling around the
edges. That part there's just a joke.
It's a spoof of the Born-Oppenheimer
approximation.

PENNY
So you're like one of those "Beautiful
Mind" genius guys?

SHELDON
(SHEEPISHLY) Yeah.

PENNY
(RE: BOARD) This is really
impressive.

LEONARD
I have a board. If you like boards,
this is my board.

LEONARD INDICATES ANOTHER GREASE BOARD FILLED WITH EQUATIONS.

PENNY
Holy smokes.

SHELDON
If by "holy smokes" you mean a
derivative restatement of the kind of
stuff you can find scribbled on the
wall of any men's room at MIT, sure.

LEONARD

What?

SHELDON

Come on, who hasn't seen (RE: AN
EQUATION ON LEONARD'S BOARD) this
differential below "here I sit,
brokenhearted."

PENNY PLOPS DOWN ON THE COUCH AND STARTS DISHING OUT SOME
INDIAN FOOD.

LEONARD

Hey, at least I don't have to invent
twenty-six dimensions just to make the
math come out.

SHELDON

I didn't invent them, they're there!

LEONARD

In what universe?

SHELDON

In all of them. That's the point!

PENNY

(RE: THE FOOD) Is it okay if I start?

SHELDON SEES PENNY ON ONE END OF THE COUCH.

SHELDON

Um, Penny? That's where I sit.

PENNY

(PATTING THE COUCH) So sit next to
me.

SHELDON

No, I sit there.

PENNY

What's the difference?

SHELDON

What's the difference?

LEONARD

Here we go.

SHELDON

In the winter, that spot is close enough to the radiator to be warm, yet not so close as to be uncomfortable. In the summer, it is directly in the path of a cross breeze created by opening windows there and there. It faces the television at an angle that is neither direct, thus discouraging conversation, nor so far wide as to create parallax distortion. I could go on, but I think I've made my point.

PENNY

Would you like to switch?

SHELDON

No, I'm fine.

SHELDON UNHAPPILY SITS NEXT TO HER. LEONARD TAKES A CHAIR.

LEONARD

Okay, well this is nice, huh? We
don't have company a lot.

SHELDON

That's not true. Koothrappali and
Wolowitz come over all the time.

LEONARD

Well, yes but --

SHELDON

Tuesday night we played Klingon Boggle
until one in the morning.

LEONARD

Yeah, I remember.

SHELDON

I resent you saying we don't have
company.

LEONARD

I'm sorry.

SHELDON

It has negative social implications.

LEONARD

I said I'm sorry!

AN AWKWARD BEAT, THEN:

PENNY

What's Klingon Boggle?

LEONARD
(EMBARRASSED) It's like regular
Boggle... but in Klingon. (CHANGING
THE SUBJECT) Well, that's probably
enough about us. Tell us about you.

PENNY
Me? Okay... I'm a Sagittarius which
probably tells you more than you need
to know.

SHELDON
Yes, it tells us that you participate
in the mass cultural delusion that the
sun's apparent position relative to
arbitrarily defined constellations at
the time of your birth somehow affects
your personality.

PENNY
I'm sorry?

LEONARD
I think what Sheldon's trying to say
is that Sagittarius wouldn't have been
our first guess.

PENNY
I get that a lot because I have a
really strong moon in Virgo.

SHELDON
Hence our confusion.

LEONARD SHOOTS SHELDON A LOOK.

PENNY

I used to be a lacto-ovo vegetarian
but that got too political, so now I'm
just eating according to my blood
type.

SHELDON

That's interesting. Leonard can't
process corn.

LEONARD GIVE SHELDON ANOTHER LOOK. SHELDON SHRUGS, "WHAT?"

PENNY

And I'm a José Cuervo shot girl but
I'm also writing a screenplay about a
girl who came to L.A. to be an actress
and failed and wound up as a José
Cuervo shot girl.

LEONARD

Well, if that was a movie, I would go
see it.

PENNY

I know, right? What else?... I guess
that's about it. That is my life.
That is me.

LEONARD

Well, it sounds wonderful--

PENNY

It was. Until...

SHE SUDDENLY STARTS CRYING. LEONARD AND SHELDON EXCHANGE DUMBFOUNDED LOOKS.

SHELDON
(TO LEONARD) What's happening?

LEONARD
I'm not sure. Um... (TENTATIVELY
PATTING PENNY'S SHOULDER) There,
there.

PENNY
I'm sorry. It's just this breakup.
It wouldn't be a big deal except I
still love him.

LEONARD
Sure.

PENNY
But at the same time I hate his
freakin' guts. Pretty crazy, huh?

LEONARD IS AT A LOSS. HE LOOKS AT SHELDON. SHELDON SHRUGS,
EQUALLY CLUELESS.

LEONARD
No, it's not crazy, it's just... a
paradox. And paradoxes are a part of
nature. Think about light. If you
look at Huygens, light is a wave, as
confirmed by the double-slit
experiments. But along comes Albert
Einstein and he discovers that light
behaves like particles, too.

(MORE)

LEONARD (CONT'D)
How do you resolve it? Is it a wave,
is it a particle... or is it both?

PENNY IS MYSTIFIED.

SHELDON
Well, Penny, did you find that
helpful?

PENNY
It's something to chew on. (PULLING
HERSELF TOGETHER) Listen, my shower
isn't working and I've been moving all
day. Would it be totally weird if I
used yours?

SHELDON
Yes.

LEONARD
No.

SHELDON
(TO LEONARD) No?

LEONARD
(TO SHELDON) No.

SHELDON
(TO PENNY) No.

PENNY
Okay... Where is it?

THEY POINT SIMULTANEOUSLY TOWARD THE BATHROOM.

PENNY (CONT'D)
Thanks. You guys are really sweet.

SHE EXITS TO THE BATHROOM. THE GUYS STARE AFTER HER IN SILENCE.

SHELDON
Well, this is a first.

LEONARD
What do you mean?

SHELDON
We've never had a woman take her clothes off in our apartment before.

LEONARD
That's not true. Remember at Thanksgiving, my grandmother with Alzheimer's had that "episode."

SHELDON
Oh, right. Somehow I place this in a different category.

LEONARD
Yeah.

SHELDON
You know, she's not going to have sex with you.

LEONARD
What?

SHELDON
Face it, Leonard. She is not the female of the species of which you are the male.

LEONARD

I'm not trying to have sex with her.

I'm just trying to be a good neighbor.

SHELDON

Oh, of course.

LEONARD

I mean, that's not to say that if a carnal relationship were to develop, I wouldn't participate. However briefly.

SHELDON

Hm. Do you think this possibility will be helped or hindered when she discovers your Bilbo Baggins "No More Tears" shampoo?

LEONARD

It's Gandalf shampoo.

THERE'S A KNOCK AT THE DOOR. LEONARD CROSSES TO ANSWER IT.

LEONARD (CONT'D)

Bilbo Baggins is the conditioner.

HE OPENS THE DOOR REVEALING THEIR FRIENDS HOWARD WOLOWITZ AND DAVE KOOTHRAPPALI, TWO MORE CERTIFIABLE GENIUSES IN THEIR TWENTIES. KOOTHRAPPALI WEARS A BASEBALL CAP. WOLOWITZ HOLDS UP A DVD.

WOLOWITZ

Wait 'til you see this.

KOOTHRAPPALI

It's fantastic.

THEY CROSS IN.

LEONARD

See what?

WOLOWITZ HEADS FOR THE TV. AT THE SAME TIME KOOTHRAPPALI
CROSSES INTO THE KITCHENETTE AREA WHERE HE TAKES OUT A BOX OF
ALUMINIUM FOIL, TEARS OFF A SHEET AND REPLACES THE ALUMINIUM
FOIL THAT'S LINING HIS BASEBALL HAT.

WOLOWITZ

It's a Steven Hawking lecture from MIT
in 1974.

LEONARD

This isn't a good time.

WOLOWITZ LOADS THE DVD PLAYER.

WOLOWITZ

(CREEPY COMPUTER VOICE) It's before
he became a creepy computer voice.

KOOTHRAPPALI

He sounds like Benny Hill, but smart.

LEONARD

That's great. You have to go.

KOOTHRAPPALI

Why?

LEONARD

It's just not a good time.

SHELDON

Leonard has a lady over.

WOLOWITZ

Yeah, right.

WOLOWITZ TURNS ON THE TV.

LEONARD
She's not a "lady." She's just a
friend.

WOLOWITZ
Hang on. There really is a lady here?

WOLOWITZ TURNS OFF THE TV.

LEONARD
Uh-huh.

WOLOWITZ
And you want us out because you're
anticipating coitus?

LEONARD
No, she's just a friend.

WOLOWITZ
So she's available for coitus?

LEONARD
No, she's --

PENNY CROSSES OUT. SHE'S NAKED WITH A TOWEL WRAPPED AROUND
HER.

PENNY
Hey, is there a trick to getting it to
switch from tub to shower? (OFF THE
NEW GUYS) Oh, hey. Sorry. Hi.

WOLOWITZ POPS OFF THE COUCH.

WOLOWITZ
Échanté, mademoiselle. Howard
Wolowitz, Cal Tech department of
applied physics. You may be familiar
with some of my work -- it's currently
toodling around the surface of Mars.

PENNY
Hi. Penny.

WOLOWITZ
You smell wonderful. What is that
scent you're wearing?

PENNY
It's called b.o.

WOLOWITZ
Ah. Hence the shower, of course.
Leonard, where have you been hiding
this one? She's charming.

SHELDON
(SOTTO, TO LEONARD) Oh, he's good.

AND ON LEONARD'S UNHAPPY EXPRESSION, WE...

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE B

FADE IN:

INT. LEONARD AND SHELDON'S APARTMENT - CONTINUOUS (DAY 1)
(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

AS BEFORE.

LEONARD

Come on, I'll show you the trick to
the shower.

LEONARD AND PENNY CROSS TOWARD THE BATHROOM.

WOLOWITZ

Bonne douche.

LEONARD/PENNY

What? / I'm sorry?

WOLOWITZ

It's French for "good shower." It's a
sentiment I can express in six
languages.

LEONARD AND PENNY REACT, THEN EXIT.

SHELDON

(TO KOOTHRAPPALI) How's the microwave
radiation these days?

KOOTHRAPALI

Awful. Between the cell phones, the relay towers and the wi-fi I can actually smell my brain cooking.

SHELDON

How are you handling the gonad situation?

KOOTHRAPALI

(RE: HIS CROTCH) Spun iron mesh.

SHELDON

Seems a little medieval. Any problems with rust?

KOOTHRAPALI

Only if I drink too much coffee. But it's not without its advantages.

HE TAKES A KITCHEN MAGNET OF ALBERT EINSTEIN'S HEAD OFF THE REFRIGERATOR AND HOLDS IT A FEW INCHES FROM HIS CROTCH. HE LETS IT GO AND IT FLIES TO AND STICKS ONTO HIS PANTS WITH A MAGNETIC "CLICK."

KOOTHRAPALI (CONT'D)

What do you think?

SHELDON

I think the magnet is yours now.

LEONARD CROSSES BACK OUT.

LEONARD

Listen --

LEONARD NOTICES THE MAGNET ON KOOTHRAPALI'S PANTS. HE DECIDES TO IGNORE IT.

LEONARD (CONT'D)

You guys have to go.

WOLOWITZ

Why?

LEONARD

Because Sheldon and I have to run an errand for Penny and you can't be here.

SHELDON

Where are we going?

LEONARD

I'll tell you later.

WOLOWITZ

Leonard, I'm perfectly comfortable waiting here. In fact, Dave, why don't you go with them?

KOOTHRAPALI

I don't want to go with them.

SHELDON

(TO LEONARD) Where are we going?

LEONARD

(TO WOLOWITZ) Why would you stay?

WOLOWITZ

Well, I was trying to be discreet about the elephant in the room, but surely all of you saw what happened between the lady and me.

LEONARD/SHELDON/KOOTHRAPALI
No. / Sorry? / What?

WOLOWITZ
She's is obviously hot for me.

LEONARD/SHELDON/KOOTHRAPALI
What? / Sorry? / What?

WOLOWITZ
Frankly she's not even my type, but as
the alpha male in the group, it is my
burden.

LEONARD CONSIDERS THIS FOR A BEAT.

LEONARD
Okay, I think we can go.

LEONARD WRITES A PHONE NUMBER ON A SCRAP OF PAPER AND HANDS
IT TO KOOTHRAPALI.

LEONARD (CONT'D)
This is my cell phone number. Give it
to Penny when she comes out of the
shower. Come on, Sheldon.

SHELDON
Again, where are we going?

AS LEONARD USHERS SHELDON OUT, KOOTHRAPALI USES THE MAGNET
TO ATTACH THE PHONE NUMBER TO HIS PANTS, AND WE:

CUT TO:

SCENE C

INT. LEONARD'S CAR - A LITTLE WHILE LATER (DAY 1)
(Leonard, Sheldon)

A BEAT-UP BUT SERVICEABLE SEDAN. LEONARD DRIVING, SHELDON IN THE PASSENGER SEAT.

SHELDON
Leonard?

LEONARD
Yes?

SHELDON
At the risk of being redundant, where
are we going?

LEONARD
We're just going and getting the rest
of Penny's clothes for her.

SHELDON
Why can't she get her own clothes?

LEONARD
She could, she's just trying to avoid
having a scene with the guy she was
living with.

SHELDON
Uh-huh. So this gentleman will be
there?

LEONARD

I assume so, yes.

SHELDON

And you think this quest will win the
maiden's heart?

LEONARD

I don't know.

SHELDON

Let me propose another approach which
might have a better chance of
achieving your goal.

LEONARD

Okay.

SHELDON

Lure Penny to a lead-lined shelter
you've built far beneath the surface
of the earth and keep her there until
the rest of humanity is consumed by a
nuclear conflagration.

LEONARD

Why don't we put a pin in that and see
how the clothes thing goes.

SHELDON NODS, AND WE...

CUT TO:

SCENE D

INT. LEONARD AND SHELDON'S APARTMENT - SAME TIME (DAY 1)
(Penny, Wolowitz, Koothrappali)

PENNY (DRESSED IN A PAIR OF LEONARD'S JEANS AND A T-SHIRT)
AND KOOTHRAPPALI ARE SITTING ON THE COUCH.

PENNY

So, you guys work with Leonard and
Sheldon at the university?

KOOTHRAPPALI GLANCES AT HER, THEN NERVOUSLY LOOKS AWAY.

PENNY (CONT'D)

I'm sorry, do you speak English?

WOLOWITZ CROSSES OVER WITH A TRAY OF FOOD.

WOLOWITZ

Oh, he speaks English. He just can't
speak when there's a woman in the
room.

PENNY

Really? Why?

WOLOWITZ

Well, basically he's nuttier than rat
droppings in a pistachio factory, but
he's also the best particle physicist
in the Western Hemisphere.

PENNY

Oh.

WOLOWITZ

Anyway, I've whipped us up a little something. It's basically melted string cheese and Doritos, but I think it's a nice approximation of a fondue.

PENNY

Oh, thank you.

WOLOWITZ

I probably don't have to tell you the Swiss regard fondue as the most sensual of the cheese dishes.

AS HE OFFERS THE FOOD TO PENNY AND SMILES WAGGISHLY, WE...

CUT TO:

SCENE E.

EXT. APARTMENT BUILDING - MOMENTS LATER (DAY 1)
(Leonard, Sheldon, Kurt [V.O.], Bobby, Extras)

LEONARD CROSSES UP TO THE INTERCOM PANEL AND RINGS A BUTTON.

SHELDON

The trick is going to be how you
trigger nuclear Armageddon and still
have her see you as a nice guy.

WE HEAR THE VOICE OF PENNY'S EX-BOYFRIEND, KURT, OVER THE
INTERCOM.

KURT (V.O.)

Yeah?

LEONARD

Hello, I'm Leonard and this is
Sheldon.

SHELDON

Hello.

LEONARD

We're here to pick up Penny's clothes.

KURT (V.O.)

Get lost.

SHELDON

Okay, we tried. Let's go.

LEONARD

Wait. We're not going to give up just like that.

SHELDON

Leonard, the clothes are in the building. We have been denied access to the building. We're done.

LEONARD

Excuse me, if I were to give up at the first little hitch I would never have been able to identify the fingerprints of string theory in the aftermath of the Big Bang.

SHELDON

I apologize. What's your plan?

LEONARD CONSIDERS FOR A BEAT THEN CROSSES TO THE LOCKED DOOR AND FUTILELY YANKS ON IT.

SHELDON (CONT'D)

It's just a privilege to watch your mind at work.

LEONARD

Shut up and let me think.

LEONARD CONSIDERS THE SITUATION AS A DEVELOPMENTALLY-CHALLENGED DELIVERY PERSON, BOBBY, APPROACHES WITH A STACK OF MENUS.

BOBBY

Hiya.

LEONARD

Hi.

BOBBY

I have a job and make my own money. I
put one menu at every door. I'm
Bobby.

LEONARD/SHELDON

That's great. / Good for you.

BOBBY PRESSES ALL THE BUZZER BUTTONS.

SFX: MULTIPLE BUZZERS

A BEAT AND THE DOOR BUZZES OPEN.

SFX: BUZZ

BOBBY

Bye bye.

SHELDON

Did you see which button worked?

LEONARD

Just grab the door.

SHELDON GRABS THE DOOR AND THEY CROSS IN, AS WE:

CUT TO:

SCENE H

INT. HALLWAY OUTSIDE KURT'S APARTMENT - MOMENTS LATER (DAY 1)
(Leonard, Sheldon, Kurt, Joey)

SHELDON AND LEONARD APPROACH THE DOOR. LEONARD KNOCKS. THE DOOR OPENS REVEALING KURT, AN IMPOSING FRAT-BOY-TURNED-STOCKBROKER.

KURT

Yeah?

LEONARD

Hi, I'm Leonard. This is Sheldon.

SHELDON

From the intercom.

KURT

How the hell did you get in the building?

LEONARD

Uh. We're scientists. Anyway, we just need to pick up Penny's clothes and we'll get out of your hair.

KURT

(SIGHS) All right, come in.

THEY ENTER.

LEONARD

(TO SHELDON) See? No problem.

RESET TO:

INT. KURT'S APARTMENT - CONTINUOUS

GLASS, CHROME, ETC. ANOTHER KURT-LIKE FELLOW, JOEY, IS SITTING ON THE COUCH WATCHING A FOOTBALL GAME AND HAVING A BEER.

JOEY
What's going on?

KURT
These guys came to get Penny's stuff.

LEONARD
I'm Leonard. This is Sheldon.

SHELDON
Hello.

KURT
Want a beer?

LEONARD
No, thank you.

KURT
You don't drink beer?

LEONARD
No, we drink beer.

KURT
But you're too good to drink beer with us.

LEONARD
I think a beer would be nice.

SHELDON
I'd like a beer.

KURT HANDS THEM A COUPLE OF BEERS.

KURT

Want to tell me how long you've been
boinking my girlfriend?

LEONARD

Oh no. There's no boinking.

SHELDON

"Boinking"?

LEONARD

Colloquial. Fornication.

SHELDON

Interesting.

KURT

So you're telling me you're just
running around town for her because
you're a nice guy.

LEONARD

Um, yes.

KURT

I don't buy it. Do you buy it, Joey?

JOEY

I don't buy it.

SHELDON

Actually, he hopes to boink her.

LEONARD

Sheldon!

SHELDON

It's not a transitive verb?

LEONARD

Just stay out of it.

SHELDON

Well, he didn't accept your explanation. I thought that if I validated his premise we could acknowledge the situation and move forward.

LEONARD

I don't think these are the kind of people who need their premises validated.

SHELDON

Fine. I'll follow your lead.

LEONARD

Gentlemen, this is clearly an awkward situation, but I'm sure we can conclude our business without giving in to understandable but ultimately childish emotion.

FLIP TO:

SCENE J

EXT. APARTMENT BUILDING - MOMENTS LATER (DAY 1)
(Leonard, Sheldon, Extras)

LEONARD AND SHELDON WALK OUT OF THE BUILDING IN T-SHIRTS AND
BOXER SHORTS.

SHELDON

Leonard?

LEONARD

What?

SHELDON

My mom bought me those pants.

LEONARD

I'm sorry.

SHELDON

You're going to have to call her.

THEY CROSS OFF, AS WE...

CUT TO:

SCENE K

INT. STAIRWELL - A LITTLE WHILE LATER (DAY 1)
(Leonard, Sheldon)

THE BOYS CLIMB THE STAIRS.

LEONARD

I feel terrible about dragging you
through this.

SHELDON

It's okay. It wasn't my first
pantsing and it won't be my last.

LEONARD

I am such a fool. Even if I'd gotten
her clothes, packed them in the Ark of
the Covenant and tossed in the Holy
Grail she still wouldn't be interested
in me.

SHELDON

Yes, but we'd have the Ark of the
Covenant and the Holy Grail -- a
veritable E-bay bonanza.

LEONARD

Well, anyway, I'm all done with this.
I've got my work and someday I'll win
a Nobel prize and after that, I'll
die.

SHELDON

Oh, come on. You know there's a
fantasy and science fiction convention
in San Diego next week. That's always
a great place to meet "women."

CUT TO:

SCENE 1

INT. LEONARD AND SHELDON'S APARTMENT - CONTINUOUS (DAY 1)
(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

PENNY, WOLOWITZ AND KOOTHRAPPALI ARE LOOKING AT A LAPTOP COMPUTER. A SMALL REMOTE-CONTROLLED VEHICLE WITH CAMERAS MOUNTED ON IT SCOOTs AROUND THE FLOOR. WOLOWITZ IS CONTROLLING IT FROM THE LAPTOP.

WOLOWITZ

So now we're seeing what the excursion
module camera sees.

PENNY

Oh, that's so cool. And they use
something like this on Mars?

WOLOWITZ

Uh-huh. Okay, let's scoot it around
and see what we see.

THE VEHICLE ROLLS UP BEHIND PENNY AND TAKES A SHOT UP. SHE'S FOCUSED ON THE SCREEN.

PENNY

What are we looking at now?

WOLOWITZ

Your ass.

PENNY

Ah.

WOLOWITZ
Of course on Mars, we'd be looking at
a rock.

PENNY
And you'd have a better shot with the
rock.

WOLOWITZ
Touché.

LEONARD AND SHELDON ENTER.

LEONARD
We're home.

PENNY
Oh, my God, what happened?

SHE CROSSES TOWARD THEM. WE STAY WITH WOLOWITZ AND
KOOTHRAPPALI FOR:

WOLOWITZ
(SOTTO TO KOOTHRAPPALI, RE: SCREEN
IMAGE) You want this?

KOOTHRAPPALI NODS.

WOLOWITZ (CONT'D)
You got a flash drive?

KOOTHRAPPALI REACHES INTO HIS POCKET AS WE ANGLE ON: LEONARD,
SHELDON AND PENNY.

LEONARD
So anyway your ex-boyfriend sends his
best and I think the rest is fairly
self-explanatory.

PENNY

Oh, I am so sorry.

SHE GIVES BOTH OF THEM A HUG.

PENNY (CONT'D)

Thank you for going and trying. You
guys are just terrific.

LEONARD/SHELDON

You're welcome. / Sure.

PENNY

Tell you what. Why don't you put some
clothes on? I'll get my purse and
dinner's on me.

LEONARD/SHELDON

Great / Thanks.

SHE EXITS. THEY WATCH HER GO. LEONARD SIGHS, INFATUATED.

SHELDON

Yeah.

LEONARD

I have to keep trying.

SHELDON

Yeah, you kind of have to.

THEY CROSS OVER TO WOLOWITZ AND KOTHRAPALI.

LEONARD

Is that your new Mars rover?

WOLOWITZ

Uh-huh.

SHELDON
(RE: LAPTOP SCREEN) What are you
looking at?

WOLOWITZ
Guess.

LEONARD
Well, that looks like a butterfly, but
what's the surface?

KOOTHRAPALI
Heaven.

FADE OUT.

END OF ACT TWO

TAG

FADE IN:

INT. LEONARD'S CAR - THAT NIGHT (NIGHT 1)
(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

LEONARD IS DRIVING, SHELDON IS IN THE PASSENGER SEAT. PENNY IS IN THE BACK, SQUEEZED BETWEEN KOOTHRAPPALI AND WOLOWITZ.

LEONARD

Thai food okay with you, Penny?

PENNY

Sure.

SHELDON

We can't have Thai food, we had Indian for lunch. That would be spicy-spicy. We need spicy-savory. That means either Japanese, which will be crowded, or Mongolian barbecue, which I prefer.

LEONARD

Mongolian barbecue all right with you, Penny?

PENNY

Sure. (TO KOOTHRAPPALI) Is that okay with you?

KOOTHRAPPALI OPENS HIS MOUTH TO ANSWER. NOTHING COMES OUT. SADLY, HE LOOKS AWAY.

WOLOWITZ
(INTIMATELY, TO PENNY) And afterwards
maybe you and I can go out for a
little karaoke. (SINGING SOFTLY TO
HER) FLY ME TO THE MOON...

SHELDON
(SOTTO, TO LEONARD) I don't know what
your odds are in the world as a whole,
but as far as the population of this
car goes, you're in like Flynn.

AS LEONARD ALLOWS HIMSELF A SMALL SMILE, AS WOLOWITZ KEEPS
SINGING, AS KOOTHRAPPALI ADJUSTS THE ALUMINUM FOIL IN HIS
HAT, WE...

FADE OUT.

END OF SHOW