

The Big Bang Theory Movie

THE BOYS DON'T CHANGE HISTORY.
Well, maybe just a little bit

written by

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The film starts with scenes floating through the universe, showing distant galaxies as the credits roll with "Thus Spoke Zarathustra" The theme from "2001 A Space Odyssey" playing, while the narrator speaks over. The pictures ramble by solar systems and planets, eventually heading towards earth, passing 10 or 11 dis-guarded satellites and space junk. The camera splashes into the bottom of the sea showing strange creatures and amazing landscapes as it heads towards land, showing the beauty of earth and space are both similar and spectacular. As the camera nears land it passes 10 or 11 dis-guarded plastic objects and non biodegradable debris. Showing mankind can ruin anything.
Hopefully, William Shatner.

SHATNER. (VO)
Space, the final frontier,
these are the voy.

DIRECTOR. (VO)
(Interrupts)
Not that one you idiot,
the other one.

SHATNER. (VO)
But I like this one.

DIRECTOR. (VO)
I knew we should have got
James Earl Jones, just read it.
(Whispers)
Moron.

SHATNER. (VO)
Can he talk to me like that,
I'm an icon, he can't talk
to me like that.

DIRECTOR. (VO)
If you want the job just read
the damn thing.

SHATNER. (VO)
You've never got a gun when
You need one, OK. (clears Throat).
What if you could do what people
only dream of,
What if you could change the
time continuum,
What if you could travel in time,
If it could be done,
It would be done,
By the hardest working group of
scientists on the planet.
Introducing
The Big Bang Theory Movie,
The Boys don't Change History,
Well, maybe just a little bit.
I still like the other one.(Walking off)

As the opening song finishes, the camera comes out of the sea at Venice Beach L.A. and travels along the road at great speed to the boys apartment block where it goes inside to the boys living room.

THE GODEL INCARNATION.

INT. THE BOYS APPARTMENT - NIGHT.

The boys are playing Trivial Pursuit.

RAJ.

Leonard, why do we play this game, Sheldon has answered 23 questions in a row, we just sit here and ask him questions.

LEONARD.

(Smiling).

Yeah I know, but a sports Question has to come up some time.

Howard picks up a card.

HOWARD.

(Smiling).

Got him, Sheldon, for your record, How many years did it take the Philllies to win their first "World Series".

SHELDON.

But, that's not a question in this edition.

HOWARD.

We know, we decided to add a few "Sheldon proof" questions to it.

SHELDON.

You can't do that, you can't change the questions.

LEONARD.

We didn't change the questions, we added some, so just answer the question.

Sheldon just sits there squirming and pulling faces. There is a knock at the door.

PENNY.
(knock x3) Brainiacs, (knock x3) Brainiacs,
(knock x3) Brainiacs.

LEONARD.
Here we go, come in Penny.

Penny comes in drunk.

PENNY.
Whatcha' doin' ?

HOWARD.
Sheldon was just about to
break his record and answer
his twenty forth question
in a row, but I think he's
stumped.

PENNY.
What's the question, I'll
help you, I don't care what
Leonard says about you.

Leonard looks surprised and Sheldon gives him an
inquizitive look. Howard shows Penny the card.

PENNY.(CONT'D)
So that's why you were
asking me all those questions
the other day.

She walks up behind Sheldon and ruffles his hair.

PENNY. (CONT'D)
Gee Sheldon, that's easy,
It was, it was, oh come on
Sheldon it was 77 years.

He gets up and as he leaves the room.

PENNY. (CONT'D)
I wouldn't worry too much
Sheldon, the others didn't
know what the answer was.

HOWARD.
Penny, you know we don't
know a lot about football.

As she walks past his board she brushes up against it and
smears some details off. Leonard isn't happy so he goes
to see Sheldon.
Laughing she wipes more off and starts to rewrite the
details, she draws a smiley face. Howard and Raj laughing
egg her on.

PENNY.
This is easy, like my
smiley face.

HOWARD.
A smiley face is good,
but a flower would be
better, and put a squiggly
thing over there.

As she writes on the board she rubs off the face leaving the circle and draws curved lines to the center of the circle, she draws two dotted + signs with A and B in different positions similar to the "Godel Metric" and $r=0$, $Z<$, $r=r_c$ while they all laugh, she carries on for a while and stops.

She dusts her hands together.

PENNY.
Well, my work here is
done. I think I'd better
go home, I wouldn't want
to upset Shelly.

HOWARD.
Na! How could you upset
Sheldon, you've just wiped
off 6 months work.

PENNY.
Shhhh, I won't tell him if
you don't.

HOWARD.
I don't think we'll have
to tell him.

PENNY.
Good, then he'll never notice,
ok bye.

Raj looks at the board, tilts his head, goes to talk, stops shakes his head and carries on with the game.

HOWARD.
Sheldon, Leonard, she's
gone, you can come out now.

The boys appear from the bedroom.

SHELDON.
That girl annoys me so,
Leonard I'm going to change
the roommate agreement
according to how much
alcohol she's had.

LEONARD.
Ok Sheldon you do that,
but tell me, what section
would that come under?

SHELDON.
Oh don't you worry, I'll
find somewhere to put it.

Raj and Howard decide to leave before Sheldon sees his board.

HOWARD.
Well guys, I've got to go.

Howard catches Leonard's attention and nods towards the board, Leonard sees the damage Penny's done and shows his dismay.

RAJ.
Me too, I don't wanna be
around for this.

SHELDON.
For what?

LEONARD.
Oh, nuthin, I might hit the
sack too.

HOWARD.
Since Priya dumped you the
Sack isn't the only thing
you've be hitting.

RAJ.
Howard, I'm telling you.

HOWARD.
Ok Ok lets go.

Sheldon and Leonard decide to go to bed. About 3am Sheldon comes into the living room going to the kitchen and sees his board has been moved, he moves it over about 6 inches. He doesn't realize it's been changed and goes into the kitchen and makes himself some coco.

He sits in his spot and just looks around.

SONG.
Billy Thorpe "Most People I Know Think That I'm Crazy"

SHELDON.
What a lovely part of the
day, no noise, no pressure,
no Penny.

As he gazes around the room he sees someone has changed his board. Spitting out his coco he turns on the light, runs to the board and sees what damage has been done.

He looks at it, drags another board next to it, grabs a marker and starts to add more calculations to it, excitedly he runs around the room.

SHELDON.
Leonard, Leonard, quick,
I've done it, I've done it!

Sheldon runs around, Leonard half asleep comes running in carrying a "Storm Trooper Gun" still in the original packing.

LEONARD.
Leave now, I'm not scared
to open this!

Sheldon is still running around excitedly.

SHELDON.
Quick, quick Leonard I
need help.

Leonard sees nothing is wrong and lowers the gun.

LEONARD.
What's wrong with you, do
you know what time it is.

Sheldon looks at the clock.

SHELDON.
Its 3.27am what's that got
to do with anything.

LEONARD.
What's that got to do with
anything, it has everything
to do with it, it's 3.27 in
the morning.

SHELDON.
But, but, but look, I've done
it, I've connected the time
continuum, The Gödel Metric
works, Kurt Gödel was right,
he just couldn't get the flow
of momentum aligned, quick call
Howard and Raj and where is
that time machine.

LEONARD.
Down the bottom of the elevator
shaft, if you remember you.

SHELDON.
(Interrupting)
Doesn't matter, you get Howard
and Raj and I'll get the machine.

LEONARD.
Sheldon, its half past 3 in the
morning.

SHELDON.

Leonard, if all scientists and inventors worried about time where do you think we'd be today, when Alexander Graham Bell, or Elisha Gray, Doesn't matter now, invented the telephone did they say, "Oh it's too Late to call today, I'll call tomorrow" or when.

LEONARD.

(interrupting)
Yeah, yeah, I'll call them, but it's on your head.

INT. THE LIFT FOYER - NIGHT.

Howard and Raj roll up yawning, hair messed up half dressed and find the lift door open with banging and hammering from the shaft. Leonard comes out the apartment.

LEONARD.

Hi guys, sorry about this but you know when Sheldon gets an idea.

HOWARD.

What is he doing down there.

LEONARD.

He thinks he's found how to bend the time continuum and therefore travel in time, so he's trying to bring up the "time machine".

RAJ.

Dude, he might have found it, I saw Penny's drawings and there were some possibilities.

Sheldon returns from the basement and hears what Raj said.

SHELDON.

Hang on hang on, They were Penny's drawings.

HOWARD.

(smiling)
We might have seen her when she was drunk last night playing with your board.

Sheldon goes up to Penny's door.

SHELDON.

(knock x3), Penny, (knock x3), Penny,
(knock x3), Penny.

The boys move to stop Sheldon but he holds his hand up and they stop, Sheldon waits.

SHELDON. (CONT'D)
(knock x3), Penny.

The door flies open and Penny appears hair everywhere holding an ice pack to her forehead, and very hung-over.

PENNY.
Oh boy, this better be good.

Sheldon just stands there for a moment, steps towards Penny, holds her cheeks with his hands and gives her a giant kiss on the lips. Penny's arms are flying around and suddenly they just drop to her sides, he steps away, Penny is smiling and weak at the knees.

PENNY. (CONT'D)
Wow, that was good, I think, did that just happen or am I still asleep?

The boys stare in amazement and Leonard isn't impressed. As Sheldon walks past.

LEONARD.
Did you have to do that?

SHELDON.
Do what?

Meanwhile Penny is still leaning against the door daydreaming, Sheldon gets the boys working to get the machine up to the apartment. After a while they winch the machine to their floor and slowly carry it to the door.

SHELDON.
Leonard, your mind doesn't seem to be on the job, what's wrong.

LEONARD.
Oh nuthin, you didn't have to kiss her.

SHELDON.
Leonard, put your back into it.

Leonard walks into the apartment

LEONARD.
Sheldon, I'm not Hercules.

As he opens the door, turns on the light, there is a flash of light as he rubs his eyes wondering what happened, he flicks the light switch a few times to check.

INT. THE BOYS APARTMENT - MORNING.

They finally get the machine into the apartment. Sheldon gives Howard a list.

HOWARD.
What's this?

SHELDON.
It's a list.

HOWARD.
Thanks for that, a list
for what?

SHELDON.
A list of materials for the
time machine.

HOWARD.
Where am I supposed to get
this stuff from?

SHELDON.
(sarcastically)
Your lab, oh sorry, your
room at the university.

HOWARD.
But this stuff would cost
thousands of dollars,
they'll know its missing.

SHELDON.
Howard, for someone who lost
millions of dollars on the
mars landing craft I'm sure
a few thousand dollars is
nothing.

HOWARD.
Yeah ok, come on Raj you can
give me a hand, at least I
won't be alone in prison.

Raj looks confused, shrugs his shoulders and follows Howard out the door.

INT. A PASSAGE IN THE UNIVERSITY - MORNING.

Scene goes to a passage in the university, the "Mission Impossible" music starts. Howard comes around the corner against the wall tiptoeing along, a few seconds later Raj comes around walking normally and texting.

RAJ.

Dude why are you walking like that, we had to use our passes to get in, they know we're here.

HOWARD.

I know, but don't you find this exciting, we're actually doing something that can put us in the slammer.

RAJ.

Whatever dude, lets just get the stuff and leave.

HOWARD.

Ok, but if we're caught you can have the cell with an 18 stone bald guy named Bubba.

INT. THE BOYS APPARTMENT - DAY.

Sheldon and Leonard are working on the machine. Howard and Raj return.

SHELDON.

Did you get it, did you get it, did you get all the stuff.

HOWARD.

Yes Sheldon, but I have to get it back by Friday.

SHELDON.

That's no problem, we'll simply go back in time, or forward in time, depending what time Friday you mean.

Sheldon is putting two seats on the machine, one either side of the driving chair.

HOWARD.

Who are those for?

SHELDON.

Why, for you and Leonard.

LEONARD.

How are 4 of us going to fit on that?

SHELDON.

Easy, it's not a phone booth.

RAJ.
What about me.

SHELDON.
You get to stand at the
back of the machine, I
thought you wouldn't mind
considering that's how the
majority of your people
travel on public transport.

RAJ.
Dude that's racist, you are
a racist person.

SHELDON.
I'm sorry that's not
racist, that's a fact,
I only wish it had a roof
so you could sit on that.

He lifts his head and smiles, realizing he rhymed his words. They all get to work on the machine with Howard and Raj following Sheldons plan. Howard is fitting a small part on the machine.

SHELDON.
What's that?

HOWARD.
Oh nuthin, I'm just conducting
A little experiment of my own.

Sheldon is too busy to worry about it.

SHELDON.
Ok.

A few hours later they're ready.

SHELDON.
Howard, can you go get Penny.

HOWARD.
(Laughing).
Why, do you want seconds?

SHELDON.
When we do go through the
time continuum we need a
witness to document my,
I mean our great achievement.

The other 3 boys look at each other apprehensively.

LEONARD.
Don't bother, I'll get her,
heaven forbid if this thing
ever works.

INT. THE LIFT FOYER - DAY.

Leonard goes to Penny's door, knocks and she answers still looking fulfilled from that kiss.

LEONARD.

Can you come over for a minute, Sheldon thinks we're gonna take off and he needs someone to document it, don't worry it won't take him long before he realizes nothings gonna happen.

PENNY.

Ok, let me get changed.

LEONARD.

I wouldn't worry about that, we'll only be a few minutes.

Penny agrees and they both return to Leonard's.

INT. THE BOYS APARTMENT - DAY.

when they return Sheldon is lining up cameras from five different positions in the room.

SHELDON.

Penny, as you can see I have aligned all 5 cameras to detail our departure, so if we don't return I made a list of people to contact, starting with our closest relatives.

Howard interrupts.

HOWARD.

Don't worry about my mother, it will only worry her if she knew we were travelling in time.

SHELDON.

Ok, every one's parents but Howard's mother, now give us about two hours.

Raj whispers something in Howards ear.

HOWARD.

It's ok to tell Raj's sister, but not his parents, they will freak out and make him go back to India.

SHELDON.

OK OK, don't contact Howards mother and Raj's parents, now.

LEONARD.

Um...

Sheldon Takes the first sheet of paper from the list.

SHELDON.

Oh for heavens sake, here, don't contact any one's family just the people on the list. Now as I was saying, give us two hours and if we're not back then contact everyone on the list, who will somehow work out how to get us back, or celebrate our demise in the name of science.

While Sheldon is talking to Penny, Leonard puts the kettle on.

LEONARD.

Coffee anyone ?

SHELDON.

Leonard, how can you be so negative, we're just about to make history and all your worried about are peoples levels of hydration, now please, come here and prepare yourself.

HOWARD.

When this is over, I'll have a coffee and Raj will have a tea.

Raj looks at Howard and nods his head. Penny takes the list and steps back to watch proceedings. Sheldon fiddles with the instruments and the machine starts to shudder up and down while the large disc at the rear starts to spin. The boys are frantic not knowing what's going on. The rocking gets worse.

SHELDON.

It's working, it's working.

As the boys are nearly getting thrown off, Penny jumps on the machine to try and stabilize it, the machine slows down and just as they think it stopped, it shudders, they go fuzzy and disappear, the screen goes to a bright light in the middle and the camera fans out. The machine travels down a large bright orange worm hole with hundreds of what look like holes swerling around and pulsating, with thousands of odd socks floating around and

hanging on the walls. The machine travels slowly along and every so often speeds up like a giant roller coaster. As they enter a new time zone they turn into one of the holes.

The group are seen with their hair blown back and a large whistling sound from the wind and just missing the socks. As the machine appears and disappears a bright light half blinds anyone near, except for Penny and the Boy's.

EXT. THE TIME WORMHOLE - DAY.

The machine is just idling along.

LEONARD.

So, that's where my socks go.

HOWARD.

You've got to be kidding me, my mother's always losing my socks, and I just thought it was her.

LEONARD.

Well Sheldon, where are we, and what happened ?

SHELDON.

It seems we're in a time wormhole. Newton was right, he stated, "The motion of a particle in a preferential reference frame is determined by the action of forces whose total vanished for all times when and only when the velocity of the particle is constant".

HOWARD.

Want to say that in English.

SHELDON.

It's easy Howard, when your washing machine is on the spin cycle, and there is a power surge the velocity of the particles are constant and given the exact inertia of the particles, they could end up here. I don't know anyone who hasn't got a bunch of odd socks in their drawer.

HOWARD.

Wow, have I got some apoligising to do when I get back. Ok, while we're here, keep a lookout for some blue and green argyle socks, size boy's laaaaaarge.

Suddenly the machine speeds up and goes down the wormhole

like a giant rollercoaster and turns into one of the holes.

THE TURKANA EFFECT.
1.5 MILLION B.C.

EXT. FIRST JUNGLE SCENE - DAY.

They appear in an opening in a thick jungle, and jump off the machine looking amazed, seeing prehistoric plants, insects and hearing animal noises, a few large insects fly into trees as they are blinded for a moment. Howard and Raj throw some socks off the machine.

PENNY.
Sheldon, what just happened.

LEONARD.
Yes Sheldon, what did just happen?

SHELDON.
It worked, isn't that fantastic,
it was a time wormhole and
according to my calculations
we're somewhere around 2 million
years B.C. give or take a few
hundred thousand years, I haven't
quite worked out the calibrations
yet, but isn't it fantastic.

SONG.
Tethro Tull "Bungle in the Jungle".

They start to look around and Leonard sees some cave men and women in the distance.
Howard & Raj are playing with giant harmless looking insects flying around and sitting on branches.

RAJ.
Hey Howard look, its purring.

As he scratches the insect on the head, Howard starts to scratch one on the head.

HOWARD.
Sheldon are these things
dangerous?

SHELDON.
I doubt it Howard, less than
1 percent of insects in this
era were carnivorous.

The insect rears up with giant teeth and bites Howard on finger.

HOWARD.
Ouch! It bit me.

Sheldon not looking up while working on the machine.

SHELDON.
Oh good, you found one,
lucky you.

Meanwhile Penny is looking around in the background and picks a flower, while she smells it a giant plant lowers over her.

The Cowsills SONG. " I Love The Flower Girl "

PENNY.
Help!

Leonard sees what's happening and alerts the group.

LEONARD.
Guys, quick a plants eating Penny.

The boys race to her and start trying to save her.

HOWARD.
Sheldon what sort of plant is this?

SHELDON.
If I'm correct, wait a minute,
I'm always correct, anyway it's
a giant.

HOWARD.
(Interrupting)
Don't forget the cricket.

Sheldon gives Howard a filthy look.

SHELDON.
Anyway, as I was saying,
it's a Giant Darlingtonico
Californica, or Cobra Plant,
a major carnivore which is
said to have outlived most
living things in this era.

LEONARD.
Ok, ok, how long have we got
to get her out?

SHELDON.
Seeing her clothes are probably
a cheap 20% polyester, 80% nylon
mix with cotton stitching, why
any clothes manufacturer would use
a 20/80 blend is beyond me, They
would be better of using a 50/50
blend which would.

Leonard interups.

LEONARD.
(yells)

Sheldon!

SHELDON.
Oh, ok, it should take about 2
to 3 minutes to dissolve her
clothes and then about 15 to
20 minutes to start dissolving
her.

On hearing this, Howard steps back.

HOWARD.
(smirking)
Guys, we have plenty of time.

LEONARD.
(Yells)
Howard will you get over here.

The boys do everything to remove the plant, Sheldon stands there thinking for a moment then reaches down by the plants roots, presses one and the plant slowly raises up revealing Penny covered in slime, shaking, with her hands by her sides.

PENNY.
Sheldon, my clothes aren't
that cheap and Howard I'll
deal with you later, now get
this stuff off of me.

Leonard grabs a large leaf as he pulls it down, Penny is covered in water which washes the slime off.

LEONARD.
You better just stick with
me, ok.

PENNY.
(shyly)
Ok!

He gives her another leaf and she wipes herself down with it. Sheldon walks back to the machine while the others talk. While Sheldon tinkers with the machine they decide to look around.

LEONARD.
Sheldon, we're just going
for a quick look around,
wanna come?

SHELDON.

No, I've got to try and re-jig the weight calibrator, since we've got little Miss uninvited here I'll have to recalibrate the whole program.

LEONARD.

Ok, we won't be long.

EXT. SECOND JUNGLE SCENE - DAY.

They come to a clearing overlooking a large valley with a volcano in the distance and giant birds flying around, they come across a giant dinosaur dropping, still steaming. Howard pulls a human leg bone out of the pile.

HOWARD.

I don't think we should go any further, I don't want to meet the creature than dropped that.

PENNY.

Yeah, there's probably nothing to see and Sheldon's by himself.

They turn back and the camera fans up to show if they went another 3 meters (ten foot) they would have found a giant klingon space ship covered in foliage.

EXT. FIRST JUNGLE SCENE - DAY.

Meanwhile Sheldon tinkering hears a noise, looks up and sees two cave woman jumping like gorillas and grunting. (Amy and Bernadette, with lots of facial hair and big rotten teeth dressed in bear skin), Raj returns.

SHELDON.

Raj, do those two women look familiar?

RAJ.

No, should they?

SHELDON.

No, I guess not.

The others return.

SHELDON.

Oh good, you're back, Howard do you think you and Raj can utilize that tree and make a cart, we have to move the machine over there or these rocks will destroy it on takeoff.

Meanwhile Leonard and Penny talk.

LEONARD.

Penny, can I talk to you about Sheldon

PENNY.

Sure, what's up?

LEONARD.

It's just, well, when I kissed you, you never looked like that.

PENNY.

Like what?

LEONARD.

Like, you know, satisfied.

PENNY.

(Looking down).

Sure I was, Sheldon just took me by surprise, don't worry, you're gonna make someone a lucky girl one day.

LEONARD.

Yeah, I guess you're right.

Meanwhile in the background Howard and Raj grab a giant fern leaf shaped like a saw and cut four pieces of a fallen tree for wheels to make a cart. As they work, a bird lands on the machine (a Dodo bird approx 3 ft tall) and traps Sheldon.

He sits up straight and is petrified, as he moves to one side, the bird snaps its beak stopping him from getting off, he try's the other side but the same thing happens. He sits there turning his head and the bird turns its head, he flicks his hand to shoo the bird away but it snaps at him, he looks around for help but Howard and Raj are busy and don't notice him. Leonard and Penny are laughing watching the proceedings unseen by Sheldon.

PENNY.

Leonard, shouldn't we help him?

LEONARD.

(smiling)

Yeah, Nah, he can handle it.

Sheldon keeps tilting his head and the bird follows, suddenly he sneezes over the bird and the bird sneezes and seems a bit distressed, as the bird wobbles around it snaps at him again. Howard comes to get the machine and just shoos the bird and it fly's off. Sheldon gets off the machine and gives Howard a big hug, Howard looks disturbed and confused and wonders why Sheldon is hugging him. The bird fly's towards the camera and just as it turns away just missing the camera it sneezes and spits on the lenes. They move the machine onto the grass and just push

the cart to the side.

SHELDON.
OK climb aboard it's time
to go home.

LEONARD.
Are you sure you know what
you're doing.

SHELDON.
Of course I do, I built it.

They all pile on and start to shudder, the screen goes to a bright light in the middle of the screen and the camera fans back, after they leave a caveman blinded by the light for a moment approaches the cart and rubs his hand over the wheel, he puts his club on the cart and pushes it, he is very excited and jumps up and down grunting with excitement. Others approach and he beats his chest as if he built it. Meanwhile the Dodo bird is seen in it's nest with three babies who all start to sneeze. The scene then goes to 4 cavemen sitting on the cart speeding down a hill all screaming and trying not to fall off.

COMMERCIAL.

RAJ

EXT. A POOL PARTY - NIGHT.

Raj walks through a party at night with women standing around a pool in swimwear.

Song.

Dire Straights "Twistin By The Pool"

RAJ.
Hi, do you have problems
talking to woman, can't find
the right way to approach
women in public, then do we
have the remedy for you, it's
called Jack Daniels. All you
need are a few glasses of Jack
Daniels and I guarantee you
will be able to talk to any
woman you want.

He walks past girls he's describing.

RAJ (CONT'D)
You can talk to small ones,
tall ones, short ones, blonde
ones, red ones, brown ones,

(CONT'D)

RAJ. (MORE)
 even blue ones. (Walks past an avatar).
 So if you need that little
 push to talk, then drink Jack
 Daniels, and after only 5 or 6
 glasses every woman in the world
 is beautiful.

Raj walks up to a bar, shows a man dressed as an ugly woman, he takes a drink, the camera is looking down the bottom of the glass, as the glass lowers it shows a beautiful woman.

RAJ.(CONT'D)
 See, I told you!

BOULLE COLLABORATION.
1967 A.D.

EXT. A FIELD NEXT TO A FORREST - DAY.

They appear at an edge of a forest with long grass (rye grass approx 4 to 5 foot high) and all step off the machine. Penny picks up a smelly sock, holds her nose while she throws it away.

SONG.
 Planet Of The Apes soundtrack "The Hunt"

PENNY.
 Well Sheldon, this isn't
 Pasadena.

SHELDON.
 I can see that, I'm just
 not sure of the timeline,
 those plants seem to belong
 to our era.

LEONARD.
 Well, we're not going to
 find out standing here,
 I think we'll head of that
 way.

Sheldon is just about to say something when about 20 people run frantically past into the long grass, Sheldon seems to recognize two of them (Amy and Bernadette), the boy's and Penny hide next to the machine. They hear horses coming and to their amazement they are ridden by gorillas.

LEONARD.
 My god, it happened, it
 really happened.

PENNY.

Um, what really happened?

SHELDON.

I knew it was feasible, you see Penny, when Pierre Boule wrote "Planet of the Apes" everyone just thought it was beyond belief, but I did the math and found it possible. You see it's people like you, who mock people like us, and as time goes by the truth comes out and you have to eat your words.

HOWARD.

He's right, Amy and Bernadette are always telling me how smart apes are.

LEONARD.

We better stay down until they pass, and hope we can get out of here.

Suddenly two gorillas on horseback find them.

SHELDON.

Run away, run away, every man and Penny for themselves.

They all jump up and start to run through the long grass. The gorillas give chase. They catch up to Sheldon and capture him with a net.

SHELDON.

(Parroting Charlton Heston)
Take your stinking paws off me you damn dirty ape.

The others stop a distance away and see Sheldon's been captured.

PENNY.

Common guys, Sheldon needs help.

HOWARD.

Penny, did you see how big those things are.

PENNY.

Yeah, but there's four of us and two of them.

HOWARD.

So the odds are on their side.

LEONARD.

She's right, we gotta try,
we can't leave without him.

The four of them run back to Sheldon, Penny picks up a branch lying on the ground and runs up to a gorilla and hits it on the head.

GORILLA.

Ow! OOow! What did you do
that for?

The gorilla stands up and pulls off its mask and rubs his head. Captain Sweatpants, he looks at Frank in the distance.

GORILLA. (CONT'D)

Frank, Frank, she hit me
with a stick.

Sheldon slowly looks away and suddenly looks back recognizing him, the others look around and see a director's chair on a movable arm lift above the long grass, with a director holding a megaphone (Bull horn)).

FRANK.

Cut, Cut, who the hell are
those people, what are they
wearing, they're not extra's,
call security and get them off
my set.

It clicks to them they are in a movie set and run to the machine, as they get on the machine.

PENNY.

Want to do some more math
Sheldon, or can I mock you
now.

As the machine disappears the flash of light temporally blinds the security guards. The scene goes to Captain Sweatpants and Frank

CAPTAIN SWEATPANTS.

Hey Frank, You know that line
you've been looking for when
the apes capture Heston.

FRANK.

Yeah!

CAPTAIN SWEATPANTS.

I recon I've got it.

EXT. THE TIME WORMHOLE - DAY.

As they travel along the wormhole, Penny, pointing to a light on the machine asks Sheldon a question.

PENNY.
Sheldon, I'm not mocking
you but what's that light
for ?

SHELDON.
I don't know, I think it
was just for show.

PENNY.
It could be a "Check Engine"
light.

SHELDON.
I don't think so, I built
the engine.

PENNY.
Did you put a "Check Engine"
light on the engine?

SHELDON.
No.

PENNY.
Well that's not a good idea,
what happens if the engine
needs checking?

SHELDON.
(Getting upset)
Penny, the engine doesn't
need checking.

PENNY.
How do you know that without
a "Check Engine" light.

LEONARD.
Ok guys don't, start now.

PENNY.
It's not my fault, I would
have put a "Check Engine"
light on if I built it.

Sheldon looks frustrated and Lifts his head as he turns away from Penny ignoring her.

PENNY. (CONT'D)
Don't ignore me, you're
the one who forgot to fit
a "Check Engine" light.

She folds her arms and looks away smiling to herself while

throwing a sock away. Meanwhile Howard is taking pictures with his I Phone and as the machine speeds up a bunch of socks knocks it out of his hands.

THE APPLE RETROSPECTIVE.
(1976 AD).

INT. A HOME GARAGE, LOS ALTOS, CALIFORNIA - DAY.

Abba SONG.
"Ring Ring".

Three Guys are working on computers in a garage. One of them opens a drawer and finds something he'd forgotten about.

STEVE JOBS.
Hey Woz, I know your working
on a computer but do you know
what this thing is ?

Showing him Howards I Phone. He looks at it for awhile.

STEVE WOZNIAK.
Where the hell did you get
this thing from, this is amazing.

STEVE JOBS.
I was on a bus in India about
two years ago going to Uttar
Pradesh and there was a flash
of light and this thing appeared
on the seat next to me and Kottke.
It must have fallen out of someones
suitcase cause it was covered by a
few odd socks, I liked the little
logo of an apple with a bite taken
out but didn't know what it was.

STEVE WOZNIAK.
Yeah, I like the logo but I think
it needs some color. Ron, have
a look at this thing.

RONALD WAYNE.
Jobsy, do you know what this
is?, it's some sort of cell
phone, but the tecs are
unbelievable.

STEVE WOZNIAK.
You know, with this thing,
I'm sure Markkula will lend
us the money we want.

STEVE JOBS.
I should have shown it to
you sooner, maybe I didn't
have to sell my van.

STEVE WOZNIAK.
Forget that bloody Volkswagon,
what about my calculator,
I loved that thing.

RONALD WAYNE.
Guys, if this thing is what
I think it is you can buy
ten vans.

STEVE JOBS.
(Laughing).
Yeah right, ten vans, I'll
hold you to that. So, what
do you think, is SSR Computers
going to happen.

STEVE WOZNIAK.
I don't know, SSR Computers
sounds a bit lame.

STEVE JOBS.
(Laughing)
Well what are we going to
call it, Apple Computers.

STEVE WOZNIAK.
Yeah, why not.

STEVE JOBS.
I don't think Apple Records
would like that.

STEVE WOZNIAK.
Don't worry, I don't think
we'll ever be big enough to
worry them.

STEVE JOBS.
Yeah, you're right, I've
heard they're worth over
a million dollars.

INT. THE TIME WORMHOLE - DAY.

As they travel along they still look amazed at their
surroundings.
Penny looks at the light and then at Sheldon.
Sheldon looks at the light and then at Penny.
He lifts his head and looks away, she does the same.
The machine turns into a hole.

THE SPHINXTER EFFECT.
2,546 B.C.

INT. EGYPTIAN ROOM NO 1 - DAY.

They appear in an Egyptian room with slaves writing hieroglyphics, the guards and slaves blink a few times after nearly being blinded by the light, three large guards with spears round them up. Leonard and Raj get rid of some socks.

HOWARD.
Sheldon, this looks more like Egypt than home, but I'm starting to like it.

Howard & Raj smile and wave to the slave girls who are giggling at the boys, the guards make the slaves leave the room. They hear a crowd cheer in the distance.

SHELDON.
Somehow the payload has to be configured to the time selector, if it's not then we could end up anywhere.

LEONARD.
What date do you think it is?

SHELDON.
According to the hieroglyphics and the time spectrometer it's about 2500bc.

PENNY.
Hang on, I'll ask the guards what the date is.

SHELDON.
Penny Penny Penny, do you really think these guards are going to use the same calendar as us, what are they going to say, 2,485 before Jesus, they don't know when Jesus is coming, or if he did. They probably use the Heliacal Rising of Sirius which dates back approx 3000 BC, or possibly a Luni Solar Calendar which.

PENNY.
OK OK I won't ask.

One of the guards leaves the room, the group are looking around awaiting their fate, Raj sniffs a clay pot, shrugs his shoulders and has a drink, nods his head with approval, he sees paint next to the half finished drawings on the wall and paints long hair on 4 of the male drawings, (the

four males are walking in a row, similar to the photo of the crossing at Abby Road, with one with no shoes and the same hair as the photo) there is another cheer from a crowd in the distance.

RAJ.
Hey Jude, look, the Beatles.

They all laugh except for Sheldon who looks away and smiles, Raj, Howard and Penny giggle while drawing silly things on the wall. As they draw they walk like Egyptians.

The Bangles SONG.
"Walk like an Egyptian"

The guard returns, and with the other guards lead them out the room.

INT. LARGE EGYPTIAN ROOM NO 2 - DAY.

The guards take the group into a large room with sandstone pillar's and a large opening behind the throne. The Pharaoh is sitting on the throne with slaves waving palm tree leafs over him. They are pushed in front of him, there are about 14 to 15 steps up to the Pharaoh, Howard & Raj push Penny to the front of the group. A tall and very well built man (Penny's ex Kurt) stands up from the throne and smiles at Penny while Howard & Raj hide behind her. Sheldon while looking at the Pharaoh asks a guard thinking he's Leonard.

SHELDON.
Does he look familiar?

GUARD.
Ugh!

SHELDON.
No, I guess not.

He keeps looking at the Pharaoh not realizing it was'nt Leonard he was talking too. As the Pharaoh walks down the steps he never looks away from Penny. Penny hears Raj whisper something to Howard.

PENNY.
Howard what did he say?

HOWARD.
(Sniggering)
He said you might have to take one for the team.

Penny looks at the Pharaoh coming towards her and smiles.

PENNY.
A girl's gotta do what a girl's gotta do.

Leonard looks frustrated, as the Pharaoh stops in front of Penny he raises his arm and slowly pushes Penny to the side and steps in front of Raj and starts to stroke his hair. They hear another crowd cheer in the distance.

PENNY. (CONT'D)
 (Smiling)
 Who's gotta take one for
 the team now sweetie.

Raj panics and hides behind the boys, the Pharaoh is upset and motions the guards to take them away. As they leave Sheldon glances at the two slaves waving the palm trees leafs. (Amy and Bernadette)

SHELDON.
 Leonard, do they look
 familiar to you?

LEONARD.
 No, should they?

SHELDON.
 No, I guess not.

INT. A DARK PASSAGE - DAY.

They are taken back to the passage where their room is and the guards push them along past their room.

LEONARD.
 Um, excuse me but our room is
 back there.

The guards say nothing and just smile at each other. They are pushed along until they see a light at the end of the tunnel. As they near the doorway they hear cheering from a large crowd.

EXT. A COLOSSEUM - DAY.

They appear in a colosseum, and walk into the middle while slaves drag bodies away and pick up body parts.

HOWARD.
 Hey guys, I've got a bad
 feeling about this.

PENNY.
 I hate to say it, but I
 have too.

The crowd cheer louder as the Pharaoh appears in the stand, he moves to the front and sits down on a throne and his guards and servants gather around him. He summons the guards to put Raj in front of the group, and gestures to him to come forward. Raj stands there and shakes his head.

The Tokens Song.
"The Lion Sleeps Tonight"

The aggravated Pharaoh lifts his arm and a door opens on the other side of the enclosure and 4 huge lions appear roaring and snarling.

Sheldon gathers the group and whispers something to them.

LEONARD.
Are you sure this is going to
work Sheldon.

SHELDON.
Well it worked with my cats
at home, I see no reason why
it won't work on lions,
they're just big cats.

Sheldon starts to create a noise from his throat while pressing his hand to his throat, (Tuvan Throat Singing). The lions run towards them, Sheldon gestures to the others to do the same, as the lions approach they seem calmer and when they are about ten feet away they lower to the ground and roll on their backs, the crowd hush. The boys approach the lions and start to rub their tummies, this seems to work, the lions are very calm and appear half asleep. Penny holds her nose with the smell of the lions and starts to sing "Soft Kitty".

SHELDON.
Penny, you can't sing that,
they're not sick.

When Penny stops singing two of the lions seem disturbed, one of them roars at Sheldon. His eyes nearly pop out of his head.

SHELDON. (CONT'D)
(whispering frantically)
Sing Penny, sing Penny.

Meanwhile the crowd start to cheer loudly which disturbs the lions, the boys all put their finger to their lips and the crowd become silent again. The group all stand up over the sleeping lions and back off towards the exit. When they reach the exit they turn around and run back to their room.

INT. EGYPTIAN ROOM NO 1 - DAY.

While Sheldon works on the machine, Leonard, Penny and Howard push a table in front of the door and pile things on it, Howard grabs a tin of paint and throws the paint over the door.

LEONARD.
Really Howard, really.

Howard shrugs his shoulders as Penny lifts all the heavy stuff.

LEONARD.
Sheldon you gotta get that thing working quickly.

SHELDON.
Penny, do you wear an under wire bra, or are your breasts perky enough to stand alone?

PENNY.
What the, why would you ask such a personal question like that now?

SHELDON.
I need one of your wires to connect the time transformer to the weight configurator.

All the while Raj is sitting in a corner in the foetal position, contemplating his future with the Pharaoh. Penny walks up to him, fiddles with her bra and waves the wire in front of him.

PENNY.
Well sweetie, shall I give it to Sheldon or do you want to go a few rounds with king kong?

RAJ.
Please give it to him, I will give you anything you want.

PENNY.
Oh sweetie you just talking to me is enough.

Penny turns around and gives Sheldon the wire. He quickly connects it and just as the guards burst in followed by the Pharaoh the machine disappears. The Pharaoh and guards are blinded for a while, as the Pharaoh is dismayed a man comes in carrying large building papers, exhausted after running after him.

MAN.
King Khafra I have the plans for your tomb.

The Pharaoh looks at the plans of a simple pyramid, as he glances up he sees a picture on the wall.

PHARAOH.
Build me this Tomb, but as it is smaller than my father's you then can build me that.

The Pharaoh points to the drawing by Howard of the Sphinx. (the rear end of a lion and a pharaohs head was finished by the slave girls), Howard just ran a line from the lion to the Pharaohs head and drew the front feet. he also drew a tail upright at the back on the lion.

PHARAOH.(CONT'D)

My ancestors used the head of a jackle but to use the head of the Pharaoh, I like it, but not the tail, I don't like the tail.

The man is relieved as it would be impossible to build. The Pharaoh looks at the guards feet and they are wearing non matching socks with their sandals.

INT. THE TIME WORMHOLE - DAY.

They travel along the wormhole.

PENNY.

Sheldon, how confident were you with those lions.

SHELDON.

Pretty confident.

PENNY.

Pretty confident, what would have happened if it didn't work?

SHELDON.

It would have been OK, I had another plan.

PENNY.

So, what was plan B.

SHELDON.

Prey.

They all just look at Sheldon.

THE GENOESE KID.
1815 A.D.

INT. FRENCH ROOM NO 1 - DAY.

They appear in a French mansion, in a sitting room on the upper floor. The room is full of old portraits and lots of old French furniture. Sheldon looks at a large picture on the wall, Amy and Bernadette in low cut puffy ball gowns.

Howard and Raj grab some socks and put them under the sofa cushions.

LEONARD.
Ok where are we now Sheldon?

SHELDON.
It appears we're in France
in the early 1800's.

While the boy's and Penny look around, Howard finds an old pistol on a table and looks down the barrel and points it to his head and laughs.

HOWARD.
Anyone want to play Russian
Roulette?

He makes a gun sound while holding it to his head, as he laughs and goes to put it down on the table the gun goes off with a large bang and hits a portrait of Neopoleon between the eyes. The camera flashes to everyone, one at a time turning to Howard, while the music from the shower scene from "Psycho" plays.

LEONARD.
Howard, are you alright?

HOWARD.
(Looking remorseful)
Yeah!

Howard's hair is upright on one side where the bullet brushed passed his head.

SHELDON.
(Talking to himself)
And he can't understand why
he's just an engineer!

Two guards come in with guns ready after hearing the shot and lead them out the room.

INT. A LARGE CURVED STAIRCASE - DAY.

They are seen being pushed along down a large curved staircase.

INT. FRENCH ROOM NO 2 - DAY.

They enter a large room with 5 men in uniform talking, they stop talking and a very short man approaches them with his hand in the front of his shirt.

NAPOLEON.
Who are you, are you spy's,
you are spy's, I will show
you what we do with spy's.

HOWARD.
No, no we're not spy's.

Nepoleon walks up to Raj.

NEPOLEON.
You I donta like.

Walks up to Sheldon and points to the picture on his T shirt.

NEPOLEON. (CONT'D)
You I really donta like,
and what is this crest on
your tunic.

SHELDON.
Oh! this, this is called
a robot.

NEPOLEON.
So, you are the Duke of Robot.

SHELDON.
No, it's just a picture.

Nepoleon laughing turns around and looks at the generals.

NEPOLEON.
Men, have any of you heard
of the Duke of Robot?

They all shake their heads and laugh.

NEPOLEON. (CONT'D)
That's what I thought, Ea!
you are a strange man.

Walks up to Leonard.

NEPOLEON. (CONT'D)
You I sort of like.

Walks up to Howard who is the same size.

NEPOLEON. (CONT'D)
You I like.

And then he sees Penny.

NAPOLEON. (CONT'D)
Of course you are not
spy's, no one this
beautiful could possibly
be a spy.

Napoleon kisses Penny's hand, and kisses up her arm 5 or 6 times and pinches her bum. He starts waving his hand in the air with his finger pointing up.

NAPOLEON. (CONT'D)

You will accompany me
to the ball tonight, to
celebrate my impending
victory, take them away,
I'll see you later Mon
Cherie.

Nepoleon kisses Penny's hand
They are lead away to dress for the ball.

INT. FRENCH ROOM NO 1 - DAY.

The boys in their room, start to dress with the cloths
they were given. They are dressed in gold and green
striped puffy shirts and short puffy shorts with red
leotards and a puffy hat with a feather in it.

SHELDON.

Do we really have to
wear these, I don't look
good in tights.

RAJ.

I find them most fetching.

Raj starts to prance around the room.

LEONARD.

Ok Sheldon, we have to
figure out how to rescue
Penny and get out of here.

INT. FRENCH ROOM NO 3 - DAY.

Meanwhile Penny is taken to a room full of ball gowns and
shoes, as she walks in her eyes light up like a kid in a
candy store. She tries on a ball gown which isn't
comfortable and doesn't look right, she approaches one of
the maids.

PENNY.

Hey sweetie got any
scissors and cotton.

She starts to cut and sew while a maid starts to brush her
hair.

INT. FRENCH ROOM NO 1 - DAY.

The boys get dressed and sit in a row on a large sofa
waiting to be collected, all quiet, as they sit they say
nothing and just look around, Howard looks at his foot,
turns it from side to side, see's a crease in his leotards
and pulls them up as a woman pulls up stockings.
A man in some sort of uniform (chef) comes in, claps his
hands and takes them away.

INT. LARGE KITCHEN - EVENING.

They are taken to the kitchen. He gives them all a platter of food, claps his hands, and pushes them out into the ballroom.

INT. LARGE BALLROOM WITH A LARGE STAIRCASE AT THE ENTRANCE.- NIGHT

SONG.

Josef Lanner. "Mitternachtswalzer Op.8."

The ballroom is big and opulent as you would expect in that era in France. The boys split up and start serving the guests. Everyone has hand held masks and the band is playing a waltz. Sheldon goes up to two woman holding masks, puts the platter in front of them, as they take some food their masks drop a bit and Sheldon seems to recognize them (Amy and Bernadette) he turns away from them, stops, thinks, he turns back to talk to them but they are gone, shrugs his shoulders and carries on serving. Howard catches up with Raj.

HOWARD.

Raj how's it going,
I'm having a ball.

RAJ.

Dude I've had enough,
I've got to get out
of here.

While they're talking two extremely large women are smiling at Howard and bashfully wave at him, he looks at Raj who is looking at a very feminine guy who waves and blows a kiss to him. The guy is dressed in a fluffy shirt and a large white wig with white makeup and a beauty spot, he smiles at Raj and has rotten teeth. Suddenly the music stops, everyone looks up the stairs, there is dead silence, and there is Penny in a magnificent red strapless dress with a slit down one leg.

Song.

Chris De Berg "Lady In Red"

looking stunning she glides down the stairs escorted by two guards and is met by Napoleon who leads her to the middle of the floor, meanwhile a lot of the women start to pull off their puffy shoulders, Napoleon claps his hands.

Song.

Vivaldi. "Four Seasons".

The music starts playing and they start to dance. The whole crowd join in and Leonard looks for Penny on the dance floor, Sheldon finds him.

LEONARD.

Have you seen Penny?

SHELDON.
No, we've got to get
back to the room and
work on the machine.

LEONARD.
Ok, but I don't want
that French Gigolo
anywhere near her.

They decide to find the room and work on the machine.

INT. FRENCH ROOM NO 2 - NIGHT.

They enter the room where they met Napoleon, and find a
large table with toy soldiers on it.

LEONARD.
Hey Sheldon, this is
the battle plan for
Waterloo.

Sheldon walks over to Leonard and looks at the table.

SHELDON.
So it is, but this
isn't it, Wellington
comes in from the north
west, they'll have him
covered, this plan will
work, the French are
going to win.

Leonard starts to move the pieces.

Edwin Starr SONG. "War"

SHELDON.
Leonard, what are you
doing?

LEONARD.
I'm just putting the
pieces where they
should be.

SHELDON.
You can't do that, you
can't change history.

LEONARD.
I'm not changing history,
I'm helping it, anyway
he'll get what he deserves.

Sheldon peers out the door.

SHELDON.
Hurry up, we gotta get
out of here.

They leave the room.

INT. FRENCH ROOM NO 1 - NIGHT.

They return to their room where the machine is.

LEONARD.
We better get some sleep,
I don't know where the
Others are but we can't
leave without them.

SHELDON.
Ok, I just work on this
for a while.

Leonard drops on the bed and dose's off. In the morning
all the boy's are spooning on the bed, 2 guards wake them
up and take them down to the room where they changed the
battle plan.

INT. FRENCH ROOM NO 2 - DAY.

NEPOLEON.
Which one of you changed
my battle plan, I know
now you are not spy's,
this plan is brilliant.

He waves his finger in the air.

NEPOLEON. (CONT'D)
I will surely win the
day, So who changed it.

Sheldon points at Leonard.

SHELDON.
He did, but you were beaten.

NAPOLEON.
What did you say?

Leonard pulls Sheldon out the way.

LEONARD.
Oh he's just kidding,
it looks like a great
plan to me, I'm sure
you'll get the result
you deserve.

NEPOLEON.
Take them away, the Duke
of Robot annoys me.

INT. FRENCH ROOM NO 1 - DAY.

The group return to their room and prepare to leave.

SHELDON.
You know Leonard, I'm
Glad you changed that
battle plan, by the way,
where's Penny?

LEONARD.
I'll go look for her,
you get this thing ready.

INT. FRENCH ROOM NO 4 - DAY.

Leonard finds Penny's room, enters, Penny is laying on the
bed stroking a shoe.

LEONARD.
What happened to you last
night?

PENNY.
(Growls)
I'm so mad, half way
through the night some
bitch, Josie I think,
told two guards to bring
me here and lock the door,
and I was having such a
wonderful time.

Leonard smiles knowing nothing happened last night.

LEONARD.
Josie hey, it wouldn't
be Josephine would it.

PENNY.
Yeah, that's her,
why do you know her.

LEONARD.
No, I just know history,
come on we gotta go.

PENNY.
But how can I leave
these shoes, I love
these shoes.

Penny puts the shoes under her top, unseen by Leonard and
they both return to the room.

INT. FRENCH ROOM NO 1 - DAY.

Howard and Raj stare in amazement as Penny's boobs have doubled in size.

PENNY.
Not a word use two,
not a word.

They jump on the machine and off they go.

EXT. THE TIME WORMHOLE - DAY.

The machine seems bumpy.
The scene is an orange coloured background and the machine is weaving around the socks and there is a strong wind blowing towards them.

SHELDON.
Penny what have you got
under your top?

PENNY.
(Looks Away)
Ah nuthin.

Sheldon reaches up Penny's top and grabs the shoes and throws them overboard, Penny's eyes nearly pop out of her head.

SHELDON.
You shouldn't have
taken those shoes,
you put us all at risk,
now I don't know where
those shoes will end up.

PENNY.
(Whispers, Looking away)
Well you shouldn't have
thrown them overboard.

Meanwhile Raj gets hit on the face by a sock.

INT. AN OLD WRITTING STUDY - NIGHT.

Scene goes to a young man writing at an old writing desk.

Song.
Billy Thorpe. "Somewhere Over The Rainbow"

YOUNG MAN.
How does she get home,
how does she get home.

Suddenly a bright light dazzles him and pair of red shoes and a sock appear in the corner of the room, as they land they click 3 times, he walks over to them and picks up the

sock which has "There's no place like home" written on it.

YOUNG MAN.

That's it, that's it, Dorothy clicks her red shoes three times and says, "There's no place like home", Got it.

THE INTERNATIONAL JEW.

1876 A.D.

INT. AN OLD BARN - DAY.

They arrive in an old broken down timber barn, and on landing are thrown from the machine which has major damage to it.

LEONARD.

Is every one ok.

Everyone answers their ok.

Howard, laying on the ground lifts his head up with a sock draped over it.

SHELDON.

Oh dear, we have to pull the whole thing apart.

LEONARD.

How are we going to do that, it's too heavy to pick up.

Howard looking up at the beams.

HOWARD.

Leave it to me, remember, I'm an engineer.

SHELDON.

Oh good, he builds an Outhouse in space which didn't work and now he thinks he's McGuiver.

LEONARD.

Sheldon, any idea when and where we are.

Leonard waits for an answer while Sheldon looks around, he finds a Calender over an old work bench, squints his eyes at the picture (Amy and Bernadette, dressed in frayed denim shorts, front knotted check shirt & straw hat sitting on bales of hay, chewing straw) The calendar is from Johnsons Haberdashery, Greenfield, Wayne County, Michigan.

SHELDON.

Yes.

LEONARD.

Sheldon, where are we.

SHELDON.

Wayne County, Michigan in
March 1876.

LEONARD.

How can you be so sure?

SHELDON.

It's easy when you've got
a Calender.

Sheldon points behind him to the work bench.
Penny looks out a window and sees a shirtless Brad Pitt
look-a-like walking towards the barn.

PENNY.

Hey guys, there's someone
coming, don't stop, I'll
go outside and distract him.

EXT. OUTSIDE THE BARN - DAY.

She goes outside the barn and greets the man, they head
off in another direction. The view is from inside the barn
looking out a window.

INT. THE OLD BARN - DAY.

HOWARD.

We've got to winch the
heavy parts up on those
three beams.

SONG.

Roy Orbison "Working for the man"

They get to work pulling the machine apart and raising the
heavy parts up with the beams. As the music plays they
pull and push to the rythem of the music. Three of them
are pulling up a heavy part, two of them let go to
rearrange the part and Howard still holding the rope gets
lifted off the ground, the other two grab the rope and
pull him down. After dragging all the heavy parts around
they are all exhausted. Penny returns with her hair
sticking up on one side with straw in it.

LEONARD.

Where have you been?

PENNY.

Where have I been, I
had to stop that guy
from coming in here and
finding us, I gave you
as much time as I could.

Leonard pulls a piece of straw out of Penny's hair.

LEONARD.

Yes I can see you gave
as much as you could.

PENNY.

What's that, what do
you mean by that?

LEONARD.

Aw...nuthin.

Howard approaches them holding the end of a rope.

HOWARD.

I hate to interrupt,
but we're nearly ready
to start moving the
machine and we need
all the pulling power
we can get.

PENNY.

(still angry).
Howard, if you're an
engineer, and the other
3 are scientists, why
didn't one of you think
to use the tractor.

Penny storms off while Howard just looks at the tractor and walks off, Sheldon and Raj look at the tractor as well and seem perplexed they didn't think of it. Sheldon has arranged all the parts in sequence and attaches a chain from the tractor to the machine chassis.

SHELDON.

Penny, you have to
drive the tractor and
when I say stop, you
stop the tractor.

PENNY.

Derrr.

Penny starts the tractor and moves of very slow, the 4 boys are all over the machine putting the first piece on, the large disc at the rear, Sheldon tells Penny to stop but the tractors brakes don't work, Penny screams that it won't stop, all the boys look at each other and frantically work as the tractor edges forward, as it moves they lower the seat into place and the 4 boys are all over the

machine, as it moves into place they lower the last piece, the drive and front section, and as they finish they all collapse on the ground.

EXT. OUTSIDE THE BARN - DAY.

Meanwhile, a 13 year old boy sitting on a pile of fire wood against the barn wall watches the proceedings with great interest through an old dusty window, and as he watches his head turns as he contemplates what he just witnessed. The boy hears his mother call.

MOTHER.
Henry, Henry, suppers
ready.

The boy turns to the house and as he looks back into the barn he sees a flash of light and the machine is gone.

EXT. RUNNING TO THE HOUSE - DAY.

As he runs to the house there is a loud crash, and a driverless tractor bursts through the closed doors of the barn.
As the boy runs up the porch stairs.

MOTHER.
(Angry)
Henry, Henry Ford, when
I call you for supper you
come straight away or
you'll get a whippin.

COMMERCIAL.
KRIPKE.

INT. TV STUDIO - DAY.

SONG.
Lata Mangeshkar "Jaya Jale".

Kripke comes in with makeup girl and director.

DIRECTOR.
Ok, all you have to
do is read the lines,
We'll shoot it with blue
screen and add to it later.

He stands behind the counter of an Indian restaurant, looks at the camera and starts reading.

KRIPKE.
Come to Waj Washeeds
westauwants annual wicksaw
waces, ok ok who wote this,
this is not funny.

Director comes in.

DIRECTOR.
That's fine, that's fine,
just read the dialog.

KRIPKE.
Ok, but I'm not happy, Come
to Waj Washeeds westauwants
annual wicksaw waces, the
weasentwy wenavated westauwant,
oh that's hawawious. I'm outa
heah.

He storms off.
In the background is a smiling Sheldon who looks at the
director, smiles and gives him the thumbs up.

THE DA VINCI CODEX.
1500 A.D.

INT. A LARGE DARK ATTIC - DAY.

They arrive in a dark and dingy attic. Howard gets off the
machine. Raj puts some socks in a trunk. Howard holds his
back.

HOWARD.
Ow! Ow!, after pushing this
thing around I think I've
pulled every muscle in my body.

PENNY.
That makes a change,
you normaly just pull
one!

Everyone laughs.

HOWARD.
Yeah, thanks for that,
I'll just stay here and
rest, wanna stay Raj?

Raj nods his head

LEONARD.
Ok, we'll just have a
Quick look around.

EXT. AN OLD STREET, ITALY - DAY.

Sheldon, Leonard and Penny venture outside while Howard and Raj stay behind to rest. They walk along a rough footpath in an old, but busy town.

PENNY.
Well Sheldon what do you think?

SHELDON.
It appears we're in Italy, maybe 1500.

PENNY.
I always wanted to go shopping in Italy.

SHELDON.
Ok, we'll find a Gucci store.

LEONARD.
Come on use two, don't start now.

As they walk along a busy street, Sheldon sees two prostitutes (Amy and Bernadette) across the road laughing and carrying on while loudly drumming up business, by tickling mens bums and giving them the "come here" sign as they walk past. They are dressed in grey flannel long dresses with lots of white pettycoats, dirty at the bottom.

SHELDON.
Penny, do they look familiar to you?

PENNY.
No, should they?

SHELDON.
No, I guess not.

INT. A LARGE ROOM, ART STUDIO - DAY.

SONG.
Bread "If"

Meanwhile Raj and Howard enter a large room where a painter is painting a female model they approach the man.

HOWARD.
Good day sir, my name is Howard and this is Raj can you tell me where we are ?

LEONARDO.
You are in Florence,
Italy, and my name is
Leonardo Da Vinci and
this is Lisa Del Giocondo.

Leonardo gestures towards the seated model.
As Howard wanders around he sees the painting of a half
finished Mona Lisa.

HOWARD.
Really, I loved your
tank and helicopter.

Raj is looking around the room and goes up to a half
finished statue of David facing away from the camera, as
he moves to the front of the statue his eyes light up when
he sees the size of his member, he calls to Howard, when
Howard looks over he holds his hands apart about 10 inches,
and points down to the member, he looks down at it again,
touches it, and there is a sound of a thud with smashing
plaster, he calls to Howard again and when Howard looks he
raises his hand showing his finger and thumb about three
inches apart, while tilting his head from side to side.
Howard is standing raising his arms up and down while
looking at the picture of the Vitruvian Man.

HOWARD.
Hey Leonardo, who's statue.

LEONARDO.
It belongs to the Office
of Works of the Duomo,
it was started about forty
years ago by Agostino di
Duccio and a friend of mine
is going to finish it for
them, and he is just storing
it here. I think he is in
Rome giving someone a
quotation to paint a ceiling.

HOWARD.
Oh, Ok just wondering.

Howard finds a model of Leonardo's helicopter and changes
it. he flicks it in the air and as it spins around it
works, Leonardo just looks at it and smiles.
The boys wonder around the room, meanwhile the model makes
eye contact with Raj and smiles.

LEONARDO.
(loudly)
That's it, that's the
smile I've been looking
for.

He quickly sketches the mouth on the canvas.

LEONARDO. (CONT'D)
Ok you must go now,
I have work to do.

Leonardo shuffles them out the room.

INT. THE ATTIC - DAY.

When they get back the others are already there and Sheldon is working on the machine.

SHELDON.
Penny, after your little
outburst earlier are you
premenstrual.

PENNY.
(gasping)
What the hell has that got
to do with you Sheldon?

SHELDON.
Oh, I see you are, anyway
It has a lot to do with me
because I've been trying to
calculate the weight
differential calibration and
your puffiness and bloating
are playing havoc with my
calculations.

PENNY.
Come here Sheldon,
I'll frigin fix your
calculations.

LEONARD.
Ok guys please stop
this, we have to stick
together and fighting
will get us nowhere.

SHELDON.
I wasn't fighting, it's
not my fault she's puffy.

Leonard stops Penny from advancing on Sheldon they jump on the machine and go.

INT. THE TIME WORMHOLE - DAY.

Sheldon and Penny just sit there and stare at each other.

LEONARD.
Hey guys, isn't this fun?

RAJ.
Howard shouldn't he leave
them alone.

HOWARD.
I know I would, but lets
see.

LEONARD.
Hey, fun, isn't it.

Sheldon and Penny both stare at Leonard, he smiles
nervously.

LEONARD.
Yep, it's fun alright.

SHELDON.
Shut up Leonard.

PENNY.
Shut up Leonard.

LEONARD.
Oky doky, I'll be shutting
up now.

RAJ.
Well that worked.

SHELDON.
Shut up Raj.

PENNY.
Shut up Raj.

The machine turns into a hole.

CLEO'S ASP.
44 B.C.

INT. LARGE EGYPTIAN BARGE. BELOW DECK - DAY.

They arrive on a large Egyptian row boat at the back of a
room full of slaves rowing, with four guards. again they
throw socks off the machine.

HOWARD.
Paw! what's that smell?

SHELDON.
Garlic and onions, that
was the staple diet of
slaves back then,
(looks around)
or now.

The guards, after being half blinded start to push them
along.

EXT. ABOVE DECK - DAY.

They are taken up to the deck which is full of golden statues and palm tree's, they are thrown down before a large throne. A large guard announces.

GUARD.
Bow before the Empress
Cleopatra the Seventh.

Elvis Presley SONG. "Little Egypt"

Cleopatra (Priya) appears from a tent at the rear of the throne with her slaves.
Raj looks up and gets to his knees.

RAJ.
Cleopatra is my sister,
wow, maybe this Hindu
stuff really does work.

LEONARD.
Raj get down, she's not
your sister.

RAJ.
Yes she is dude, take
a look at her.

The guard steps forward and throws Raj to the ground.
Cleopatra sits down on the throne.

CLEOPATRA.
You may rise, I know not
of the clothes you wear,
where are you from?

SHELDON.
If I may speak your
majesty, we are from
a place far far away,
from a land known as
the United States of
America, but you wouldn't
have heard of it, it's
still 1500 odd years away.

HOWARD.
Wow, she really does look
like Priya.

LEONARD.
(Smiling)
Yeah, I used to go out
with Cleopatra.

HOWARD.
Nice asp!

RAJ.
Be careful dude, that's
my sister remember.

Cleopatra is contemplating what to do with them, she hand
gestures to a guard who leaves and goes into the tent
behind her.

SHELDON.
Raj, do you realize Cleopatra
did marry her two brothers,
Ptolemy the 8th and Ptolemy
the 9th which back then was
the done thing.

RAJ.
Ewe, I don't wanna hear
this dude.

A man dressed in a Roman uniform comes out.
(Stuart the comic book guy)

SHELDON.
Leonard.

LEONARD.
No Sheldon, he doesn't
look familiar.

CLEOPATRA.
Marc Antony, what shall
we do with them?

He walks around them, takes a likening to Penny.

MARC.
I shall take them back
to Rome where I shall
crucify them, until then
let them work for their
journey.

Penny is taken back to Cleopatra's tent.

INT. BELOW DECK - DAY.

The boys are taken down below and shackled next to slaves
rowing, Howard is next to a giant of a man and cannot
reach the seat, Sheldon introduces himself to a slave.
(The guy downstairs). holds his hand out but the slave
looks away.

SHELDON.
Well, your attitude
hasn't changed in
2,000 years!

There is a large man walking up and down between the
rowers with a whip. (the guy Penny kicked in the groin for

stealing Sheldon's stuff)

SHELDON.
(Whispering)
Hey Howard, does he look
familiar?

HOWARD.
No, should he?

SHELDON.
No, I guess not.

The boys start rowing.

SONG.
Village People "In the Navy"

Sheldon stands up looking up and around.

SHELDON.
No, no, not that one.

The song stops with a sound of a needle skimming across a vinyl record.
Raj looks disappointed.

SONG.
Chain "Black and Blue"

Later that day they arrive at a port and Marc Antony comes down to the boys. He tells the guards to release them. Sheldon looks at the slave he sat next to.

SHELDON.
Well that was fun, I
don't know why you're
complaining.

He looks at Marc Antony.

SHELDON. (CONT'D)
Mr. Antony. If you're
going to crucify us in
Rome, can we at least
take our machine with us?

Marc Antony looks at the machine and laughs.

MARC.
You people are strange,
your chariot has no
connections for your horse,
and no wheel connection,
You may bring it, it's
sure to get a laugh in Rome.

The 4 boys slide two oars into the machine 2 in front and 2 in back and struggle to lift it, as they all grunt and moan to lift it, a guard directs two other guards to bring

the machine. The two guards lift it with ease and follow everyone.

EXT. ON DECK - DAY.

Up on deck they see Penny in veils and a skimpy outfit putting eyeliner on Cleopatra and laughing together. The outfit is the same as Barbara Eden wore in "I dream Of Jeannie". As they all stare Marc Antony tells her to prepare for the journey. As She goes to change into her old cloths she looks at the boy's and blinks her eyes. As she leaves a part of the "I Dream Of Jeannie" Theme song plays. She is followed by two slave girls who Sheldon seem to recognize. (Amy and Bernadette)

SHELDON.

Raj, do those two slave girls with Penny look familiar?

RAJ.

No, should they?

SHELDON.

No, I guess not.

Six weeks later, they arrive in Rome and are put in a room above the senate plaza.

INT. ROMAN ROOM - EVENING.

The room has open windows overlooking the senate plaza. The boys have beards and Penny looks a bit worse for ware.

SHELDON.

Well, that was pleasant.

HOWARD.

Sheldon, how can you say that, we've just walked two and a half thousand miles in six weeks, I'm starving, I've lost weight and my feet are killing me.

Howard is seated, rubbing his feet.

SHELDON.

Granted, but we didn't miss a thing, my sister went on a bus tour of Europe and she said she missed a lot while sleeping on the bus, and we didn't sleep on a bus, so we saw everything.

Leonard looks through a window and sees their machine in the Plaza.

LEONARD.
Somehow we have to get
out there.

SHELDON.
Yes and hopefully it will
still work.

EXT. A DARK LANE - NIGHT.

Meanwhile Marc Antony is conspiring with 3 or 4 senators, in a dark laneway.

MARC.
He's had long enough,
we must get rid of him.
Brutis Romulus must go,
he has too much influence
over Caesar.

SENATOR 1.
Agreed, he is too close
to Caesar but he never
leaves Caesar's side.

SENATOR 2.
I agree, but if we
assassinate Brutis Romulus
what will Caesar do.

MARC.
Leave that to me, my
good friend Caesar will
understand, we will
undertake this tomorrow
the Ides of March when the
senate meet. I will keep
Caesar occupied while you
kill Brutis Romulus and we
will blame the 5 intruders.

EXT. THE SENATE PLAZA - DAY.

The Plaza Is an open air courtyard surrounded by concrete steps.
The next day the senate plaza is full of toga wearing men standing around the machine pointing and laughing.

SENATOR 3.
What fools built this,
no wheels, no strapping
rail and a large discus
at rear.

MARC.

I will allow you to see
them before they are
crucified.

Marc gestures to the guard to get them.
The boy's and Penny are brought into the senate plaza, as
they arrive Caesar and another man arrive and there is a
murmur in the crowd. Sheldon looks at Caesar who looks a
lot like Wil Weaton, smiles and says to Leonard.

SHELDON.

Leonard, does he look,
Oh bother, what date do
you think it is.

LEONARD.

Looking at the stars last
night I would say about mid
March.

SHELDON.

Leonard, do you know when
Caesar was assassinated.

LEONARD.

Oh my god the 15 of March,
Sheldon, we gotta get out
of here.

The murmurs get louder and louder and an argument starts
between a senator and the man standing next to Caesar,
(Brutis Romulus). All the guards run to break up the fight,
the boys see their chance and climb on the machine. When
all the senators here a noise they all stop and look at
the machine, there are 5 or 6 senators holding knives
under their togas one of them yells out.

SENATOR.

Brutis Romulus must die.

As he says this all the senators with knives raise them in
the air. The machine disappears in a flash of light
blinding the senators, Caesar steps in front of Brutis
Romulus and is stabbed by the half blinded senators.
Marc Antony kneels down holding Caesar looks up and yells.

MARC.

Nooooooooooooo!

Camera is directly above Marc Antony.

INT. THE TIME WORMHOLE - DAY.

As they travel along Sheldon hears something.

SHELDON.

Does anyone hear that sound?

LEONARD.
What sound?

SHELDON.
I thought I heard Ron Grainers
"Dr. Who Theme".

PENNY.
Hang on I think I hear it.

HOWARD.
I not only hear it, I can see it.

Howard points ahead and they see a blue police phone booth coming towards them and they just stare in amazement as it passes with the Dr. Who theme playing.

TASTES LIKE CHICKEN.
1888 A.D.

EXT. A DARK AND DAMP LANE - EVENING.

They arrive in a small laneway at the back of a row of restaurants in Paris. It's getting dark and the gas lights are dim. The boys's beards are gone. They all throw socks off the machine.

LEONARD.
Sheldon, this isn't home.

PENNY.
Oh my god, smell that
food, I'm starving.

LEONARD.
She's right, we gotta
get something to eat.

EXT. A STREET IN PARIS - EVENING.

The group walk along the street looking at high class restaurants.

SONG.
Leo Sayer "Long Tall Glasses"

HOWARD.
How are we going to get
something to eat when
we've got no money?

SHELDON.
We can wash dishes,
I'm sure they will
give us food for that.

Everyone looks at Sheldon and shake their heads.

PENNY.
Guys, guys leave it to
me, just follow my lead.

INT. RESTAURANT FOYER - NIGHT.

They walk in to an opulent restaurant, the Maitre d' (The head of the department at their university) is standing by the reception desk. looks at them funny, Penny goes up to him and whispers in his ear.

SHELDON.
Raj does he look familiar?

RAJ.
No should he?

SHELDON.
No I guess not.

Penny rejoins the group. the Maitre d' follows.

MAITRE D'.
Bonjour Madame en Gentlemen
can I possibly help you.

PENNY.
Yes, we want your best
table in the house, and
bring me your best bottle
of champagne.

MAITRE D'.
Yes madame, please follow
me, I hope our service is
up to your standard.

INT. THE RESTAURANT - NIGHT.

The Maitre d' takes them to the best table in the restaurant, and sits them down, the table is on the mezzanine floor about 3 foot above the surrounding tables with balustrade around it overlooking the whole restaurant, which is full of upper class people. He claps his hands and calls two waiters to look after them.

HOWARD.
Penny, what did you say
to that waiter?

PENNY.
I told him we were food
and restaurant critics
from England, that's why
our clothes are different,
it's the new style.

The waiters bring over the menus and cannot be more helpful. They order a few dishes and the waiters run off to get their meals.

LEONARD.
This is fantastic Penny,
I'm so proud of you.

Meanwhile Sheldon is still reading the menu.

SHELDON.
Leonard, why do you think
a supposedly civilized
people, like the French,
would eat snails, they're
not very appertising, they're
hard to eat and they taste
like chicken, I'd much rather
eat chicken. Is there anything
the French have contributed to
a better world.

HOWARD.
(Excitedly)
Let me answer this one
Leonard, Sheldon, it was
a French architect who
designed the Eiffel Tower,
this was one of the great
turning points of modern
architecture, he actually
came up with a simple
puddle iron lattace tower.

As Howard explains with great excitement he draws the design on a napkin and shows it to Sheldon

HOWARD. (CONT'D)
See how easy it is to build,
just brilliant.

SHELDON.
Somehow I don't see how an over
rated mechano set can be rated
as world breaking.

Meanwhile two men seated near the boy's.

MAURICE.
Well Emile, today is
the day.

EMILE.
I know Maurice, what
are we going to tell
him?

MAURICE.
I do not know, after
3 months we have nothing.

EMILE.

Gustave is not going to be happy.

MAURICE.

What about the glass pyramid?

EMILE.

As I said before, what idiot would build a glass pyramid in the centre of Paris.

The waiters bring a mountain of food and hand it out to the group who start to devour it.

LEONARD.

Well Sheldon, aren't you going to ask him 25 questions about the preparation of the food?

SHELDON.

(While eating)

No need, it's the 1800's, no Potassium Bromate no Aspartame no Sodium Sulphite no Pesticides no Butylated Hydroxyanisole and no Butylated Hydroxytoluene (takes a breath) or BHT and BHA for short, these people don't know how lucky they are.

They are all smiling enjoying their meal and start to throw food at each other and catch it in their mouths.

SHELDON.

Penny I take it all back, you my girl, are a treasure.

The people at the other tables start to complain about the way the boys and Penny are eating. a woman calls over the Maitre d', he leans over and she whispers something in his ear. He stands up.

MAITRE D'.

I know madame, what can I say, they are English.

As they eat, Sheldon looks out the window and sees 2 Can Can dancers (Amy and Bernadette) walking outside the window looking in, as they pass.

SHELDON.

Howard, did you see those two girls walk past?

Howard does'nt lift his head while eating.

HOWARD.
Yeah, they were kind
of hot.

SHELDON.
Did they look familiar?

HOWARD.
No, I didn't take that
much notice.

SHELDON.
Ah well, it must be me.
By the way Penny who's
picking up the tab for
this meal?

Penny eyes widen at Sheldon's question and answers with
food in her mouth.

PENNY.
No-one, we're gonna do
a runner.

All the guys stop eating and look at each other, Sheldon
starts to shake and mumble.

SHELDON.
I can't do that, I can't
do a runner.

PENNY.
Calm down Sheldon I
used to do it all the
time when I arrived in LA.

SHELDON.
(confused)
No, no, no, it's not right,
we can't do that.

Sheldon starts to look around guiltily, he gets worse
jumping up and down on his chair.

SHELDON.
It's not right, I have
to leave, it's not right.

PENNY.
Sheldon, stop it, people
are starting to stare.

The waiter sees Sheldon and goes over to see what is wrong.

WAITER.
Sir, are you all right,
can I get you another
drink.

SONG.
Spencer Davis Group "Keep On Running"

SHELDON.
No, it's wrong, its wrong,
Penny you know when Leonard
said he was proud of you, he
was wrong.

Sheldon jumps up out of his chair and runs off. The other guys stop eating, look at each other jump up and run off as well. As they run off Howard bumps into a waiter which sends food flying everywhere, there is mayhem for a few seconds. As they run off, Howards napkin lands on the table of the two men as another man watches, the boy's run off and then he sits down with the men, and picks up the napkin.

GUSTAVE.
So after 3 months you
give me a design on a
napkin, this is your
idea?

MAURICE.
Gustave, let me explain.

GUSTAVE.
(Shaking his finger at them).
You two jolly jokers,
you cannot trick me,
I love this design, I'm
sure the two of you will
head the design team,
you know what that means,
a big promotion.

The two men look bewildered and don't know what's on the napkin. They look at each other and the napkin and whisper to each other while shrugging their shoulders. The Maitre'd approaches them.

MAITRE D'.
I am very sorry for
this mess Mr. Koechlin,
Mr. Nougquier and Mr. Eiffel,
let me get you another table.

EMILE.
Um, Gustave, may I have
my napkin back!

EXT. THE LANE - NIGHT.

The group run back to the machine and pass an old woman carrying a large bunch of socks, they hop on the machine and leave. As they leave a man gets blinded by the light and the slop he was throwing down the laneway ends up all over him.

INT. THE TIME WORMHOLE - DAY.

All the boys are excited.

LEONARD.
I can't believe what we
just did.

RAJ.
Wasn't it exciting.

SHELDON.
If my mother knew what I
just did she'd whip me till
next Tuesday.

HOWARD.
Mine too, if she could
catch me.

RAJ.
I wanna do it again.

LEONARD.
Me too.

SHELDON.
I did feel exhilarated.

RAJ.
What can we hit next?

PENNY
(Whispers)
Dear lord I've created a
monster.

The boys all start to sway along and start to sing.
"Bad Boys" By inner Circle.

AN APPLE A DAY.
1659 A.D.

EXT. A STONE BRIDGE - DAY.

They arrive by an arched stone bridge next to an apple orchard. On one side of the bridge is a crossroad with a town in the distance. Leonard reaches over and picks an apple. Howard gives socks to people walking past.

LEONARD.
Apple Penny.

PENNY.
Yes please.

Penny takes a bite and finds a worm in it so she throws it over the side of the bridge hitting a man taking a snooze. The man is woken up and ponders why the apple fell, he walks up the side of the bridge to the group, meanwhile a gypsy horse drawn wagon passes by with the driver and two gypsy women (Amy and Bernadette) eating watermelon hiding their faces, Sheldon looks and shrugs his shoulders. The man approaches.

MAN.

Good day to you on
this fine sunny day.

LEONARD.

Good day to you sir,
may I ask where we are?

MAN.

Shelby Orchards sir,
in the lovely hamlet
of Woolsthorpe-by-
Colsterworth, let me
introduce myself, my
name is Isaac Newton.

Hearing this Sheldon approaches the man and Leonard.

SHELDON.

Isaac Newton you say, you were wrong.

LEONARD.

(walking away)
Here we go.

SHELDON.

Gottfried Leibniz was
right, he identified the
development of differential
and infinitesimal calculus
and generalized binomial
theorem, hence the word
calculus, not fluxion, and
you just sat on his shirt
tails and took all the glory,
you might have written the
"Principia" which by the
way was brilliant, but all
those years on my Christmas
tree, you were wrong.

NEWTON.

Sir, I know not of this
Gottfried Leibniz or of
this other thing that you
talk of, I am an educated
man but at the moment I am
but a mere farmer.

SHELDON.
 Sorry, might be a bit early,
 ok, you'll be wrong.

SONG.
 Santana "Black Magic Woman".

Meanwhile a crowd is gathering around Penny who doesn't know what's going on and they start to chant, "witch, witch", the boys go to her rescue and jump between her and the crowd.

LEONARD.
 What's going on, she's
 not a witch.

CROWD MEMBER.
 She is the reincarnation
 of Esmeralda, take her to
 see the cleric.

The crowd overpowers the boys and take Penny away, the boys follow, the crowd start to chant, "burn the witch, burn the witch".

EXT. REAR OF COURTHOUSE - DAY.

They take her to the rear of what seems to be an old courthouse, the cleric comes out and sees Penny.

CLERIC.
 You have returned after
 200 years, hanging wasn't
 good enough last time, so
 this time you shall burn.

All this time the crowd are chanting "burn the witch, burn the witch".

SHELDON.
 Sir, if I may interject
 doesn't she deserve a trial.

CLERIC.
 Sir, you are right,
 the trial shall start
 in 1 hour, and you may
 speak for the defence.

The crowd cheer and disperse to prepare for the trial. The boys form a circle and start to discuss their ideas.

INT. BACK ROOM OF COURTHOUSE - DAY.

They are taken into a room and up on the wall is a portrait of Penny about 200 years old with the word "Witch" written on it.

RAJ.
Why do they have which
written over the picture?

SHELDON.
It's not which it's witch.

RAJ.
Yeah, that's what I said
Which.

SHELDON.
No, you said which, not
witch.

RAJ.
Dude I know what I said,
and I said which.

SHELDON.
Noo, you said which, I
distinctly heard you say
which.

RAJ.
Leonard can you help me here,
this idiot says I said which,
not which.

LEONARD.
Sorry Raj, I don't know witch
one said which.

He laughs and high fives HOWARD.

SHELDON.
(Talking to himself.)
I don't know why they let
these people in our country.

INT. THE COURTROOM - DAY.

They are taken into the courtroom which is packed out with
villagers. There are about 80 people on the ground floor
and about 40 people on the mezzanine floor.
They notice the prosecution lawyer is Isaac Newton.

HOWARD.
Sheldon, you have to go
up against the greatest
brain in history.

SHELDON.
I realize that, but how
many episodes of Judge
Judy has he seen.

There is a hush in the crowd when the cleric enters, he is
followed by 2 guards, one carrying the portrait, Penny is

put on a platform with balustrade around it. He hit's his gavel on the desk.

CLERIC.
I call this trial to
burn the witch open.

The boys look worried.

CLERIC. (CONT'D)
I call the prosecution.

Newton stands up and addresses the court room. As he talks he points to the old portrait of the witch.

NEWTON.
I draw your attention to
exhibit 1, as you can see
your eminence there is a
striking resemblance between
the portrait and this witch.

HOWARD.
Objection your honour.

CLERIC.
On what grounds do you
object?

HOWARD.
He called her a witch
your honour.

CLERIC.
Well, she is, overruled.

NEWTON.
And with this damming
Evidence your honour,
I rest my case.

The boys are confused at the feeble prosecution.

CLERIC.
Is the speaker for the
defence ready?

SHELDON.
Yes your honour.

As he walks past Raj, Raj just moves his mouth without saying a word.

RAJ.
I did say which.

Sheldon just lifts his eye's and as he walks past Newton.

SHELDON.
That's it, really,
that's all you got.

He walks into the middle of the room and looks around he sees a quiet crowd, some are holding "burn the witch" placards. He squints his eyes thinking he saw Amy and Bernadette in the crowd sitting on the mezzanine floor, as he looks, a man sitting in front of the girls raises his placard and hides them.

SHELDON. (CONT'D)
Today malord, I will prove
to you that this poor misguided
child is not a witch, but a
poor unfortunate creature of
the lord.

Sheldon looks at Penny, she isn't impressed with what he just said. Howard laughs and calls out.

HOWARD.
Hallelujah.

Sheldon gives Howard a stern look.

SHELDON.
When Jesus said let he
who is without sin throw
the first stone, the
people did hear.

HOWARD.
Amen.

A few people say it with him.

SHELDON.
When Jesus said turn
the other cheek, the
people did.

There is a murmur in the crowd and about 10 people call out, hallelujah, Sheldon laughs.

SHELDON. (CONT'D)
When Jesus gave the
Sermon on the Mount
did he turn anyone away,
no! Can I get a thank you Jesus.

Sheldon does a little James Brown shuffle. The crowd call out thank you Jesus, Sheldon laughs and realises what's happening.

SHELDON. (CONT'D)
When Moses needed a
hand, did the lord open
up the red sea!
Can I get a praise the lord.

Another shuffle, The whole crowd call out praise the lord
and Howard and Raj get the crowd to start clapping.

SHELDON. (CONT'D)
And when the lord smote
Sodom and Gomorrah, did
the people cheer.
Can I get a hallelujah.

The drury all stand and start to sing hallelujah. A woman wearing a scarf stands up and takes her scarf off and starts to sing, that's right, you guessed it, Aretha Franklin, (budget allowing) Sheldon is dancing and shuffling around the floor to the tune from the crowd. Meanwhile Leonard is leaning on the desk with his head in his hands with his glasses above his forehead, the other two boys are getting into the swing of things.

SHELDON. (CONT'D)
Save her Jesus, save her Jesus.

The crowd start singing 'Save her Jesus"
Even the cleric is dancing and Newton is tapping his foot, the crowd are going wild and Sheldon dances up to Penny grabbing her by the head, rocks her back and forth and yells.

SHELDON. (CONT'D)
Jesus, cast out these
demonds from this child.
and never come to her again.

Penny is being thrown all over the platform with her arms swinging while Sheldon holds her head, Sheldon stops swinging her, he stands there and holds his hands up, (Meanwhile Penny adjusts her hair) the crowd hush.

SHELDON. (CONT'D)
The demons have left
this body, they no longer
control her.

And with that, the cleric still dancing, hits his gavel on the desk and yells "Not guilty"
The whole crowd cheer and keep singing, Leonard looks up and he cannot believe what just happened, Sheldon grabs Penny and joins the others, as he runs past Newton.

SHELDON. (CONT'D)
That will give you something
to write about one day!

EXT. THE STONE BRIDGE - DAY.

They run back to the machine.

PENNY.
Sheldon, that was
fantastic where did
that come from?

SHELDON.
When your mother's a
devout Christian and
comes from Texas, you
are sort of brought up
on it.
(looking Down)
She'd be so proud of me
at the moment.

They all jump on the machine and of they go.

COMMERCIAL.
AMY and BERNADETTE.

INT. TV STUDIO - DAY.

Amy and Bernadette are seated on sofas angled towards the camera with advertising for the Lava Life dating service all around. The song has a long introduction, the girls talk over this.

SONG.
Frank Sinatra "You Brought A New Kind Of Love To Me"

BERNADETTE.
Hi, are you tired of
going on dates with losers.

AMY.
Can't find anyone with
suitable qualifications
or meet your exacting
standards for a long
term partner.

BERNADETTE.
Then do what we did,
we joined lava life.

AMY.
Correct, we joined lava
life, and in only 2 days
we had a choice of suitors,
I myself had 3 to pick from.

BERNADETTE.
I had a lot more, cause
I'm not as picky.

AMY.

Don't sell yourself short Bernadette, you are a very attractive woman that I'm sure could attract a number of male, and may I say, possibly female suitors.

BERNADETTE.

(looking confused)

I didn't ask for any woman, I only asked for men.

AMY.

Granted Bernadette, all I was saying was you are the type of woman that could possibly attract a variety of persons, women included.

BERNADETTE.

Do you think I look like a lesbian.

AMY.

Well, not knowing what a lesbian looks like, I have to say yes.

BERNADETTE.

How can you say that, I thought we were friends.

AMY.

We are friends, but I don't want to take it to the next level of our relationship.

DIRECTOR.

Girls, girls just follow the script.

BERNADETTE.

The next level of our relationship, I'll give you the next level of our relationship, I wouldn't go out with you if you were the last woman in the world.

AMY.

So, you would go out with a woman then.

BERNADETTE.
 (Frustrated)
 No, I mean I, would,
 no wouldn't, oh I'm
 confused.

DIRECTOR.
 Girls calm down and just
 read the script.

BERNADETTE.
 (Loudly, standing up)
 Don't tell me to calm
 down, I've had it, she
 thinks I'm a lesbian
 and you're telling me
 to calm down, I'm outta
 here.

Bernadette storms off.

AMY.
 Bye second besty, well
 that went well.

Amy starts to move and sways with the rythem of the song
 and sings along.

BACK HOME BUT.

INT. THE BOY'S APPARTMENT - DAY.

They arrive back in the apartment and all look relieved
 they made it back. Sheldon looks at a photo of Amy and
 Bernadette, smiles and puts it back. Penny finds two
 similar socks, folds them up and puts them on the couch.
 Howard presses a few buttons and a length of paper comes
 out the machine, he screams with joy.

LEONARD.
 What happened?

HOWARD.
 (Smiling)
 It worked.

LEONARD.
 Ok, what worked?

HOWARD.
 I recon if we're flying,
 I'd claim the frequent
 flyer points, and it worked.

SHELDON.
That's an excellent idea
Howard, how many points?

HOWARD.
(Smiling)
Three trillion.

High fives Raj and just stares at the tape. Penny decides to go home.

PENNY.
Well, I'm going home
to have a shower since
I haven't had one in
2 million years.

She pauses by the door after looking out.

PENNY. (CONT'D)
Hey guys, you're in
here right.

They all agree.

PENNY. (CONT'D)
Well how come you're
out there as well.

They realize their not in the right time bracket, they scamper back to the machine and hear a noise coming from the passage, "Sheldon, I'm not Hercules" and jump on the machine, as they leave, Leonard sees Leonard disappear in a flash of light Leonard comes in and flicks the switch a few times.

EXT. TIME WORMHOLE - DAY.

As they travel, they hit a giant bunch of socks stuck together and are spun around and they go fuzzy.

OH! DEAR.

INT. THE BOY'S APPARTMENT - DAY.

They arrive back in the appartment and get off the machine which seemed to have problems after hitting the socks, everything seems ok, but.

HOWARD.
(In Leonard's voice)
Well guys, Oh no, what's
happened?

RAJ.
(In Sheldon's voice)
It seems to me,
(pauses),
our minds have been
relocated into someone
else's body, reminiscent
of the 1958 George
Langelaan film "The Fly".

Sheldon whispers something to Howard.

HOWARD.
(In Leonard's Voice)
Yes Raj, I know your parents
are going to be dissapointed,
now guys don't panic, we can
sort this out.

Raj's (Sheldon) eyes widen when he hears what Sheldon (Raj) says about his parents. The four boys are standing in a circle trying to figure out who's who.

RAJ.
(In Sheldon's voice)
Ok, ok, now if I'm Raj,
and Howard is Leonard,
Leonard is Penny, Raj Is
me, That just leaves Penny,
who must be Howard.

They all look at each other and realize Penny's missing. They look behind them and see Penny with her back to the camera jumping up and down watching her boobs wobble.

LEONARD.
(In Penny's Voice)
Nooooo!

Leonard (Penny) runs towards Penny (Howard) and slaps his hand and stops Penny from squeezing her bum and jumping.

LEONARD.
(In Penny's voice)
Howard, you touch one
more thing on that body
and I'll kill you. Gee my
toosh does look cute from
here.

PENNY.
(In Howard's Voice)
Yeah ok, but while you
guys work out how to fix
the problem I'll just have
a quick shower, remember,
I haven't had one in two
million years.

LEONARD.
(In Penny's Voice)
Not in ten million years
Howard, not in ten million
years.

PENNY
(In Howard's Voice)
So, there is a date,
Sheldon, how far can
this thing go back?

Sheldon approaches Leonard.

SHELDON.
(In Raj's voice)
Dude, I still don't know
who's who.

LEONARD.
(In Penny's voice)
Ah! Sweetie your talking
to me again.

Sheldon's eyes widen and looks confused and walks off.
In the background Leonard is constantly slapping Penny's
hand while she looks down her top.

LEONARD.
(In Penny's voice).
Please hurry Raj no Sheldon
no Raj, Ok will one of you
get us out of here!

RAJ.
(In Sheldon's voice)
Ok, I'm pretty sure I've
fixed the problem.

They jump on the machine, Leonard slaps Penny's hand again
and they disappear.

EXT. TIME WORMHOLE - DAY.

As they travel along they go fuzzy.

IT'S NOT CHANEL NO 5.

EXT. A PALM BEACH - DAY.

They arrive on a desert island on a beautiful beach with
palm trees, Penny touches her bum and realizes she's back
in her body, and shivers at the thought of Howard touching

her. Sheldon asks everyone to check if they are themselves, they all mumble and agree their all back to themselves. Raj looks around while he covers some socks by pushing sand over them with his foot. Howard is standing there daydreaming, Penny comes up and slaps the back of his head.

HOWARD.
What was that for?

PENNY.
A penny for your thoughts.

HOWARD.
(Smiling)
My thoughts were of a penny.

Penny chases after Howard along the beach and as they run past Sheldon, Howard trips over an old bottle.

HOWARD.
Hey guys look what I found.

SHELDON.
It seems to be an old perfume bottle.

Penny grabs the bottle off Sheldon and rubs it.

PENNY.
It could be a genie.

LEONARD.
That's a little absurd Penny, there's no such thing as a.

As Leonard stops half way through his sentence a cloud of smoke comes out the bottle and a genie appears and looks at Leonard.

GENIE.
(Lesley Winkle).
Well don't let me stop you, carry on.

All the boys are amazed and can't speak.

LEONARD.
Um, we're sorry but we all thought you were a myth.

GENIE.
That's ok, I get that alot.

Raj gives her a pair of socks, she smiles at him. The genie raises her arm and a large and very fancy

Persian tent appears about 10 meters away.

SONG.

Ram Jam "Black Betty".

GENIE. (CONT'D)

No-ones ever given me a
gift Before, you four stay
here, you come with me.

The Genie takes Raj by the hand and leads him into the tent. The tent door flap closes and the tent walls start to move around as if it was in a hurricane, the others here things smashing and loud noises coming from the tent and about 20 seconds later the Genie leads Raj back out the tent. Raj's clothes and hair are all messed up and he has a giant smile on his face.

GENIE.

That should hold me for
another 1200 years, now,
where were we.

Penny and the boys just stare at Raj.

SHELDON.

Um, what's your name and
where are you from ?

GENIE.

My name is Bettianna, but
I am Known as "Black Betty",
and I am from.

Penny interrupts.

PENNY.

Yeah, yeah, ok, do we get
three wishes or not.

GENIE.

Yes, but you must use them
wisely. There are 5 of you
and three wishes so I must
decide who shall share the
wish. The two of you shall
share.

Looking at Howard and Raj, she then looks at Sheldon and Leonard.

GENIE.(CONT'D)

And you two shall share.

Penny claps her hands and jumps up and down with excitement.

PENNY.

Yeah, I get my own wish.

GENIE.

When you are ready come
to my tent but remember,
choose wisely.

They separate in their groups, Howard and Raj walk over to
the tent.

HOWARD.

Raj, if you had a single
wish, what would it be?

RAJ.

I would wish for my
parents to stop trying
to marry me off with
some bimbo in India,
what about you?

INT. THE TENT - DAY.

As they walk in the tent.

HOWARD.

That's easy, I would
wish I didn't have to
pluck my mothers top
lip and chin every week.

They walk up to the genie, both excited about what they
are going to wish for. They both rub their hands together,
the genie slowly raises her hands holding something in
them.

HOWARD.

(nervously)

What's that?

GENIE.

Cream for your mother's
top lip and chin.

HOWARD.

But, but I didn't wish
for that.

GENIE.

Yes you did, now be
gone, and send in the
next.

RAJ.

Dude you screwed up,
there go's our dream.

The boys return to the others dejected.

EXT. THE BEACH - DAY.

HOWARD.
Be careful guys and
choose your words
carefully.

Sheldon and Leonard walk up to the tent.

SHELDON.
You know Leonard, I
think I'll let you
make the wish.

LEONARD.
Really, no catch, I
get to decide.

SHELDON.
No catch, make me proud.

INT. THE TENT - DAY.

They enter the tent, Leonard is overwhelmed with the power Sheldon has just given him.

LEONARD.
Gee, this is life changing,
I can bring peace to the world,
(pause),
I can stop starvation in the world,
(pause),
I can boost all our careers,
(pause),
I can stop all the diseases in the world,
(pause)
I can change.

Leonard is taking so long the genie is filing her nails.

SHELDON.
(interrupts)
Come on Leonard, we
haven't got all day.

LEONARD.
I'm sorry Sheldon but
this is difficult.

SHELDON.
Difficult how can it
be so difficult.
(Whispering to himself)
I wish I never gave him
the wish.

GENIE.
Your wish is my command,
he no longer has the wish.

LEONARD.
What did you just do,
you wished for me not
to have the wish,
brilliant, now what are
we going to tell the
others?

SHELDON.
I don't know, if you
didn't take so long we'd
be out of here.

LEONARD.
Great Sheldon, just great.

EXT. THE BEACH - DAY.

They return to the others and explain what happened.

RAJ.
Your cream looks good
now Howard.

Penny jumps up and runs to the tent.

PENNY.
Oh my god, Oh my god,
I know what I want.

INT. THE TENT - DAY.

Penny runs into the tent.

GENIE.
Your wish is my command.

PENNY.
I wish we all had ten thousand,
no wait one hundred thousand,
no wait a million,
no wait ten million, no wait.

The genie keeps raising her hand prompting Penny to go higher.

EXT. THE BEACH - DAY.

The boys are all dejected and can't understand what just happened. Penny comes running out the tent screaming with excitement holding something in her hand all the boys stand up hoping she hasn't stuffed up.

PENNY.

Boys, boys we're mega rich, I did it, I didn't waste the wish, we'll be sooo rich for the rest of our lives.

She hands the boys a piece of paper each, they are all excited and jumping up and down. Leonard reads the paper and stops jumping

LEONARD.

Um! Penny what's this?

PENNY.

It's a cheque.

LEONARD.

Right, it's a cheque, from the Bank Of Constantinople, for how much?

PENNY.

A gazillion dollars.

The boys stop jumping.

LEONARD.

A gazillion dollars, really, how many zeros are there in a gazillion dollars?

PENNY.

Hang on, I'll count them.

LEONARD.

No, no, Penny there's no such thing as a gazillion dollars, and if there were what bank would cash it?

PENNY.

So, the cheques are no good.

LEONARD.

Unfortunately no they're no good, but look at it this way, you got more than me and Sheldon, you got a cheque.

PENNY.

(sobbing)

I'm sorry, I thought I was doing the right thing but I guess I got carried away.

LEONARD.
That's ok, we can all
learn from this.

SHELDON.
All learn from this, I
can't possibly see what
I could learn from this.

Meanwhile the genie approaches.

GENIE.
Well, it's time for me
to go, I say thank you
for releasing me, and I
normally would say enjoy
your wishes, so, enjoy
your wishes,
(smiling)
Dumb asses.

The genie disappears in a puff of smoke.
They jump on the machine and off they go.

EXT. TIME WORMHOLE - DAY.

As they travel along Sheldon hears something.

SHELDON.
Does anyone hear that sound ?

LEONARD.
What sound ?

SHELDON.
I thought I heard Ron Grainers
"Dr. Who Theme".

PENNY.
Hang on I think I hear It.

HOWARD.
I not only hear it, I can see it.

Howard points ahead and they see a blue police phone booth
coming towards them and they just stare in amazement as it
passes with the Dr. Who theme playing.

THE THREE WORLD THEORY.
2548 A.D.

EXT. A MANICURED PARK - DAY.

They arrive in an open park with green lawn and manicured gardens. Raj picks up two socks one at a time and then picks up a bra (instead of a sock) and quickly hides it. As they look around there are three futuristic buildings in a triangle surrounding the garden. All the people are dressed in silver one piece suits, all the men are 6ft4' and all the women are large breasted and 5ft 10'.

SONG.

Masters Apprentices "Future Of Our Nation".

Raj looks at a building,
(Dr. Rajesh Koothrappali Building for Astrophysics)
Leonard looks at a building,
(Dr. Leonard Hofstadter Building of Experimental Physics)
Howard looks at a building,
(Sir Howard Wolowitz Building of Science Engineering)
They all gaze at the buildings

RAJ.

Wow.

LEONARD.

Wow.

HOWARD.

Wow.

PENNY.

Wough, you guys have
buildings named after you.

Meanwhile Sheldon is looking for something with his name on it, he goes running across the grass looking frantically for something. As they look around, everyone is attractive. A man approaches them.

MAN.

I'm sorry for staring
but you guys seem totally
different but somehow
familiar.

LEONARD.

Yeah, we get that alot.

As Sheldon runs around he sees two girls who look familiar (Amy and Bernadette) but hasn't got time to worry about it.

LEONARD.

Just a couple of questions,
what year is this and where
are we ?

MAN.

It's 2548 and you are
in the Dr. Sheldon Cooper
University of Modern
Science, Campus 68.

LEONARD.

The Dr. Sheldon Cooper
University of Modern Science,
how did that happen?

MAN.

(Looking puzzled)
You don't know, it's
written in history, he
was the founder of a great
number of scientific
breakthroughs about 500
years ago. It is said his
wife helped him a lot but
never got any credit.

LEONARD.

Hang on hang on, he was
married.

The 3 boys just look at each other.

MAN.

Yes, I think his wife's
name was.

He pauses and thinks.
The three boys lean forward.

MAN.(CONT'D)

Penelope, yeah that's
it Penelope.

The 3 boys look at Penny who is talking to two guys in the
distance (One of the guys is tapping Penny on the head
indicating how short she is) They look at each other,
shake their heads and all agree it couldn't be what they
were thinking.

HOWARD.

So how come everyone
here is so attractive.

MAN.

Don't tell me you've
never heard of the
"Body Configerator"
it was invented by the
great science engineer,
Sir Howard Wolowitz.It
can genetically modify
your body to anything
you want in minutes.

(CONT'D)

MAN. (CONT'D)
His motto was, " everyone
has the right to be as
tall as me" and he was
6ft4'.

Penny comes walking over, the man looks at her.

MAN. (CONT'D)
You are beautiful, but
you must be 5ft3', I'm
sorry for staring but
I've never seen such a
short woman.

PENNY.
Thanks for that, but if
you must know I'm 5ft7'
(looks doubtful)

Suddenly a giant TV screen appears in the sky and starts
to advertise

A WOMAN SITTING AT A DESK.

The leader of the three worlds is
proud to be involved with the opening
of the one hundredth campus of The
Dr. Sheldon Cooper University of Modern
Science. The opening does co-inside with
the university's 500th anniversary so we
would invite everyone to come and join
in on the celebrations. For the last 500
years this university has taught and
nurtured over 5.7 million of our brightest
and upstanding citizens, including 18
Presidents. From its modest start in 2048
from the renaming of Caltech University by
the founder and four time Nobel Laureate,
and recluse, Dr. Sheldon Cooper who
supposedly died in twen (the screen goes
fuzzy as an electrical fault) but some say
might even be with us today, has been the
premier research university for half a
millenium. So for more details please
contact your life adviser and we'll see
you there!

The telecast stops with a huge statue of Sheldon in front
of an emblem of 3 planets.
As Leonard looks at Sheldon running around.

LEONARD.
Excuse me but can he
hear this.

MAN.
No, you have to be in
front of the screen to
hear it.

HOWARD.
 If Sheldon never heard
 that do we really have
 to tell him?

LEONARD.
 (Smiling)
 I guess not, we'll never
 hear the end of it if he
 knew he had 100 universities
 named after him.

The man gives Leonard a pamphlet on the uni with a picture
 of Sheldon on the front.

LEONARD.
 Thanks, this may come in
 handy one day.

HOWARD.
 You know guys, I'm thinking
 about staying, when the
 girls are sick of 6ft4'
 hunks they can get a piece
 of this.

RAJ.
 Howard you can't stay,
 you have to go back and
 invent the body configerator.

HOWARD.
 Oh yeah, ah well their
 loss I guess.

They decide to find Sheldon and try to get back home. They
 find him sitting on a park bench with his head in his
 hands. As Sheldon gets on the machine he feels dejected
 and quiet. As they disappear the camera fans out and shows
 a 20ft statue of Sheldon in the entrance to the university,
 while people stagger around half blinded.

COMMERCIAL.
SHELDON.

INT. TV STUDIO - DAY.

Sheldon comes into the studio annoyed at having to do this
 advertisement.

SONG.
 Johnny Cash "Ring Of Fire".

SHELDON.
 Do I have to do this ?

looking at director.

DIRECTOR.

Yes.

SHELDON.

I don't know why I bother with these people, ok, Hi, I'm Dr Sheldon Cooper and I'm here to talk to you about Vaalia, are your bowls blocked, can you read the whole paper in the morning before you are finished, oh really I'd like to know who wrote this dribble!

Looks at director.

SHELDON. (CONT'D)

Oh you did, excellent job, I can see this winning a literary award, anyway, Vaalia frees you up so you can get on with your life, just one spoonful in the morning.

Pauses and looks at the Director.

SHELDON. (CONT'D)

One spoonful, what size spoon, a tea spoon, a dessert spoon, a soup spoon, or in your case, a ladle, ok that's it,
(looks at camera)
Take Vaalia, it's your little bottle of unstoppable.

Smiles sarcastically and storms off.

ONLY A MATTER OF TIME.

INT. THE BOY'S APARTMENT - DAY.

They arrive and look around tentively and realize they have only been gone 2 minutes. The kettle Leonard put on the stove just started to boil and starts to whistle.

SONG.

Russell Morris "It's Only A Matter Of Time".

LEONARD.

Aw yeah, Like I said,
coffee anyone.

Sheldon walks to the kitchen drawers, gets some tongs and picks up some socks. holds them over the bin and drops them in, he looks at the tongs and throws them in the bin.

SHELDON.

If that kettle takes two
minutes to boil, then
we've only been gone two
minutes.

HOWARD.

Thank god for that, if
my mother found out where
I've been she'd ground me
for a month.

PENNY.

Ok guys this time I am
outta here.

Penny walks up to the door and slowly opens it to check if they're there.

PENNY. (CONT'D)

Oh, by the way, did any of you
find out what the other two planets
were in the three planet system.

The boys look at each other and shrug their shoulders.

PENNY. (CONT'D)

Just as I thought, you know
for scientists you don't
ask a lot of questions.
If you all behave yourselves
I'll tell you one day, bye.

They all look down, Leonard goes to say something but stops. Howard presses the buttons on the machine again, the tape comes out, he looks at it panics and starts to tap the machine.

LEONARD.

What's wrong?

HOWARD.

It can't be, all my
points are gone.

SHELDON.

They probably were lost
when we went into the
future and we used up
the points, how many
have you got left.

HOWARD.
Eight hundred.

SHELDON.
(Smiling)
Oh good, enough to buy
a box of tissues.

Sheldon decides to wipe the boards clean and goes and
lay's on the couch.
Howard starts to take photos of the machines workings.

LEONARD.
Howard, what are you
doing?

HOWARD.
I'm just taking a few
snaps to remember our
trip.

Howard and Raj start to take the parts off the machine.

LEONARD.
Why are you doing that?

HOWARD.
I've got to get these
parts back to the university
before they miss them.

LEONARD.
You guys do realize what
we've just done, we're
probably the first people
ever to time travel.

SHELDON.
And to what end, we can't
change history, history is
already written, if we did
change it, it already happened,
all we did was put our lives
in danger, we know the results
from the past, but who wants to
know what lay's in the future,
I don't, and what I've seen
there's not a lot to look
forward too.

Leonard points to the machine.

LEONARD.
Well what are we going
to do with this?

Sheldon gets up from the couch and walks into the bedroom.
He comes out carrying a pot plant and puts it on the
machine and goes back to the couch without saying a word.

LEONARD.
Great, it's a pot plant
stand.

HOWARD.
Well I know one thing
Sheldon, you won't get
a job as a motivational
coach, C'mon Raj let's
leave Leonard and Captain
Depression alone and get
this stuff back to the
university.

One week later Sheldon hasn't left the couch and hasn't
been to work.

LEONARD.
Sheldon, you have to
snap out of this, you
can't just stop working,
you have to move on.

SHELDON.
Why, how can a brilliant
mind like mine achieve
nothing while 3 mediocre
minds have buildings named
after them.

LEONARD.
Yeah, thanks for that,
anyway you can't just
stop work you have to
find something to do.

SHELDON.
Maybe Meemaw was right,
she wanted me to be a
priest, it can't be that
hard, they only work
weekends.

Leonard is tired of Sheldon mopping around and goes to his
bedroom, he returns holding the broacher he was given, he
stands by the kitchen tapping the broacher between his
thumb and fingers, he thinks for a while.

LEONARD.
Sheldon, there's something
I want you to see.

BLACKOUT.

Roll Credits

Masters Apprentices SONG.
 "Think About Tomorrow Today"

INT. TV STUDIO - DAY.

Approx 10 seconds into the credits, Sheldon appears in a split screen.

 SHELDON.
Excuse me, a lot of people
put a lot of hard work
into this motion picture
so please show some respect
and stay seated until the
credits stop, and to all my
esteemed colleagues in the
Film Academy, it's Jim Parsons
not James Parsons, now, I'm
not saying my acting ability
is up there with the likes
of Marlon Brando or Charlton
Heston, but I was good wasn't I.

Sheldon smiles and full screen returns.

3 seconds later Sheldon Appears Again.

 SHELDON.
Oh! and by the way, when
the DVD comes out, it will
have 27 seconds of unseen
footage.
 (smiles)
Isn't that fantastic.

After the credits have run, the whole group of actors are standing in front of a camera.

INT. TV STUDIO - DAY.

 SHELDON.
My colleagues and I would
like to apologize for the
Genie scene, and oh my god
the brain changing scene,
and I won't mention those
damn socks. We at The Big
Bang Theory try to keep the
story line as close as
possible to real life and
I'm sure our regular writers
had nothing to do with those
scenes.

 LESLEY.
Hey, you really are a
dumbass, like time travels
possible!

SHELDON.

This is what you get when you start to outsource other writers, and I'm sure the brilliant minds that write our show had nothing to do with these scenes.

1 RAJ.

(To Sheldon)

That's right, you suck-up to the writers, you get to talk all the time and you get the best lines, you suck, I'm lucky to get two lines a week.

1 STEWART.

(To Raj)

Hey, at least you're on the show every week.

1 RAJ.

(To Stewart)

Exactly, you would get more lines than me and you're not on every week, I think the writers suck.

1 SHELDON.

(To Raj)

Kunal, I'm sure the writers give you the amount of lines you deserve.

The screen splits into two sections.

2 PENNY.

(To producer)

Yeah, and while we're at it, I'm sick of being a dumb blond, I'd like to be treated like an intelligent woman.

1 RAJ.

(To Sheldon)

What do you mean the lines I deserve?

2 AMY.

(To Penny)

Well at least they give you decent clothes to wear, look at the crap they make me wear.

1 SHELDON.
(To Raj)
It takes you all week
to learn two lines, it's
no wonder you don't get
any more.

The screen splits into three sections.

3 LEONARD.
(To everyone)
Guys, guys, if we're
going to complain, let's
complain about the camera
crew, when's the last
time I had a decent
close-up.

2 PENNY.
(To Amy)
I think those cloths suit you.

1 RAJ.
(To Sheldon)
What did you say?, come
here and say that sucky
boy.

2 AMY.
(To Penny)
And you wonder why they
treat you like a dumb
blond.

The screen splits into four sections.

4 SHELDONS MOM.
(To anyone)
Can someone tell me why
I only got that stupid
commercial in this film?

3 HOWARD.
(To Leonard)
You're worried about
close-ups, look at my
clothes.

4 LEONARDS MOM.
(To Sheldon's Mom)
At least you got a part
in this crappy movie, it
wasn't for your acting
ability.

3 LEONARD.
(To Howard)
Those clothes are for
comic relief, their not
for real actors.

2 PENNY.
 (To Amy)
 Oh honey you just opened
 a can of whoop ass.

1 SHELDON.
 (To Raj)
 Ok, if it's violence
 you want it's violence
 you'll get.

4 SHELDONS MOM.
 (To Leonards Mom)
 Ok lady, you just got
 an invite to a Texan
 Hoedown.

3 HOWARD.
 (To Leonard)
 A real actor, a real
 actor, you two bit
 fill-in, it's party time.

The whole cast are pushing and shoving and trying to get to each other, the crew and security come in and try to break it up and try to stop everyone from killing each other, the crew sort of join in and there is a giant melay. Meanwhile Bernadette, Kripke and Lesley Winkle are sitting on the floor sharing a bottle of wine. Kripke speaks in a clear and concise voice.

KRIPKE.
 This Riesling is just wonderfull,
 and remarkably refreshing.

Bill Prady and Chuck Lorre are sitting in their chairs calmly watching the melay. The camera shot is from behind and their names are written on the chairs.

BILL.
 Looks like an average
 Friday night Chuck.
 Same bet as last week?

CHUCK.
 Yeah, Parsons has to
 throw a punch one day.
 Wanna get a beer?

BILL.
 Yep!

As they walk off the camera fans up and the group are still fighting.

THE END.

Big Bang Theory Song.