

Big Bang Theory Movie 2.0

THE BOYS DON'T CHANGE HISTORY 2.0
Well just a little bit more.

Written by

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INT. TV STUDIO - DAY.

The film starts with Chuck Lorre and Bill Prady sitting on their director chairs. They've just finished shooting an episode of Big Bang Theory. Chuck gets up.

CHUCK.
OK guys, that's a wrap,
we'll see you all on Monday.

BILL.
Gess they're all behaving
themselves since you got
rid of what's his name.

CHUCK.
They sure are, I've been
thinking, wanna do another
movie?

BILL.
What, after the last debarcle!

CHUCK.
Yeah, but you just said it,
they're better behaved now.

BILL.
Dunno, I'll ask the wife.

CHUCK.
Great, I just tell her we
gotta film on a beautiful
beach in Cuba.

BILL.
Yeah, got me, OK, lets do it.

Roll Credits.

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 Bill and Chuck speak 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.

BILL.(VO)
Um, Chuck, haven't we seen
this before?

CHUCK.(VO)
Yeah, but I don't think
anyone will notice.

BILL.(VO)
Sure?

CHUCK.(VO)
Yeah, pretty sure.

BILL.(VO)
What about Shatner?

CHUCK.(VO)
What, after last time.
the guys an idiot.

BILL.(VO)
But he's an icon.

CHUCK.(VO)
Yeah, if you're a Trekkie.

BILL.(VO)
I don't know he was pretty
good in TJ Hooker and what
was that other one?

SHATNER.(VO)
The Practice or Boston Legal,
I was Denny Crane, won two
Emmy's and a golden globe.

BILL.(VO)
Oh, Hi Bill, what brings
you here?

SHATNER.(VO)
I don't know, I forget,
Someone must have told me
to come here.

BILL.(VO)
We're not using a voice over
this time.

SHATNER.(VO)
Yeah, I get it, you're using
Chris Pine aren't you.

BILL.(VO)
No, no bill, there's no voiceover.

SHATNER.(VO)
Oh no, don't tell me it's
Patrick Stewart.

CHUCK.(VO)
See what I mean Bill.

SHATNER.(VO)
 Are you talking to him
 or me, cos I don't wanna
 go all Mel Gibson on you.

CHUCK.(VO)
 (yells)
 Security, secutity.

The sound of scuffling and men walking away. his voice drifts off in the distance.

SHATNER.(VO)
 You can't do this to me,
 I'm Denny Crane, take your
 hands off me. You wanna play
 rough, OK where's my gun,
 What, you think I can't get away,
 OK beam me up Scotty.

Again 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 TIME REINCARNATION.

INT. THE BOYS APARTMENT - NIGHT.

SONG.
 Bruno Mars "The Lazy Song".

The boys are slouching around, bored, all quiet, Howard is playing with his magic wand, Raj blows air out his mouth. Empty cartons of Tai food on the table, Leonard is throwing chop sticks like darts into the empty cartons.

SHELDON.
 We could go to the Comic Book.

LEONARD.
 (Interrupting)
 Noo.

RAJ.
 We could, no.

HOWARD.
 What about, no.

RAJ.
 We could go to the park
 and feed the ducks, I
 like ducks.

LEONARD.

No.

RAJ.

Why not, at leased I've
come up with something.

HOWARD.

Raj, how many ducks are out
this time of night?

There is a knock at the door, they all sit up, excited.

LEONARD.

Come in.

Penny comes in. They all drop their shoulders and sigh.

PENNY.

What'cha doin'.

LEONARD.

Oh we're just trying to
decide what to do, we got
too many options.

PENNY.

Yeah, I can see that.
You know you guys just
mope around all day, you
had the thing every person
in the world would love
to have.

SHELDON.

What, a PhD, Howard does't
have a PhD.

PENNY.

No Sheldon, a frigin time
machine.

LEONARD.

Yeah, that boat has sailed.

PENNY.

Why?

LEONARD.

If you remember we left it
on the footpath and it was
gone two hours later.

Raj takes a swig out of a bottle.

RAJ.

Yeah, some poor schmuck is
probably sitting on it making
out he can travel in time.
What a loser.

Howard looks around bashfully.

HOWARD.
Um guys, There's something
I've been meaning to tell you.

PENNY.
Howard, if it has anything
to do with me or sex I'll go
ballistic on your ass.

HOWARD.
Na, na, what if I said I
was the schmuck that took it?

SHELDON.
But how, why?

HOWARD.
I don't know, my uncle Adriel
had his moving van in the area
and I just thought while he was
here he could drop it back to
my place.

SHELDON.
But you haven't got a place.

HOWARD.
OK Sheldon, my mother's place.

LEONARD.
Does it still work?

SHELDON.
Where are we gonna get the
parts from?

HOWARD.
Oh I've got them, when me
and Raj took them back last
time I just put them to the
side, two stocktakes later,
they're on the space shuttle,
as far as they know.

Sheldon leaves the room and comes back carrying his
emergency pack.

LEONARD.
What's that for.

SHELDON.
This time I'm going prepared.

LEONARD.
What, you want to go now?

SHELDON.
May as well, unless you want
to feed the ducks.

LEONARD.
You coming Penny?

PENNY.
No I don't think so, I've
got to wash my hair.

LEONARD.
OK, We're going off to the
past now, not knowing if
we'll make it back, what
dangers lay ahead, hoping
no, praying we'll all return.

Penny smiles at Leonards lame statement trying to impress her.

PENNY.
OK, you be carefull now.

She strokes his hair and kisses his forehead
The boys leave and Penny goes home.

INT. HOWARDS BEDROOM - NIGHT.

They walk in Howards bedroom, the machine is covered
with his dirty laundry.

SHELDON.
Howard, why do you have
your dirty laundry draped
on the machine

HOWARD.
Cos I don't have an exercise
bike.

He quickly clears the clothes from the machine.

HOWARD'S MOM.(VO)
(YELLS)
Howard have you got your school
friends up there?

HOWARD.
(yells)
Their my colleagues ma.

HOWARD'S MOM.(VO).
Is that little colored boy
there?

HOWARD.(VO).
His name's Raj ma, I've told
you fifty times.

HOWARD'S MOM. (VO)
 (yells)
 You play nice now, You tell
 him I don't want any shannigines
 up there.

HOWARD.
 (yells)
 OK Ma.

Raj just stares in amazement.
 Howard fiddles with the machine.

HOWARD.
 (whispers)
 I'd like to take her with us
 and drop her off. 1736 sounds
 good.

RAJ.
 Want me to go get her?

HOWARD.
 Yeah right, like she'd fit
 on this.

Sheldon does a checklist while the others help prepare.

SHELDON.
 Time Calibration Unit.

LEONARD.
 Check.

SHELDON.
 Weight Configurator Transponder.

HOWARD.
 Check.

SHELDON.
 Hang on, Pennys bra wire
 should be connecting those two.

HOWARD.
 Oh! Hang on.

SONG.
 Ray Brown & the Whispers
 "Don't let your left hand know".

Howard goes to his bed, puts his hand under the pillow
 and pulls it out. The boys stare at him.

HOWARD.
 What!

SHELDON.
 Harmonic Modulation Disc.

RAJ.

Check.

SHELDON.

OK, time to go.

The boys jump on the machine and it starts to jump around.

LEONARD.

Um, Sheldon, this doesn't
feel right.

SHELDON.

Oh Dear, what's Happening.

It starts to bang on the floor, it slows down, goes fuzzy
and disappears with a flash of light.

HOWARD'S MOM.

(yells)

Howard, what in the world are
you doing up there, Howard, you
answer your mother, Howard,
don't make me come up there.

The sound of someone walking up stairs.

HOWARD'S MOM.

(yells)

Howard.

The door opens and just as an arm is revealed the screen
goes to the time wormhole.
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
rollercoaster.
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.
The boys are being thrown all over the place.

INT. THE TIME WORMHOLE - DAY.

SHELDON.

Oh, that's it.

LEONARD.

What's it.

SHELDON.
I didn't rejig the weight
configurator and delete
Penny's weight.

INT. THE BOYS APARTMENT - NIGHT.

They arrive back in Sheldon and Leonards apartment. Penny is standing in the kitchen holding a bottle of Maple Syrup.

PENNY.
Hi guys, what are you doing
here?

SHELDON.
More to the point Penny, what
are you doing here.

PENNY.
You only left half an hour
ago, I washed my hair and
decided to make some waffles.

SHELDON.
Humm.

PENNY.
Oh OK Sheldon I didn't
have any Maple Syrup.
So how come you're back.

LEONARD.
Someone forgot to rejig
the weight configurator.

PENNY.
OK, lets go.

LEONARD.
What do you mean?

PENNY.
Well, if I go you won't
have to refigur the rejigerator,
I got nothin on, I've washed
my hair, it's too Late to go out,
I may as well join the PhD's and
Howard, gimme two minutes I gotta
check my mail box.

She walks out the apartment and leaves her keys on the counter.

INT. LIFT FOYER - NIGHT

1. Penny comes out the boys apartment and goes down the stairs.
2. She comes out her apartment and goes into the boys apartment.
3. She then comes walking down the stairs and goes into her apartment.

INT. THE BOYS APARTMENT - NIGHT.

Penny walks inside from across the foyer and stops, looks at the boys and looks behind her.

PENNY.
You guys crack me up.

HOWARD.
That was quick.

RAJ.
I'll say.

She walks up to the kitchen table and grabs her keys.

PENNY.
Won't be long.

HOWARD.
I thought she was checking
her mail.

Raj shrugs his shoulders.
She leaves the apartment

INT THE LIFT FOYER - NIGHT.

3. Penny comes out her apartment and walks up the stairs.
2. She then comes out the boys apartment and goes into hers.
1. She then comes walking up the stairs and goes into the boys apartment.

INT. THE BOYS APARTMENT - NIGHT.

She walks over and puts her mail on the table. The boys are confused. She walks up and sits on the machine.

PENNY.
OK lets go.

They all shrug their shoulders and disappear.

INT. TIME WORMHOLE - DAY

They travel along the bright orange wormhole.

PENNY.
Oh yeah, I forgot about these.

She moves some socks out the way, she picks up a pair of nickers floating by.

PENNY.(CONT'D)
Oh! Cute.

She lets them drift away.

PENNY.(CONT'D)
Sheldon, haven't you worked
out these holes yet?

SHELDON.
I'm working on it.

LEONARD.
Hang on guys, we got a dip
coming up.

The machine speeds up as it starts it's downward spiral.
They enter one of the holes.

THE JESUS JUSTIFICATION.
00/00/00/ or 00/00/01
Still not sure.

EXT. DESERT OASIS - NIGHT.

Maria Muldaur SONG. "Midnight at the Oasis".

They arrive next to an oasis with about twelve large tents next to a small lake. As they approach they hear sneezing and moaning. A guard approaches them holding a spear. They throw socks off the machine.

GUARD.
Who goes there, friend or
ah ah ah choo, foe. (sniff)

HOWARD.
I don't know, ask him, you
might be an acquaintance.

Howard points to Sheldon.

LEONARD.
Don't worry about him we're
friends.

GUARD.
(sniff) Who do you seek?
Melchior, Casper or Baltha
ah ah choo zar? (sniff)

Penny smiles.

PENNY.
We'll take Casper, he
Sounds friendly.

The others just look at Penny and smile.

SHELDON.
Oh my lord, it's the Magi.

PENNY.
The what gi

SHELDON.
The Magi, the three kings
who traveled from afar to
bring gifts to Jesus.

The guard leads them towards the campsite. They are taken
to a large tent and enter.

INT. A LARGE PERSIAN TENT - NIGHT.

They all enter the tent and stand at the entrance.
There is a man laying on a large group of cushions,
moaning and sneezing. Sheldon backs up. Two women stand
either side of the large bed with veils over their face.
(Amy and Bernadette).

SHELDON.
Penny, do they look familier
to you?

PENNY.
No, should they?

SHELDON.
NO, I guess not.

CASPER.
Who are you, are you the
physicians I called for.

LEONARD.
No, we're just travelers
from afar, like you.

CASPER.
Are you on a quest?

LEONARD.
Well, not really we're just
looking around.

CASPER
You must help us, we are
on a quest and we cannot
go on. (coughs)

Penny and the boys look at each other.

CASPER. (CONT'D)
We are following a bright
star to find the chosen one,
but we have caught the flu
and cannot go on, please,
you must help us.

Penny and the boys form a circle and whisper to each
other.

HOWARD.
There are just too many
reasons why I don't wanna go.

SHELDON.
OK, we gotta do this, Howard
you stay here with Penny.

PENNY.
How come I gotta stay.

SHELDON.
Penny, it's written,
"The Three Wise Men", not
the "Three Wise Men and a
Waitress". anyway, you'll
fit right in here. They're
Zoroastrianists.

PENNY.
What, they believe in Zoro?

Sheldon lifts his head.

SHELDON.
No, they believe in
Astrology, tell them
you're a Gemini.

PENNY.
Libran Sheldon Libran.

SHELDON.
Sir, we are willing to
help you, but what about
the others who cannot go?

CASPER.

Do not worry, they will be safe with us, guards, take them to prepare for their journey.

The guard takes the three boys out the tent. They return a few minutes later looking like three Arabian camel drivers. They are taken to the camels.

EXT. A CAMEL ENCLOSURE - NIGHT.

Two camel handlers are holding the camels. (Amy and Bernadette with mens clothing and beards). Sheldon walks past them giving them a strange look, then he sees the camels.

SHELDON.

Oh! Dear lord, I can't drive a camel

LEONARD.

No Sheldon, you can't drive a car, but you can sit on a camel.

The three boys get on the camels and awkwardly take off.

PENNY.

Howard, don't you wish you were going with them?

HOWARD.

Penny, I'll say one word, Jewish.

Penny shrugs her shoulders and doesn't answer. She whispers to herself.

PENNY.

I gotta look that up when we get back.

EXT. DESERT SCEEN - NIGHT.

Meanwhile the boys are making their way through the desert following the star.

SONG.

America "Horse With No Name"

When the song says horse the song pauses and all the crew call out camel. So it's "Been through the desert on a camel with no name". (Or get America to rehash it). Two days later they arrive in Bethlehem. They fall off the camels and walk up to the stable.

EXT. OUTSIDE OLD STABLE - NIGHT.

SHELDON.
(Knock x3) Jesus, (knock x3) Jesus.

Leonard pulls Sheldon away from the door.

LEONARD.
Sheldon, what are you doing,
he's just a baby he can't
answer the door.

SHELDON.
Oh!, sorry.

Sheldon walks up to the door again.

SHELDON.
(knock x3) Virgin Mary,
(knock x3) Virgin Mary.

Leonard grabs him and again pulls him away.

LEONARD.
What's wrong with you,
just go inside.

INT. INSIDE A STABLE. - NIGHT.

They enter the stable and find shepards and livestock surrounding a man and a woman kneeling next to a manger. Two shepards are standing to the side. (Amy and Bernadette in shepards clothes and beards). Sheldon gives them a strange look.

RAJ.
Hey Leonard, why have
they got him in a feed
trough?

As Leonard answers Raj he can't look away from the manger.

LEONARD.
It's not a feed trough,
well it is a feed trough
but their using it as a
crib.

RAJ.
Wow!, and I thought my
people were poverty
stricken.

The boys approach the couple.

LEONARD.
Hi, Would I be correct
in thinking you are Joesph
and the Virgin Mary.

Mary slaps Joesph arm.

MARY.
You see, they believe me.

While Joesph rubs his arm.

JOESPH.
Well, I'm Joesph and this
is Mary.

LEONARD.
And I presume this is Jesus.

MARY.
Jesus, that's a nice name.

Mary points to Joesph.

MARY. (CONT'D)
He, want's to name him after
a Persian traveler who gave us
food and shelter and helped us.

LEONARD.
And what would that be.

MARY.
Habib.

Sheldon starts to pull faces and thinks. He whispers to himself.

SHELDON.
Save me Jesus, Save me Habib, no,
Jesus Christ, Habib Christ, no,
Habib of Nazareth, no, no, no
you can't do that. You can't call
him Habib. It's not right.

A towering voice (OC)

GABRIEL.
He's right, you better
call him Jesus.

Everyone looks up and around.

MARY.
OK Jesus it is, Joesph,
his name is Jesus,

JOESPH.
Yes dear!

LEONARD.
May we see him?

Raj is still looking up and around.
Mary gestures towards the manger.

The view is looking out from inside of the manger, there is a glow from it and as the three boys appear over the side of it their faces start to glow and they all have stupid smiles. A choir sings Hallelujah. The baby starts to cry. Mary picks him up, the three boys stare in amazement.

LEONARD.

Oh! We come bareing gifts.

The boys give Joesph the gifts.

RAJ.

It's Myrrh.

Raj bobs up and down smiling, happy with himself.

LEONARD.

Well, our job here is done,
we'd better get back, It took
us two days to get here and I
don't really trust those Persians.

SHELDON.

By now, Howard could be buried
up to his head in the desert
and Penny could be sold to Slave
Traders.

LEONARD.

Got any good news Sheldon,
although the thought of Howard
being buried up to his head in
the desert is pretty good.

The boys say their goodbye's and they walk out the Stable. They return to the camels. They head back and as they bob along on the camels.

EXT. DESERT - NIGHT.

SHELDON.

You know Leonard, after this
little episode I'm thinking Mom
was right I'm going to become a
creationist!

LEONARD.

Really!

SHELDON.

Bazinga!

They go quiet for awhile.

RAJ.

Leonard, why is the son of
your god named after a swear
word?

LEONARD.
What do you mean?

RAJ.
Well, I've heard the maintenance guys in the university and when they hit their finger with a hammer they call out "Jesus". I think it's funny. Or when You and Penny are having sex and she calls out "Oh God", that's funny too.

SHELDON.
Raj, I wouldn't go there, You don't think an elephant with a silly hat and eight arms isn't funny?

RAJ.
Be carefull Dude, My god would kick your gods ass.

SHELDON.
Raj, If it wasn't for my god, your god wouldn't be here.

Raj looks confused.

LEONARD.
Come on guys, no god is going to kick another gods ass.

EXT. THE CAMEL ENCLOSURE - NIGHT.

They eventually get back to the oasis, they are all worn out. They hear a modern song being played by middle eastern instruments. They hand the camel reins to two guards. (Amy and Bernadette). and head for the music. Again Sheldon gives them a strange look.

INT. A LARGE PERSIAN TENT - NIGHT.

They walk into a huge tent, Howard and three men with crowns on their heads laying on cushions all being attended to by beautiful women. Two women stand next to a wine table. (Amy and Bernadette).

LEONARD.
I prefer Sheldons theory.

SHELDON.
Raj, do they look familier to you?

Nodding at the girls.

RAJ.
No, should they?

SHELDON.
No, I guess not.

SONG.
Beyonce "Single Ladies".

Penny and three other girls are doing a rendition of Beyonce's "Single Ladies". The song stops and Penny and the girls all laugh while walking off. Casper and Melchior approach the boys.

CASPER.
You are back my friends,
did you finish the quest?

SHELDON.
You'll be pleased to know
we did.

MELCHIOR.
Excellent, the location is
unknown to us, we can proceed
home knowing this has been done.

CASPER.
Come, join us in celebration.

They walk towards the bed of cushions.

HOWARD.
Oh, good, you're back,
Glad to see you.

He looks disappointed.

LEONARD.
Yeah, we can see that.

Penny comes over.

PENNY.
Hi guy's you're back,
we've been having a ball.

She looks at two hunky guards who smile at her. Raj is seen chatting up two girls while drinking out of a golden goblet.

SHELDON.
OK, time to go, Raj,
come on, time to go.

HOWARD.
Are you kidding me,
Sheldon look around
We'll never get this
opportunity again.

SHELDON.
What opportunity?

HOWARD.
Put it this way Sheldon,
I'm pretty well worn out.

LEONARD.
(smiles)
I guess we could stay one
night.

PENNY.
Yep, one more night.

Penny smiles at the guards, Leonard sees her.

LEONARD.
No, you're right Sheldon,
we gotta go.

RAJ.
But, but, dude look at these
Women, I'm not going anywhere.

HOWARD.
Yeah, neither am I.

SHELDON.
OK, OK if you want to take
the risk.

RAJ.
What risk?

SHELDON.
Did you know gonorrhoea and
syphilis were rampant in this
era, and who knows what else
you could catch from these girls.

Howard looks at his crouch.

HOWARD.
OK, I'm ready, lets go.

RAJ.
Yeah, me too.

Leonard notices Sheldon smile.

LEONARD.
What did you just do?

SHELDON.

And not a chocolate in
sight.

They all jump on the machine and go.
A bright light half blinds the girls.

GIRL 1.

Aw, Howies gone, he was so
cute.

GIRL 2.

Yeah, he told me I was his
favorite.

GIRL 3.

No, he said I was his
Favorite.

GIRL 1.

You're both wrong, I was
his favorite.

GIRL 2.

What did that girl call you,
bitch, yeah that's it, bitch.

SONG.

AC/DC "Cover You In Oil".

The three girls start to pull each others hair and roll
on the ground fighting. The three kings all notice the
fighting girls. One of the kings whispers to a guard who
runs off. He comes back with three other guards carrying
large jars.

BALTHAZAR.

What is this? Do not stop
this.

MELCHIOR.

We are not stopping it,
watch and learn Balthazar.

The guards stand around the girls who are still fighting,
the king nods his head and the four guards throw oil over
the girls who don't stop fighting and start slipping
everywhere. Everyone starts to laugh at the three girls.

CASPER.

Howie was right, it
is more fun with oil,

MELCHIOR.

Yes, he was wise, now we
must find out, what are
baked beans?

INT. THE TIME WORMHOLE - DAY.

The machine is idling along.

SHELDON.
How am I going to tell my
mother what just happened?

LEONARD.
What do you mean?

SHELDON.
Well, she'll never believe
me.

LEONARD.
Here.

SHELDON.
What's this?

LEONARD.
Not every son can give his
mother a piece of straw from
the nativity.

SHELDON.
But, but.

LEONARD.
Don't worry, If I told my
mother what is was she would
just put electrods on my head
and ask me questions.

HOWARD.
Here we go again guys.

The machine speeds up and goes into a hole.

COMMERCIAL.
HOWARD.

INT. TV STUDIO - DAY.

Howard is walking towards the camera in a studio with
large posters of Veet, holding up a jar of Veet.

Song.
"Hair" from the '60's musical.

HOWARD.
Hi there, having problems
with hair removal, sick and
tired of waxing or scraping

(CONT'D)

HOWARD. (MORE)
 your armpits with a blunt
 razor, or picking hair from
 your mothers top lip or chin,
 or other places I don't want
 to mention, then try Veet hair
 removal cream, with Veet all
 your hair removal problems
 will be over, just wipe in on,
 leave for a few minutes and
 the hair just wipes off, just
 think, no more razor burn, no
 cuts and no more little red
 dots around your, oh you know
 what. It's also great for men
 who shave their bcs.

Howard looks at director.

HOWARD.(CONT'D)
 What's bcs?

DIRECTOR.
 Back, crack and sack.

Howard looks perplexed, looks at the camera and heaves as
 to vomit.

HOWARD.
 Ok, as I said, it's great for
 men.
 Can I get a glass of water
 please ?

THE HOFFA HYPOTHESIS.
1975

INT. A RESTAURANT STOREROOM - DAY.

They arrive in a storeroom at the back of a restaurant
 outside Detroit. Raj puts socks in an empty carton.

LEONARD.
 Well Sheldon.

SHELDON.
 Give me time Leonard,
 give me time.

INT. RESTAURANT AND BAR ROOM - DAY.

They walk into a smoke filled bar, two waitresses are
 smoking in the kitchen.(Amy and Bernadette).
 There is a buzzing sound from a broken neon sign which
 reads " ed Fox Restaurant

RAJ.
Who's ed Fox?

HOWARD.
It's Red Fox moron, can't
You see the R's broken.

SONG.
Three Degrees "When will I see You Again"

They sit in a booth near the rear of the room. There is a man sitting at a booth against the wall about 7 or 8 booths up from them, two men are sitting in a room along side the main room. A man enters and the bell on the door rings. He approaches the seated man.

ANTONY.
Hey Tony Pro, how ya
doin'? Hey look at us,
da two Tony's together.

TONY.
Good Antony, how's your
mudda?

ANTONY.
Ea! so so, you know how
it is. I see da boys
are here.

TONY.
Yeah, we gotta make sure
dis goes smooove, Andretta
and Briguglio are two of
da best.

ANTONY.
Da others dug da hole yet?

TONY.
Yeah, I tink so.

ANTONY.
Where about's?

TONY.
Put it dis way, he'll never
score a touch down.

They laugh.

ANTONY
Frankie ready to take over?

TONY
(Laughs)
Yeah, even da White House
and Nixon is on our side.

ANTONY.
So, where are you today?

TONY.
(Smiles)
Who me, I'm at a union
meeting in Hobokin.

They both laugh. A man walks past the boys table and Penny notices he has a gun.

PENNY.
Um, guy's, I think we
should leave.

SHELDON.
Oh that's Ok Penny, I'm
Sure the waitress will
get here sooner or later,
I'm starting to think the
service at the Cheesecake
factory isn't that bad.

The man slides into the booth with the two men and they look startled. He grabs one by the collar and they stand. The two men in the other room come in with guns ready. The man holds the gun to the other mans head as they walk Backwards.

TONY.
Jimmy, Jimmy, we can
talk about dis.

The man stops by the boys table.

MAN.
You guys got a ride?

SHELDON.
I guess you could call
it that.

MAN.
OK, get up.

SHELDON.
Get up what?

MAN.
Off the chair idiot.

SHELDON.
No, not till you put
that gun away, I don't
like guns.

The man is getting agitated

MAN.
I said get up.

SHELDON.
And I said no.

LEONARD.
(Whispering)
That's right Sheldon, piss
off the guy with the gun.

MAN.
Get up or she gets it.

The man points the gun at Penny.

SHELDON.
Gets what?

Penny's eyes nearly pop out of her head as she looks at Sheldon. Tony, still being held by the collar has the gun pointed back at his head.

TONY.
Jimmy, just shoot him,
or give me da gun, I'll
shoot him.

Jimmy points the gun at the ceiling and fires a round
Off.

SHELDON.
Well, if you want to be
like that.

Penny and the boys stand and the man puts them between
him and the hit men, they all start to walk backwards.
Sheldon realizes who the man is and turns around looking
at him.

SHELDON
Hang on, hang on you're
Jimmy Hoffa.

TONY.
Gees, dis guys a brain
surgeon.

SHELDON.
You were in charge of
the teamsters.

JIMMY.
What do you mean "were"
in charge?

SHELDON.
Oh my lord, that means
you're a part of the mob.

Looking at Tony.

TONY.
Yeah, like I said, a brain
surgeon, Jimmy, gimme dat
gun.

INT. RESTAURANT STOREROOM - DAY.

They back up to the storeroom door and Jimmy drags Tony into the room followed by the boys, Sheldon gets on the machine and the disc at the rear start to spin, Jimmy and Tony look at it.

TONY.
Is dat one of dem
new Jap cars or sumtin'.

Jimmy shoves Tony back into the restaurant and fires two shots in the ceiling, he slams the door shut and tips over a table blocking the door. He runs to the machine. Shots are fired into the door. The sound of men trying to break down the door.

JIMMY (CONT'D).
Where do I sit?

SHELDON.
I don't know.

He points the gun at sheldon.

SHELDON (CONT'D).
Oh good, shoot the
Driver, there, stand
there.

Sheldon tells him to stand on the front of the machine. He stands there looking backwards. The machine disappears as the men break through the door. They shield their eye's for a moment.

TONY.
Hey, where'd it go.

ANTONY.
Where'd what go Tony.

TONY.
You know, one of dem new
Jap tings, like a car or
sometin'.

ANTONY.
A car, in here Tony?

TONY.
Yeah, right here. I saw
it wit my own two eyes.

ANTONY.
 You two, go look outside
 they gotta be here somewhere.

The two hit men run outside and there is no trace of Jimmy and the boys anywhere.

ANTONY.(CONT'D)
 You alright Tony.

TONY.
 Yeah, yeah, I'm alright.

ANTONY.
 Cos my cousin Vinnie, you
 know Vinnie right, he had da
 same ting happen to him ya know.

TONY.
 What ting?

ANTONY.
 Ya know, a gun to da head
 kinda ting.

TONY.
 What you sayin' Antony, I'm
 loosin it or sometin'.

The two hitmen return, look at Antony and shake their heads. One of them picks up a sock and scratches his head.

ANTONY.
 Na, na Tony, I was just
 sayin'.

INT. THE TIME WORMHOLE - DAY.

The scene starts in blackness with the sound of a man screaming, the camera fans back and it comes out of Jimmy's mouth. He is petrified hanging on for his life. Sheldon turns into one of the holes.

EXT. CAYO LARGO BEACH, CUBA - DAY.

Dragon SONG. "April sun in Cuba".

They arrive on a beautiful beach in Cuba. Two women are sunbaking on the beach. (Amy and Bernadette). Jimmy jumps off the machine still screaming and runs down the beach, never to be seen again.

LEONARD.
 Wow, we know what happened
 to Jimmy Hoffa.

PENNY.
Shouldn't we go after him?

LEONARD.
Na, I think he'll be better
off here.

They watch him run down the beach and they disappear.
Two men are seated with their chairs leaning back against
the wall of a cheap tavern across a thin sandy road from
the beach.
There is a faded sign hanging from the roof, above the
Men, "Cayo Largo Beach Tavern". They both have sombreros
tilted in front of their faces and they sit quietly.

MAN 1.
Hey amigo, did you see that?

MAN 2.
What, those two señoritas.

MAN 1.
No, no the other thing.

MAN 2.
What, that flash of light
and that machine that appeared
then disappeared after that
gringo ran off down the beach?

MAN 1.
Cee.

MAN 2.
To much Tequila mun.

MAN 1.
Cee, I didn't see it either mun.

INT. THE TIME WORMHOLE - DAY.

PENNY.
Sheldon, next time someone
points a gun at me do you
actually think you could do
what they say.

SHELDON.
Oh Penny, he was never gonna
shoot you.

PENNY.
How do you know that?

SHELDON.
It's a chance I was willing
to take.

PENNY.
A what you were willing to
take.

SHELDON.
(Whispers)
Penny, this movie is rated PG,
no ones gonna get shot.

She sits there with her arms folded. The machine speeds
up and turns into a hole.

THE WAFFLE CONUNDRUM.
(2013)

EXT. OUTSIDE THEIR APARTMENT - NIGHT.

They arrive across the street from their apartment block
looking at Fire Trucks and Police Cars everywhere with
sirens blaring and hoses interwoven on a wet road. Howard
and Raj put socks in the open window of a police car.

SONG.
Etta James "Fire".

SHELDON.
Oh my lord, what happened?

They see their neighbours wrapped in blankets being
checked by Paramedics. (Amy and Bernadette). As they look
up the whole apartment block is engulfed in flames.

SHELDON.
Nooo, my comic books.

LEONARD.
My god, I hope everyone got
out safely.

Leonard grabs a fireman walking past.

LEONARD.(CONT'D)
What happened?

FIREMAN.
Not sure yet, we got the
call after someone rang it
in, they said that it smelt
like burnt waffles.

SHELDON.
You have to go in there.

The Fireman panics.

FIREMAN.
Why, is someone in there?

SHELDON.
Yes, My life size picture
of Spock.

FIREMAN.
Your what?

LEONARD.
No, no it's OK he's just
in shock.

SHELDON.
No I'm not.

LEONARD.
Sheldon, we can fix this.

SHELDON.
But how Leonard, how?

LEONARD.
Cos we've got a time machine,
we can go back and fix this.

Sheldon calms down.

SHELDON.
Well you could of told me
that sooner.

LEONARD.
OK, where's Penny?

They find Penny talking to a hunky Fireman.

LEONARD.
Penny can we talk to you
for a minute?

Penny walks over.

PENNY.
Sure what's up?

LEONARD.
Ya know when we came back
and you said you've got
nothing on.

PENNY.
Yeah.

LEONARD.
And ya know when you were
holding that jar of Maple
Syrup cos you were cooking
waffles?

PENNY
(Apprehensively)
Yeah.

LEONARD.
You didn't happen to turn
off the waffle maker did you?

PENNY.
Oh my god, this is all my
fault.

She is getting upset.

LEONARD.
It's OK, it's OK, we'll just
go back in time and fix it.

They look for the others, Howard is talking to a female Paramedic and Raj is talking to two burley Firemen. They call them over, jump on the machine and leave. The female Paramedic talks to her partner.

FEMALE PARAMEDIC.
You know that funny little man
just tried to hit on me.

MALE PARAMEDIC.
Did you tell him?

FEMALE PARAMEDIC.
Na! He wouldn't know what a
lesbian was if one bit him
on the ass.

They walk off. The two Firemen talk.

FIREMAN 1.
Did you see those eyes.

FIREMAN 2.
And that Coffee colored
complexion.

FIREMAN 1.
Yum, I like cream with my
coffee.

FIREMAN 2.
Yummy alright, lots and lots
of cream.

They giggle and walk away.

INT. THE TIME WORMHOLE - DAY.

As they travel along, Sheldon thinks he's found the right hole.

SHELDON.
This must be the one.

They turn into the hole.

COMMERCIAL.
PENNY.

INT. TV STUDIO - DAY.

Penny is dancing behind a counter with lots of Jimmy Choo products.

SONG.
David Bowie "Fashion"

PENNY.
Hi, I don't know if you
know it, but I looove shoes,
and I looove Jimmy Choo
shoes and I think they love
me. From their sandals to
their plateform and don't
forget the ciggy heel, oh
I love the ciggy heel, they
are meant to be loved. And
they come in a number of
colours and styles, and with
their shoes comes a great
selection of handbags and
accessories, so from the good
old USA to Australia, or from
Japan to Africa you'll find
Jimmy Choo shoes.
But don't take my word for it.

Scene goes to a camera shot above a bed with Penny on it covered with shoes. Similar to "American Beauty". As she strokes a shoe.

PENNY
Go and have a look for
yourself, and fall in love.

THE BONNEY RECTIFICATION.
1888

INT. OLD SUPPLY SHOP - DAY.

They arrive in an old Supply shop, in a town on the western frontier. Howard looks out a window.

HOWARD.
Nope, this ain't it.
Well guy's, looks like
we're in the wild wild
west.

RAJ.
Beauty, cowboys.

The others just look at Raj while he smiles.
Leonard looks at clothes on a rack.

LEONARD.
Com'on guys grab some clothes
we gotta try and blend in.

The others start to look for clothes.

SONG.
Boys Don't Cry. "I Wanna Be A Cowboy"

EXT. OLD WESTERN STREET - DAY.

The boys walk along the street in outrages cowboy outfits, Raj is wearing leather chaps with no trousers with his bum showing. Two woman walk past (Amy and Bernadette) they turn around and look at Raj's bum and giggle.

SHELDON.
Howard, did those two women
look familier to you?

HOWARD.
No, should they?

SHELDON.
No, I guess not.

INT. SALOON - DAY

They enter the saloon and as Raj walks in there is a gasp, and then dead silence

BAR TENDER.
Hell boy, you must be lost,
cos if you ain't you must
be sillier than a cut snake.

Leonard realizes what's happening.

LEONARD.
Oh!, that's OK, he's just our
servant boy.

RAJ.
I'm your what?

LEONARD.
Raj, just shush and find
a seat.

RAJ.
Dam redneck cowboys, I'll
kick their asses.

Penny and the boys sit at a table and after a few drinks
Raj is a bit chatty.

RAJ.
You know the funny
thing Leonard.

LEONARD.
No Raj, thrill me.

RAJ.
There was never inflation
in cowboy films.

LEONARD.
What do you mean.

RAJ.
Well, how many times did
a cowboy buy a drink for
two bits.

LEONARD.
All the time.

RAJ.
Exactly, it was never one
bit or three bits.

LEONARD.
Aw yeah!

PENNY.
Speaking about paying for
drinks, how are we going to
pay for these?

LEONARD.
(Smiles)
Well Sheldon, are you ready?

Sheldon for the last twenty minutes has been watching a
card game in progress. Two show girls are talking to men
in the distance. (Amy and Bernadette).

SHELDON.
(Smiles)
Lambs to the slaughter Leonard,
lambs to the slaughter.

Sheldon walks over to the card table while looking at the girls.

SHELDON.
Can anyone play?

PLAYER 1.
Sure can partner, take
a load off.

One of the men looks at Sheldon while shuffling the cards.

BILLY.
So ya think you can play
with the big boys, hey
nigga lover.

SHELDON.
Sir, I would kindly ask
you to refrain from using
that word.

All the men at the table "Oooh" at Sheldon and laugh.

BILLY.
What word would that be,
Big, boys or nigga?

SHELDON.
I'm sure you know what the
word is, so can we play cards?

PLAYER 2.
Well boy, you gonna ante up
or what?

SHELDON.
I thought I might use these,
placing the machine keys on
the table.

PLAYER 1.
Is that alright Billy?

BILLY.
Yeah that's alright, I wanna
see what he's got.

An hour later Sheldon has a pile of money in front of him. As he leans over the table pulling more in, Billy puts his gun on the table. A few men see him do this and scamper away.

BILLY.
Your either the luckiest man
alive or your a cheatin'.

SHELDON.
Well, I've never been lucky.

As Sheldon shuffles the cards he is oblivious at what he just said. Leonard lifts his head in disbelief and walks away.

PLAYER 2.
Come on Billy, we don't
want no trouble.

Billy puts his gun away and leans forward and flattens Sheldon's hands on the table.

BILLY.
No-one cheats at cards when
William H Bonney is a playin'.

SHELDON.
You're right there, I wouldn't
wanna upset Billy the Kid.

PLAYER 1
Sir, are you one of those special
people or are you just stupid?
Who do you think ya been playin'
with this last hour.

Sheldon looks surprised, he looks over at the others and their all smiling nodding their heads.

SHELDON.
Oh dear lord, I didn't know.

BILLY.
Well you'll know tomorrow
morning at sun-up, and don't
forget your gun.

SHELDON.
But I don't own a gun.

Billy slams his gun on the table.

BILLY.
Here, you can use mine,
I don't think you'll be
needing it long, I'll
just hang onto these,
for keep sake.

Billy picks up the keys to the machine and walks off. Sheldon looks petrified and looks at the others who shrug their shoulders.

INT. HOTEL ROOM - NIGHT.

With the money Sheldon won, they book into a hotel, a few hours later, Howard and Raj go into Sheldons and Leonards room, Raj has a drink in his hand. Penny is seated on the bed. Howard throws a holster to Sheldon.

SHELDON.
What's this.

HOWARD.
Insurance, put it on.

Sheldon puts the holster on.

HOWARD.(CONT'D)
Now, draw.

Sheldon draws the gun, as he does the front opens up and he can move the gun forward instead of up.

SHELDON.
This is great Howard.

RAJ.
Yeah great, he'll still
be out drawn by 8 seconds.

PENNY.
I wouldn't worry too much
Raj, we've got a plan as well.

LEONARD.
Why do things always
happen to us.

PENNY.
Leonard, you gotta remember
he was counting cards,
Sheldon's the villian here.

LEONARD.
Yeah, I guess you're right.

PENNY.
OK I'm worn out, I'm gonna
hit the sack.

Howard approaches her and flicks the front of his hat up.

HOWARD.
Well Mam, can I escort you
back to your room, I always
wanted to be a sack, and you
can hit me all night long.

PENNY.
Oh Howard, you poor poor
little man, come on Raj,
you can escort me back.

As they leave Penny lets Raj walk out the door first and stares at his bum, (He's still only wearing Chaps), she looks at the boys and smiles.

LEONARD.

Well, I'm gonna turn in.

Leonard is seen tossing and turning in bed with Penny's words going around and around in his head. "Sheldon's the Villian, Sheldons the Villian".

INT. DREAM SEQUINCE - DAY.

The screen goes blurry and as it comes back into focus there is a sign in front of what seem like black curtains. A honky tonk piano plays in the background and it is filmed like a 1900's silent movie. The sign reads.

"THE PERILS OF PENNELOPY"

As the camera fans back the sign disappears and the curtain is a cape worn by Sheldon. As he lowers it he has a large moustashe curled up either side with eyeliner on wearing a top hat, He laughs. The camera shows Penny in a white corset, standing in a hotel room. She stands there looking up with the back of her wrist on her forehead.

SIGN.

You took my daddy's farm
and now you want to marry me.
Sir I would rather die.

Sheldon is standing there and looks at the camera. Shrugs his shoulders.

SIGN.

OK.

He goes up to her while waving his cape, he bends over and puts his arms around her hips trying to pick her up. As he bends his knees he straightens them three times and cannot pick her up, she doesn't look impressed. He grabs her hand and they run out the room. The scene then goes to Penny tied up in the back of an open wagon, as they pass the saloon, Sheldon is shown with an evil smile whipping the horses.

SIGN.

Help me Help me.

Leonard, dressed in a Canadian Mountry Uniform puts his hand up to his ear and hears her call and runs to the door. He runs back to the bar and gives the bartender some money and taps his fingers on the bar and looks at his watch while waiting for his change. He runs out the saloon and runs to the back of his horse and as he jumps

it's obvious he is being helped by a pully system. He takes off after them. Meanwhile the piano still plays. Penny is seen bumping up and down in the back of the wagon.

SIGN.
Help me Help me.

Leonard rides after them.

SIGN.
Heeere I come to save
the daaaaay.

Sheldon ties Penny up while she lays across a railway track. He rubs his hands together. He looks up and there is a train comming. He runs off and stands next to the track. Leonard arrives and starts to untie her.

SIGN.
Leonard, my hero.

The train gets closer, Leonard cannot untie the knot, he flicks his hand and mouths "ouch". and looks at his finger nail. Penny is looking distressed and the train is getting closer.

SIGN.
PENNY. What's wrong.
LEONARD. I've got a hangnail.
PENNY. YOU'VE GOT A WHAT.

Penny looks frustrated, Leonard filcks his hand again and still try's to untie the knot, the train gets closer. He looks forlorn. Penny sighs, he looks at his hand and starts to bite his nail. The wheels of the train are seen speeding along. The camera shows steam comming from the whistle.

SIGN.
Toot Toot.

Sheldon is standing by the track holding his stomach laughing, The train is coming up behind him. As he laughs he starts choking, he is really distressed and leans on a handle next to the track. The handle moves which changes the track and the train goes onto the other track missing Penny and Leonard. As the last train carriage passes Leonard stands up, he's finaly untied Penny. Penny is outraged.

SIGN.
Hangnail, Hangnail
You idiot, Your hopeless.

Penny slaps Leonard, she holds her hands clenched under her chin and flutters her eyelids at Sheldon.

SIGN.
Sheldon, my hero
Of course I'll marry you.

The camera shows a close up of Penny and Sheldon's pucker'd lips, just as they are about to meet, Leonard wakes up with a fright.

LEONARD.
Gess, and not a bowl of Tai
food in sight.

INT. LARGE BREAKFAST ROOM - DAY.

SONG.
Cold Chisel. "Breakfast At Sweathearts".

In the morning Penny and the boys walk in the hotel breakfast room. The waitress comes up to them, she pours coffee in their mugs.

WAITRESS.
Breakfast is on the house
for you sweetheart, better
make it a good one, it's
probably your last.

The waitress takes their order and walks off. Two Waitresses are serving at other tables. (Amy and Bernadette). Sheldon looks worried and the others have their heads lowered.
After breakfast Penny and Howard disappear.

LEONARD.
Well Sheldon, this is it.

SHELDON.
Leonard, I leave my comic book
collection to you, also, my
last will and testament is
located in the Batman cookie
jar under my bed, so if I don't
make it, you know what to do.

He walks off.

RAJ.
What did he mean "if".

EXT. OLD WESTERN STREET - DAY.

Sheldon walks out onto the street. He looks at Billy standing there waiting for him. They face off, their eye's never leaving the other as the people run and hide in the shop doorways and laneways, including (Amy and Bernadette).

SONG.

The music from "The Good, The Bad and The Ugly" plays.

BILLY.

Well pretty boy, make
your move.

Sheldon stands there pulling faces.

EXT. SECOND FLOOR BALCONY - DAY.

Meanwhile, Penny and Howard are perched on a balcony,
Penny licks her thumb and cleans the site on the rifle.

PENNY.

OK, now when Sheldon draws
you tap me on the shoulder.

Leonard and Raj are with a crowd in the saloon looking
out the window. Howard sees a bit of dust on Penny's
shoulder.

HOWARD.

Oh look, dust.

He brushes it off, Penny shoots as Sheldon goes to draw,
he panics and as he draws using Howards invention the gun
goes off. Billy the Kid goes down on one knee as he is
hit on the hand which knocks the gun away.
There is dead silence.

PENNY.

Just like shootin' squirrels
for granma's stew.

She moves the gun and blows the smoke coming out the
barrel. there is a whistling sound and a bald eagle
drops from the sky with a thud between Sheldon and Billy.

INT. SALOON - DAY.

Some of the crowd in the saloon are confused.

MAN.

I thought I heard two shots.

LEONARD.

Echo.

MAN.

Well how come he shot Billy's
hand and that eagle.

LEONARD.

Ricochette.

MAN

Ooh!

EXT. OLD WESTERN STREET - DAY.

SONG.

Bobby Fuller Four "I Fought The Law".

The whole town run to Sheldon cheering and shouting, they gather around him with Penny and the boys joining in. As the crowd disperse Sheldon comes out the crowd wearing a sheriff badge.

SHELDON.

Hey guys look, I'm the
sheriff, they made me the
sheriff.

Sheldon can't stop smiling, Two men approach the group.

MAN 1.

Well sheriff, what ya
gonna do with Billy.

The crowd walk backwards, including (Amy and Bernadette), and open up to see Billy the Kid still kneeling down holding his hand. Sheldon looks at Raj and winks.

SHELDON.

Book 'im Rajo.

A quick snippet of the "Hawii Five O" theme plays. Raj and Howard smile and take Billy away. Howard takes the keys out of Billys pocket and holds them up showing Sheldon.

SHELDON.

Sir, I thank you for the
honor to serve and protect
this lovely town, but I'm
going to say no. Nothing
personal I just don't want
to, I've got better things
to do. Maybe you can have
the honor sir.

As he looks towards one of the men.

MAN 1.

Gee Pat, you always wanted to
be sheriff.

As he puts on the badge.

MAN 2.

Sheriff Pat Garrett, I do
like the sound of that.

INT. STOREROOM - DAY.

They walk back to the supply store and change into their

own clothes. Penny puts some clothes in a bag and hides it under the seat.
As they get on the machine.

HOWARD.
I can't believe a friend
of mine went up against
Billy the Kid.

SHELDON.
Acquaintance Howard,
acquaintance.

After they leave, the shopkeeper comes in and sees some clothes have been thrown on a table. He looks around and as he moves the clothes he picks up a pair of blue briefs (underwear) holds them up and there is a picture of Aqua Man on the front. He turns them around, it has "I'm slippery and wet" written on the back. He holds the briefs in his hands and lowers them stretching them across his crouch, he thinks, he raises them up to eye level, he smiles.
A woman comes in.

WOMAN.
Mr. Hanes, there's someone
here to see you.

MR. HANES.
Yeah Yeah, I'll be there
in a minute.

INT. THE TIME WORMHOLE - DAY.

Raj is squirming around.

HOWARD.
What's wrong with you?

RAJ.
My junk has a mind of
it's own.

HOWARD.
Yeah, we know that.

RAJ.
No, I mean I left my jocks
back there.

HOWARD.
Hang on, hang on.

As they move along Howard grabs some underware floating Past.

HOWARD.(CONT'D)
Here put these on.

RAJ.
No way dude, would you
wear these?

Raj holds up a large pair of old fashion Y fronts. Howard
grabs another pair.

HOWARD.
Better?

Raj shrugs his shoulders and tilts his head, and smiles

RAJ.
Well, if I have to.

He holds up a pair of womens lacy panties, still smiling.

THE ROPEN REALIZATION.
1937AD.

EXT. CLEARING IN A JUNGLE - Day.

They appear in a thick jungle and hear beating drums in
the distance. Raj puts his hands down his trousers and
pulls out a sock, and throws it away.

HOWARD.
I don't like the sound
of those drums.

SHELDON.
It's not the sound of
drums you have to worry
about, it's when they
stop you have to worry.

As They look around Penny finds something hanging on
trees.

PENNY.
Hey guy's, why are there
dolls heads hanging on
these trees

The boys just look at each other. they don't want to
alarm Penny.

HOWARD.
I don't know, maybe it's
a native child minding
center.

He shrugs his shoulders at the feeble excuse.
Penny takes one off the tree.

PENNY.
Gee, they're not very
nice.

Sheldon walks over to her.

SHELDON.
Penny, they're not dolls
heads, they're shrunken heads,
there must be head hunters
around here.

The others show their dismay at Sheldon's lack of tact. Penny screws her face up and throws the head like a hot potato to Raj who catches it and throws it to Leonard who catches it and throws it to Howard who catches it and throws it to Raj who catches it and throws it to Sheldon who drops it.

SHELDON.
Whaaat?

Suddenly the drums stop. There is a whistling sound and the boys and Penny slap their necks as darts from blowguns hit them, they all wobble around and collapse on the ground.

SONG.
Guns N' Roses "Welcome To The Jungle".

EXT. JUNGLE SCENE - DAY.

They are seen hanging from poles, each being carried by two natives on their shoulders, followed by natives carrying the machine.

EXT. NATIVE VILLIAGE - EVENING.

Natives are dancing around an open fire. They all start to wake up and four of them are tied up to poles in the ground, Sheldon is in a large pot on a fire washing his armpits.

LEONARD.
Sheldon, what are you
doing.

SHELDON.
They put me in here, I
think they want me to get
ready for dinner. I don't
know what we're having
but it smells great.

LEONARD.
Ok Sheldon, just follow
me here, Head hunters,
Cannibal's, large pot.

Sheldon looks perplexed.

LEONARD.
You still don't get it
do you.

HOWARD.
Sheldon, you're dinner.

SHELDON.
Oh!, Ooh! I thought it
was getting hot in here.

The natives are dancing around an open fire. A native dances up to Leonard and takes his glasses off and tries them on, he doesn't like them and puts them back on Leonard, the glasses are twisted and he finds it hard to see.

LEONARD.
Hey guys, whats going on?

What looks like two witch doctors (Amy and Bernadette) dance up to Sheldon and shake thier maracas which turn out to be salt and pepper shakers. As they shake them over the pot, Sheldon sneezes. The Witch Doctors dip thier fingers in the pot and tastes it, they nod their heads with approval. Sheldon dips his finger in.

SHELDON.
Oh my lord, way to much
Pepper, you wouldn't have
a beef cube would you?

While this is happening Penny unties her hands behind her and motions to Leonard she's free. Leonard's glasses are twisted on his face and he really can't see. Penny leans over and pushes his glasses up to the right position.

LEONARD.
Thanks Penny.

Suddenly the drums stop, the natives drop on the ground kneeling down with their arms forward. A giant prehistoric featherless bird lands on a fallen tree and screeches. The bird looks like a Pterosaur and has a wing span of about 16 ft with a long beak. Sheldon stares at the bird, takes a big breath and his head disappears into the pot.

Penny sees her chance and unties the boys.

PENNY
What the hell is that
thing?

LEONARD.

Wow! they do exist, it's a Ropen. I thought they were just a myth. It's said they dig up fresh courpses, and not too many people have seen them.

The bird hops around and pecks at some of the natives on the ground, all the natives are moaning, waiting to see who will be taken by it, women push their children under them. It hops over to the pot and dips it's beak in and lifts it's beak up to swallow, Sheldon's head rises up. The bird sneezes, Sheldon looks at the Witch Doctors.

SHELDON.

See, I told you there's too much pepper.

The bird looks at Penny and the boys and turns it's head, it hops over to them. It's about 3 times bigger than Howard but for some reason he has a turn of bravery.

HOWARD.

Don't worry, I got this.

He reaches for his back pocket as he walks up to the bird. The bird looks confused and Howard brings out his magic wand. He stands there and the bird keeps twisting it's head, bewildered by Howard. Howard holds up his wand, as the bird snaps at it he makes the wand go limp and the bird flicks it's head back confused.

LEONARD.

Raj, why has he got that with him?

RAJ.

He's got it all the time, he says you never know when you get the chance to pick up.

The bird slowly leans forward looking at the wand, as it gets close Howard makes the wand stiffen and a bunch of flowers pop out the end. The bird flicks it's head back and screeches it turns around and fly's off terrified. The natives all jump up and run over to Howard and pick him up over their heads and dance over and put him in front of the chief.

CHIEF.

You bravey brave man, you make devil flyey fly off.

HOWARD.

Oh, It was nothing.

Howard loves the attention. He goes up to the Chief and pulls colored hanky's out of the Chiefs ear. The crowd go silent, the Chief looks upset, some guards move forward

towards Howard. There is a moment of suspense, suddenly the Chief smiles (with terrible teeth) and starts laughing, the whole crowd cheer and start dancing around the fire.

HOWARD.

Hey Chief, do you think
you could stop cooking
my friend.

CHIEF.

You sure, him maybe skinny
skinny but still taste yummy
Yummy.

The Chief rubs his tummy.

HOWARD.

Yeah, he probably stringy stringy.

The Chief motions to two guards and Howard follows them to Sheldon who has his arms laying across the top of the pot (similar to sitting in a hot tub). He is starting to get distressed at the heat of the pot, he is sweating profusely with his head rolling around and mumbiling to himself. the two guards start to get him out, Howard stops them.

HOWARD.

Hang on, hang on, you can't
get him out, I asked the
Chief to release my friend,
not my acquaintence.

Sheldon looks at Howard.

SHELDON.

(delerious)

You're my friend, Howard's my
friend.

HOWARD.

Hold that thought.

Howard runs off, he comes back with Penny, Raj and Leonard. He lines them up in front of the pot.

HOWARD.

OK, Sheldon, what were you
saying?

The others are worried about Sheldon.

LEONARD.

Howard, he's dying here.

HOWARD.

Hang on Hang on, here it
comes.

Sheldon mumbles something. the group lean forward.
He looks like he's just about to pass out.

SHELDON.
You're my friend, Howard's
my friend.

HOWARD.
And there it is.

Howard motions the guards to get Sheldon out the pot.
He lays on the ground squirming around while the others
help him.

PENNY.
That was uncalled for Howard.

HOWARD.
No I'm pretty sure it was
called for.

Sheldon is delerious, as Leonard and Raj help him to a
seat he mumbles.

SHELDON.
Raj, Raj.

RAJ.
Yes Sheldon.

SHELDON.
She does look familiar.

RAJ.
Who?

SHELDON.
Her.

RAJ.
Who?

SHELDON.
Her.

RAJ.
Who?

SHELDON.
Who?

RAJ.
Her.

SHELDON.
Bazinga!

Raj shakes his head as Sheldon flops all over the place.
Two native women approach Penny.

NATIVE WOMAN.
Your hair same color as sun
but why you have blacky
black line on your head?

PENNY.
 (Angry)
 That's called regrowth
 bitchy bitch.

She sits next to Howard and Raj who are eating with the Chief. She picks up a cooked foot thinking it's a piece of meat and throws it away.

PENNY.
 Well, I'll never ask for
 a foot long again.

Two natives bring more food. (Amy and Bernadette).
 Raj has a hunk of meat in his mouth, his eyes widen as he realizes what the main course is and lowers in down.
 Howard and the Chief are talking and laughing together.
 The natives are still dancing around the fire.
 Meanwhile Leonard is holding Sheldon rocking him back and forth, tapping him on the back.

SHELDON.
 Love you Meemaw.

LEONARD.
 Yes Moonpie, Meemaw loves
 you too.

EXT. NATIVE VILLAGE - DAY.

The next morning Howard has arranged with the Chief for some natives to take them back to civilisation.
 Howard is showing the Chief how to work the wand.

HOWARD.
 See Chief it's easy.

CHIEF.
 Oh mighty mighty Howie
 devil never never take my
 people again, never never.

As they leave natives are carrying the machine and Sheldon is on a stretcher and the Chief is showing two natives the wand. (Amy and Bernadette).

EXT. THE TOWN OF LAE - DAY.

As they walk through the town, people run every where frightened by the natives. Two well dressed women run and hide. (Amy and Bernadette). Sheldon calls to Penny.

SHELDON.
 Penny, Penny.

Penny comes over to him laying on the stretcher.

PENNY.
Yes Sheldon, are you alright.

SHELDON.
Penny, Penny, do they look familiar to you?

PENNY.
Who them, no.

SHELDON.
OK, must be me.

Howard is sitting on the machine being carried by natives. He waves to people like a pageant queen. The others just walk behind. They are taken to an old airfield and look at a sign "Lae Airport".

LEONARD.
Ah! we're in New Guinea.

INT. AIRPLANE HANGER - DAY.

The natives carry the machine into a hanger and put it next to a plane. Howard gets off. Sheldon is feeling better he gets off the stretcher.

LEONARD.
You're OK.

SHELDON.
Oh, I was OK five miles ago, but thought do I really want to walk all that way!

The others are upset as they had to walk.

HOWARD.
You go backy back tell
chieffy mighty god Howey
go homey home now

SHELDON.
Howard, do you really think
saying the word twice and
adding a y to it will
somehow make them understand.

The natives look at Sheldon.

NATIVE.
Comey come guys we go
backy back now and leave
mighty god Howey and jerky
jerk here.

The native moves his semi clenched fist back and forth from his mouth as his tongue pushes his cheek in and out.

The other natives laugh and walk off. Sheldon looks surprised.
An attractive woman (Lucy) approaches the group. Raj takes a bottle of whisky off the bench and has a drink.
Howard and Raj vie for her attention.

EARHART.
American?

HOWARD.
Would it help if I say
yes?

EARHART.
It sure would, I haven't
seen a friendly face for
2 months.

HOWARD.
Well we sure are mam, I'm
Howard, this is Penny,
Leonard and Sheldon.

EARHART.
Hi, Im Amelia.

RAJ.
What about me, I'm from
the magical and mysterious
land of India.

EARHART.
I've been to India, had
the runs for 2 weeks.

Raj's eyes widen and he steps back behind the group.
They all gather round her and chat.

SHELDON.
Leonard does she look familiar
to you?

LEONARD.
No, should she?

SHELDON.
No, I guess not.

Howard sees the antenna under the fuselage is broken.
He whispers to himself.

HOWARD.
I better fix that.

He moves under the plane and unscrews the antenna and
takes it back to the work bench.

INT. AIRPLANE HANGER - NIGHT.

As Earhart is working on the plane Raj approaches.

RAJ.
You know, he might know how it
fly's, but I know why it fly's.

EARHART.
Listen sweetie, I got nuthin'
against darkies, I just havent
got the time at the moment.

Raj lowers his head and walks off.
Earhart approaches Howard and as they flirt he pulls
coloured hanky's out of her ear, they laugh.
Meanwhile Sheldon and Penny talk while working on the
machine.

SHELDON.
Penny, you know that woman is
such an icon you could take a
leaf out of her book.

PENNY.
What leaf Sheldon, the leaf
where she's an icon or the
leaf when she had the runs
for two weeks?

INT. OFF SET - NIGHT.

Raj looks around and walks off the set towards Leonard,
he's drinking by the water cooler talking to Amy and
Bernadette.

RAJ.
What's wrong Dude, why
are you standing here.

LEONARD.
Why not, I haven't had a
line in the last 5 minutes,
I think the writers forgot
about me.

AMY.
Forgot you, what about us!

BERNADETTE.
Yeah, what about us, we got
one word in the whole movie.

RAJ.
Really, one word.

AMY.
Yeah, but I bet you miss it.

RAJ.
I'll keep my eye out.

Two men carrying a prop walk past.

AMY.
That's him.

BERNADETTE.
What the one that asked you
out, he's cute.

Amy brushes her hair with her hands and flicks her head.

AMY.
Yep, want's me bad.

As they waik past.

RAJ.
Hi fella's.

LEONARD.
Hi guys, I don't know Kunal,
what do ya think?

RAJ.
I don't know, I'm used to it.
But if they leave you out all
the time, I'd start to worry.
You know jobs are hard to find
nowadays, and with you, your
pretty well typecast. It's not
like you could get a job on CSI
or Anger Management.

LEONARD.
Is that still going.

RAJ.
Yeah, I think so.

LEONARD.
Ha! Who knew!

RAJ.
Come on we gotta put in
an appearance.

Leonard bows his head.

LEONARD.
Yeah, you're right, bye girls.

He walks off dejected, Raj looks at the girls.

RAJ.
Wow, And I thought I was
depressed.

He walks back on set.

INT. AIRPLANE HANGER - NIGHT.

A man calls out to Amelia.

NOONAN.

Come on Amelia we gotta go.

She gives Howard a kiss on the cheek and runs off.
Penny and the boys stand there and watch the plane taxi
down the runway and watch it take off.

SHELDON.

There goes one of the bravest
woman I've ever met.

As they all stare, Howard is tapping the antenna on his
hand. He looks at the antenna, at the plane, at the
antenna, at the others who are still looking at the plane
and hides the antenna in a bin.
Raj sees what Howard did and a smile comes over his face.
As they jump on the machine.

PENNY.

Sheldon, if she's so brave,
how come I've never heard
of her?

SHELDON.

Penny, name three brave women
throughout history.

PENNY.

OK OK I got this, Joan of Arch,
loved that movie,

SHELDON.

It was Arc, but carry on.

PENNY.

(smiles)

Sarah Conner.

SHELDON.

Oh, good choise, but no.

PENNY.

Umm, Xena.

SHELDON.

Really.

PENNY.

Oo! Oo! my aunty Mabel.

SHELDON.
Somehow I don't think your
aunty Mabel would go down
in histories bravest women.

PENNY.
Yeah, you ride shotgun
when uncle Jasper's doing
his hooch run.

She smiles and they disappear.

EXT. NATIVE VILLAGE - DAY.

The scene goes to the native village. It's all quiet and the natives are doing their daily chores. The Chief is sitting on the throne talking to two women (Amy and Bernadette). Suddenly the Ropen appears and everyone runs around frantically. The Ropen screeches.

CHIEF.
Me bravey brave Chief,
me got this.

The Chief, full of confidence walks up to the Ropen and holds the wand up. The Ropen turns it's head and snatches the wand from the Chief and flicks it over it's head and screeches. The Chief looks at the camera.

CHIEF.
Bravey brave chief in big
doodoo now.

The last camera shot is from the Chief's view as the Ropen is lowering it's open beak over him.

INT. THE TIME WORMHOLE - DAY.

SHELDON.
I still can't believe we
met Ameila Earhart.

LEONARD.
Yeah, she was nice.

SHELDON.
I don't know why she disappeared
I checked the plane, I hope I
didn't change history too much.

HOWARD.
No, I'm pretty sure not much
has changed.

Raj just stands there with a rye smile on his face.

COMMERCIAL.
SHELDON'S MOM.

INT. TV STUDIO - DAY.

Sheldon's Mother comes in bewildered about doing this add. The director tells her to read the screen, the scene is in a travel agency office.

SONG.
Men At Work "Land Down Under"

COOPER.
Hi, Im Sheldon's Mom,
and I'm here to talk to
you about Texas Travel.
At Texas Travel we won't
send you to any of those
god forsaken heathen
countries you always see
on the news. Irakistan,
Kakastanisblad, Australia.
(squinting)

Director interrupts (director is a voice next to the camera (unseen)).

DIRECTOR.
Australia's not heathen.

COOPER.
It's not.

DIRECTOR.
No they're like us.

COOPER.
They are, don't they
have natives running
around throwing boomerangs
and didgeridoos.

DIRECTOR.
No, not any more.

COOPER.
What about koalas and
kangaroos jumping down
the main streets.

DIRECTOR.
No, they've got 5 cities
with over a million people
in each of them, two of
them with over 4 million.

COOPER.
Oh yeah, didn't Oprah go
there a while ago, is it
as big as Texas.

DIRECTOR.
It's ten times bigger than
Texas.

COOPER.
Bigger than Texas, really,
how do you know that?

DIRECTOR.
I went there last year on
holiday.

COOPER.
Nice place.

DIRECTOR.
Yeah, really nice.

COOPER.
Ok, what have we got, we
got Sydney, I saw that on
the Olympics, Haven't they
got that building that looks
like 3 Sister Batrills standing
in a row.

DIRECTOR.
That's the Opera House.

COOPER.
We got Melbourne, Don't
they play that silly game
where all the men throw a
football with really tight
shorts, if that was played
here we'd call it cross
country wrestling, you know,
run, wrestle, run, wrestle.

DIRECTOR.
They play Aussie Rules,
your thinking of rugby.

COOPER.
We got Perth, didn't they
win some sort of boat race
a while ago.

DIRECTOR.
Yeah, The Americas Cup.

COOPER.
What, they got our cup?

DIRECTOR.
Not anymore.

COOPER.
We got Brisbane, that's
where that animal guy came
from. (thinking)

DIRECTOR.
And Adelaide.

COOPER.
Adelaide, what's in
Adelaide.

DIRECTOR.
It's called the City of
Churches.

COOPER.
Christian Churches.

DIRECTOR.
Of course.

COOPER.
Well that's it, come in
to Texas Travel and we'll
send you to Adelaide,
Australia and you can throw
another shrimp on the barbie.

DIRECTOR.
They call them prawns.

COOPER.
They call them what?

DIRECTOR.
They don't call them shrimps,
they call them prawns.

COOPER.
And they're not heathen.

DIRECTOR.
No, they're not.

COOPER.
Ok, come into Texas Travel
and we'll help you get to
Adelaide, Australia so you
can throw another pawn on
the barbie.

DIRECTOR.
Ok, I give up.

EXT. THE APARTMENT ROOF - NIGHT.

They arrive on the roof. They all throw socks off the machine.

LEONARD.
Well, that's different.

Sheldon is looking in a bag that was hidden under the seat.

SHELDON.
Penny, whats this?

PENNY.
Ah, nuthin.

SHELDON.
I've told you before Penny,
no extra weight.

PENNY.
But look at this stuff, you
don't get quality like this
nowadays. and we're here right.

LEONARD.
She's got you there Sheldon.

PENNY.
I'll be back in a minute,
I gotta use the ladies room.

She heads down the stairs. Sheldon puts the bag next to the stairwell door.

INT. THE LIFT FOYER - NIGHT.

1. Penny comes out the boys apartment and goes down the stairs.
2. She then comes out her apartment and goes into the boys apartment.
3. She then comes down the stairs and goes into her apartment.

INT. PENNYS APARTMENT - NIGHT.

Penny comes walking in from up the stairs and stops looks at the boys.

PENNY.
Guys will you stop moving,
Yumm, waffles.

They all just look at each other. She goes into the bathroom.

HOWARD.
What's going on here?

RAJ.
I'm not sure.

She comes out and walks over to them and looks for something.

PENNY
Guys you left the clothes upstairs.

She leaves the apartment.

INT. THE LIFT FOYER - NIGHT.

3. Penny comes out her apartment and goes up the stairs.
2. She then comes out the boys apartment and goes into hers.
1. She then comes walking up the stairs and goes into the boys apartment.

EXT. THE APARTMENT ROOFTOP - NIGHT.

Penny comes out the door.

PENNY.
Oh! very funny guys.

SHELDON.
What's funny.

PENNY.
Yeah yeah, lets confuse the dumb girl.

HOWARD.
What is she on about.

RAJ.
On about or on what?

They disappear.

INT. THE TIME WORMHOLE - DAY.

SHELDON.
I think I'm getting better at this.

The others look at each other and shrug their shoulders.

THE EINSTEIN ENLITENMENT.
1955

INT. PRINCETON HOSPITAL - NIGHT.

SONG.

"General Hospital Theme".

They appear in a hospital room, and start looking around for information on where they are.

SHELDON.

Or maybe not. Oh good,
just what I need.

LEONARD.

What do you mean?

SHELDON.

We've just been in the most
infectious jungle in the world,
who knows what opportunistic
pathogens we've been subjected too.

LEONARD.

Sheldon we'll be fine.

SHELDON.

Fine Leonard, fine, Dengue
Fever, Malaria, Meningitis,
Changas disease, Leprosy,
Schistosomiasis Oh my lord
I can feel them oozing out
every orifice in my body.

He runs out the room.

LEONARD.

Well that will keep him
busy for awhile.

PENNY.

I gotta find a ladies
room.

HOWARD.

Want some company?

As Penny walks out the room.

PENNY.

Oh Howard, I wonder if
Sheldon can find a cure
for you.

HOWARD.

But I'm not si, Oh I
get it.

INT. HOSPITAL ROOM 2 - NIGHT.

Penny walks into a room.

MAN.

Elsa, Elsa, is that you?

She walks up to his bed.

PENNY.

Hello funny little man.

She squints her eyes at the board above his bed.

PENNY.(CONT'D)

Or, Albert (pause) Eenstein.

She sits on the side of the bed.
There in a manuscript on the bedside table.
She picks it up and looks at it

"The State Of Israels Seventh Anniversary".

She shrugs her shoulders.

ALBERT.

Elsa.

PENNY.

No, my names Penny. Why
are you here, are you sick?

He looks at her with one eye open.

ALBERT.

No, I just come here for
the food. of course I'm sick,
I'm dying.

PENNY.

Oh I'm sorry.

ALBERT.

That's OK, I've had a good
life.

PENNY.

Who's Elsa?

ALBERT.

She was my second wife, I
only ever had three loves
in my life. And only one
regret.

PENNY.

And what was that?

ALBERT.
After my second wife died,
I was working at Princeton
University and met a woman
who helped me through a tough
time. I did deeply fall in
love with her.

PENNY.
Ah! that's sweet.

ALBERT.
She was just a lowly waitress
in the cafeteria but I did
love her.

Penny's eyes open wide.

ALBERT.(CONT'D)
It was Christmas 1938 and
we found out she was 3 months
with child. I offered to
marry her but she declined,
She said she wanted to go
back to Texas and live with
her family.

PENNY.
Aw! that's a shame.

ALBERT.
I'll never forget what she
said to me.

PENNY.
What was that?

ALBERT.
She said she was going back
to Texas to live with her
Meemaw.

PENNY.
OK, OK, don't go anywhere.

ALBERT.
Oh!, I was thinking about
going dancing.

Penny runs down the passage to the boys. She passes two
nurses walking the other way. (Amy and Bernadette).

INT. HOSPITAL ROOM 1 - NIGHT.

Penny runs into the room. Sheldon is sitting there with
four drips on him and about 15 injection bandages on his
arms.

PENNY.
Sheldon, tell us about
your Great Grand mother.

SHELDON.
No, we don't talk about her.

PENNY.
Why not.

SHELDON.
She brought shame to our family.

PENNY.
Don't tell me, She left
Texas, went to New Jersey,
got pregnant went back to
Texas and had a baby about
June 1939.

SHELDON.
19th of June if you must
know and it wasn't a baby
it was my Meemaw. Anyway
how did you know that.

PENNY.
Come with me, there's
someone I want you to meet.

He hurriedly takes off the drips and follows Penny.

INT. HOSPITAL PASSAGE - NIGHT.

Penny leads Sheldon out the room and walks down the
passage as the boys follow. She stops by a door.

PENNY.
Well Sheldon go in and meet
your Great Grand Father.

Sheldon looks coy and nervous as he walks in.
The boys gather around Penny.

HOWARD.
Penny, who is he?

PENNY.
Albert Eensteen.

LEONARD.
What, it wouldn't be Einstein
would it.

PENNY.
Yeah, could be.

All the boys are excited and talk between themselves.
Suddenly they hear yelling and Sheldon comes out the room.

SHELDON.
(Yells)
Don't tell me I'm wrong,
you only worked in that
patent office to pinch
everyones ideas.

He walks off, stops and walks back.

SHELDON.(CONT'D)
And no wonder you declined
Schrodingers offer, you were
probably the office boy, And
The Einstein-Podolsky-Rosen
Paradox, You were wrong.

He walks off again, turns back into the room.

SHELDON.(CONT'D)
And I do know what sarcasm is.

He walks off, then turns around.

SHELDON.(CONT'D)
Most of the time!

As Sheldon walks past the boys, he stops.
He walks around in circles throwing his arms in the air.

SHELDON.(CONT'D)
You know that man is so pig
headed, He's the only one
who's right, no one else
can be right, he won't even
listen, he's got the social
etiquette of an orangutan.

He storms off.

LEONARD.
Yep, that's his Great Grand Dad.

The three boys sneak into the room. Penny follows Sheldon,
they go back to the room and Sheldon attaches the four
drips.

PENNY
Are you alright Sheldon,
I'm sorry I thought you'd
like to meet him.

SHELDON.
That's OK, it's not your fault,
but it all makes sence now.

PENNY.
What does?

SHELDON.
That the greatest brain in
History, (pause) is related to
Albert Einstein. Although it
did skip two generations.

The others return, excited at meeting Einstein.

LEONARD.
I still can't believe it,
I met Albert Einstein.

HOWARD.
I don't believe it either,
after thousands of years of
heartache and persicution you'd
think the Jews would stick
together, but no, it was the
damn physicists. Sheldon, he
made me stand in the corner.

RAJ.
Yeah, that was funny (hic).

PENNY.
Raj, what are you drinking?

Raj looks at the glass.

RAJ.
Medical alcohol, and cola
after the forth one it's
smooth.

SHELDON.
Well that's it then,
time to go.

PENNY.
Sheldon, aren't you gonna
go back to see him?

SHELDON.
Maybe some other time.

RAJ.
What did he mean "Some
other time".

HOWARD.
I don't know, I think he's
trying for another sequel.

They jump on the machine and leave.
The scene goes to Einsteins room. He is just laying there
thinking.

EINSTEIN. (VO)
 That girl said that idiot
 was my great grandson, that
 means he was born about 25
 years from now, that means
 they've come from the future.

His eyes light up.

EINSTEIN.(CONT'D) (VO)
 That means it's possible,
 Oi Vai time travels possible,
 I was right, I was right, it's
 Possible.

He starts to get too excited

EINSTEIN.(CONT'D) (VO)
 Stick that up your keester
 Niels Bohr.

He starts to cough, the machine starts to flatline,
 doctors and nurses (Amy and Bernadette) are running
 everywhere. Bernadette approaches the bed.

EINSTEIN.
 Hi, you look familiar.

The camera fades out.

INT. THE TIME WORMHOLE - DAY.

They travel along, everyones quiet.

PENNY.
 Penny for your thoughts Sheldon.

SHELDON.
 Oh, I was just thinking about
 my great Meemaw, and Schistosomiasis.
 You know, who would have thought a
 freshwater snail could do such damage.
 And the other interesting thing, it's
 also called Bilharzia or Bilharziosis
 depending what country you're from,
 and the.

He looks at Penny who is asleep.

LEONARD.
 You sure gotta way with women
 Sheldon.

The machine rocks awakening Penny.

PENNY.
 (startled)
 Bilharziosis.

SHELDON.
Humm, maybe there is hope.

The machine speeds up and goes into a hole.

THE BEATLE BENEVOLENCE.
1969

INT. A ROOM IN APPLE RECORDS - DAY.

They arrive in a room with gold record albums on the walls and psychedelic posters and furniture. There is a muffled sound coming from the roof. Howard puts socks under a bean bag chair.

SONG.
Beatles "Get Back"

They start to look around, Sheldon looks at a picture on the wall, Amy and Bernadette in a psychedelic colorfull picture, in the same style as the famous Jimmi Hendrix picture.

LEONARD.
What's that sound?

PENNY.
Shush!

Penny puts her finger to her lips. They all stand there silent. The song finishes.

JOHN. (Muffled)
I'd like to say thank you on behalf of the group and ourselves, and I hope we passed the audition.

They look at each other.

PENNY.
Oh my god, I think we're in England.

SHELDON.
What makes you say that?

PENNY.
I've heard that guy before. My dad was a huge Beatles fan and used to play this all the time.

Suddenly people start walking past the open door speaking with English accents. They see John and Yoko pass followed by a few people (Amy and Bernadette), then

Paul McCartney.
As Ringo passes he looks in the room, stops and enters.
As George Harrison passes.

RINGO.
Hey George, look what I
found.

George comes in and smiles when he sees the machine.

GEORGE.
So you found it.

Penny and the boys stare at each other.

LEONARD.
Found what?

RINGO.
It's OK we know.

SHELDON.
Know what.

GEORGE.
The Godel Metric.

SHELDON.
But how?

GEORGE.
If you got a minute, take
a seat, and we'll tell you.

Everyone finds a seat, Sheldon can't find one, he goes up
to Ringo.

SHELDON.
That's my seat.

RINGO.
Sorry!

SHELDON.
No need to be sorry,
that's my seat.

LEONARD.
Sheldon, will you just sit
somewhere else.

RINGO.
Na, na, it's OK.

He stands up and looks at George.

RINGO.(CONT'D)
He's just like John.

Ringo moves to another seat.

RINGO.
Where do we start, Oh,
we don't even know your
names, He's George Harrison,
and I'm Ringo Starr.

LEONARD.
Let me do the introductions,
this is Rajesh Koothrappali,
Howard Wolowitz, Sheldon
Cooper, Penny, and I'm
Leonard Hofstadter.

Ringo looks a bit confused, he looks at Penny.

RINGO.
Sorry Luv, I'm a bit of
a stickler for last names,
I didn't catch yours.

Penny looks around shyly, the boys all lean forward to
hear her name. Pennys eyes widen.

PENNY.
Lane, yeah that's it Lane.

The four boys just lean back dissapointed.

RINGO.
That's a nice name luv,
we wrote a song about
Penny Lane.

PENNY
(smiles)
Oh really.

RINGO.
Where do I start, It was
1964, no one had heard of
the Beatles, John, Paul
and George were physicists
and I was an Oceanographic
engineer at Liverpool
University. They were always
on my back cos I didn't have
a PhD.

HOWARD.
I feel your pain.

RINGO.
We had what you'd call a
bit of a garage band just
for some laughs, Paul and
John came across this Godel
Metric thing and we said
if it worked we'd go forward
in time and bring back some
songs.

SHELDON.
But what did you use for a
vehicle?

RINGO.
Yeah, I was coming to that,
Being an oceanographic engineer
I had access to the search and
rescue equipment and there
happened to be a four man
submarine. John thought if we
end up in a time wormhole there
might be an oxygen void so
the sub was perfect.

Penny and the boys look at Sheldon who shrugs his
shoulders.

SHELDON.
Well I can't think of everything.

RINGO.
We went forward to 1973.

LEONARD.
How come you didn't go futher
forward?

RINGO.
Ends up the propeller we used
for the harmonic modulation was
too small so we couldn't go that
far. Looking at your disc you
could go back hundreds of years.

SHELDON.
Millions.

RINGO.
Wow, really.

PENNY.
So that's it?

RINGO.
Basicly yeah, although we did
run out of songs in 1966 and
when Paul went back to get some
more, everyone thought he was dead.

GEORGE.
Tell them about the shoes.

RINGO.
Ah yeah, that's funny, when Paul
got back he ended up in the River
Thames and his shoes got wet,
we had a photo shoot at Abby Road
and he rolled up with no shoes on.

GEORGE.

Ringo did write a song about the sub
With a few subliminal messages in it,
have you heard of it, "The Yellow
Submarine"

RINGO.

I wanted more socks in the film
clip but they said no.

GEORGE.

So that's the story of the Beatles,
We wrote a new song every ten days
for eight years, that's about 300
songs.

PENNY.

But what about the people you
stole the songs from?

RINGO.

We made a descision to only take
three songs from any one group. We
released them twelve months before
they were written so they never
missed them.

GEORGE.

Now, what about you guys,
where are you from?

HOWARD.

Oh We're from LA. 2013.

RINGO.

We'd be gone and forgotten
by now.

SHELDON.

Oh No, apparently you're
still very popular.
Mr. Starr can I ask you
a question?

RINGO.

Sure, Sheldon is it, and
call me Ringo.

SHELDON.

Do you like trains?

RINGO.

I love trains, why.

SHELDON.

Oh, no reason, you're
gonna be very happy.

George looks at Raj.

GEORGE.

You're a quiet one aren't you.

Raj smiles and nods his head.

GEORGE.

We had an Indian Friend,
Maharishi Mahesh Yogi, funny
guy, couldn't talk to girls
without smoking Hashish.

Raj raises his head and nods again.
There is a knock at the door and John comes in.

GEORGE.

Hey John, we found some
time travelers.

JOHN.

Did you offer them a
beverage?

Penny and the boys just stare at each other.

RINGO.

I'm sorry, would you like
a drink.

LEONARD.

No thanks, we're just fine.

JOHN.

Sorry guys, we have to do a
press conference we won't
be long.

RINGO.

You're gonna stick around
aren't you?

LEONARD.

Sure, sure we'll be here.

The three Beatles leave.

LEONARD.

Com'on guys we gotta go.

HOWARD.

Why, I want to get into this
free love thing, it's 1969
you can't catch anything that
will kill You.

PENNY.

Howard is that the only thing
on your mind?

HOWARD.
Appart from a lovely lady from
Nebraska who if she played her
cards right could have me.

PENNY.
Sheldon, can we leave him here?

Sheldon is writing something down on a piece of paper.

LEONARD.
What's that?

SHELDON.
Oh nothing, I just thought a
goodbye message would be nice.

LEONARD.
We gotta go.

HOWARD.
Why?

LEONARD.
Before they start asking too
many questions.

HOWARD.
About what?

LEONARD.
Are you gonna tell John Lennon
what happened in December 1980,
or George Harrison in November 2001.

HOWARD.
Yeah I guess you're right.

They jump on the machine and disappear.
The four Beatles return.

PAUL.
I can't wait to meet them.

JOHN.
I'll see if they want a beverage.

They walk in the room and they're gone. Ringo picks up a
sheet of paper.

RINGO.
Hey fella's, they've left some
sort of coded message. Say hello
to Thomas and the fat controller,
live long and prosper, and may
the force be with you.

The four look at each other and shrug their shoulders.

INT. THE TIME WORMHOLE - DAY.

The five of them are quietly thinking. The camera goes up to them one at a time. They all are humming and na naing to the tune of "Hey Jude". They all get louder and louder. Next thing they all are swaying to the tune and all are na naing the choris.
 "naa naa na, na na na naa, na na na naa, Hey Jude".
 The machine speeds up and they turn into a hole.

INT. PENNYS APARTMENT - NIGHT

Penny goes to the kitchen and turns the waffle maker off.

PENNY.
 There ya go, no fire.

SHELDON.
 Penny, I hope you've learnt
 you lesson regarding fire
 saftey and.

Penny interupts

PENNY.
 Yes Sheldon, I get it,
 Leonard, can I borough
 your keys, I left mine
 in your apartment.

Leonard taps his pocket.

LEONARD.
 I must have left them in
 the apartment, the door
 should be open.

PENNY.
 OK, won't be long.

She leaves to go next door.

INT. THE LIFT FOYER - NIGHT.

1. She comes out the boys apartment and goes down the stairs.
2. She comes out her apartment and goes to the boys apartment.
3. She comes walking down the stairs and goes into her apartment.

INT. THE BOYS APARTMENT - NIGHT.

Penny walks inside and stops, looks at the boys and looks behind her.

PENNY.
You guys crack me up.

HOWARD.
That was quick.

RAJ.
I'll say.

She walks up to the kitchen table and grabs her keys.

PENNY.
Won't be long.

HOWARD.
I thought she was checking
her mail.

Raj shrugs his shoulders.
She leaves the apartment.

INT. THE LIFT FOYER - NIGHT.

3. She comes out her apartment and goes up the stairs.
2. She comes out the boys apartment and goes into hers.
1. She comes up the stairs and goes into the boys
apartment.

INT. PENNYS APARTMENT.

She walks back in, the boys are waiting for her.

PENNY.
Guys, will you stop that.

The boys look perplexed.

HOWARD.
Stop what?

RAJ.
I don't know, maybe her
brain isn't working today,
girls get that you know.

They jump on the machine and they're off.

INT. THE TIME WORMHOLE - DAY.

PENNY.
Where to now Sheldon?

SHELDON.
Penny, it's not an exact
science you know, there's
a lot off trial and error.

HOWARD.
Being a Physists that would
be right up your ally.

SHELDON.
What was that Howard.

HOWARD.
(Whispers)
Aw nuthin, just tellin
it how it is.

COMMERCIAL.
LEONARD.

INT. TV STUDIO - DAY.

Leonard is standing behind a counter with Lactaid products.

Song.
Bob Dylan "Blowin' In The Wind".

LEONARD.
Hi, are you lactose intolerant,
do you have hypolactasia,
are you worried by abdominal
pain, bloating, flatulence
or diarrhoea. It is estimated
almost 75% of adults worldwide
have some sort of lactose
activity, so if you're one of
these people then take Lactaid.
Lactaid offers a variety of
delicious lactose free milk,
yogurt, ice-cream and cottage
cheese, it's made from real milk
so you get all the nutrients of
regular milk, Lactaid has been
selling quality products for over
30 years. It's one company that
IS trying to stop the
"Greenhouse Effect".

He stops and looks at the director.

LEONARD.
Awh come on, you were so close,
who put that last line in, hey,
did you have to.
And who the hell chose that song?

THE CAMELOT CERTIFICATION.
512AD.

EXT. MEDIEVIL ENGLISH VILLAGE - DAY.

They arrive just outside an English village and as they walk into it they see mud huts with thatched roofs, wagons and horses while peasants go about their daily lives. Amy and Bernadette are hanging washing on a line. Leonard gives villagers some socks.

LEONARD.
Let me guess Sheldon, Medieval
England.

SHELDON.
Your guess is as good as mine,
but I'm always right, by the
way Leonard, do they look
familiar to you?

LEONARD.
Who them?

SHELDON.
Yeah.

LEONARD.
No.

SHELDON.
Sure.

LEONARD.
Yep.

SHELDON.
OK.

Suddenly the peasants all run into the houses, Penny and the boys are standing in the middle of the road. They hear a horse and as they all look around there is a flash of black and Penny is gone.

LEONARD.
Penny, where's Penny?

RAJ.
She's gone dude, that
guy on that black horse
took her.

LEONARD.
Come on we gotta get her
back.

He starts to run down the road.

SHELDON.
Well you'll never catch them
on foot.

As he runs in the distance.

LEONARD.
Well I gotta try.

He runs off.

RAJ.
Sheldon, shouldn't we do
something.

HOWARD.
Leave it to me, I got this.

Howard puts his finger in his mouth, pulls it out testing
the wind direction

HOWARD.(CONT'D)
Have you ever heard the story
of the baby bull and the Daddy
bull?

He starts to push a wagon onto the road.

SHELDON.
No.

RAJ.
No.

While Howard talks he works on the wagon.

HOWARD.
Well, the baby bull all excited
runs up to the Daddy bull and
says, come on dad, lets run
down the hill and make love to
one of those cows.

While he talks he grabs a blanket off a rope line.

HOWARD.(CONT'D)
The Daddy bull says, you're
gonna love this, the Daddy
bull says, no son, lets walk down
the hill and make love to them
all.

SHELDON.
I don't get it.

Raj is looking confused trying to work out what it ment.

HOWARD.
I didn't think you would,
OK climb aboard.

Howard has converted the wagon with a sail and a rope steering device.

RAJ.
Really, you want us to jump on that?

HOWARD.
Well, if you want to save Penny and not walk miles and miles doing it I would say so.

Raj shrugs his shoulders and climbs aboard, followed by Sheldon.
He flicks a rope, the wind catches the sail and the wagon moves off down the road.

EXT. A DIRT ROAD - DAY.

After a while they catch up to Leonard who is totally exhausted. He is struggling to breath, they cruise up to him.

HOWARD.
Wanna lift?

The three boys smile at Leonard.

LEONARD.
Where, did, you, get, that from?

HOWARD.
What this, just something us engineers can come up with. While you guys sit in your lab all day playing with atoms, we actually build stuff.

They pull Leonard into the wagon and off they go.

SONG.
Rod Stewart "Sailing"

HOWARD.(CONT'D)
OK, hang on.

A while later they are slowing down.

HOWARD.
Tac.

The boys perform a sailing manouvre and move to the other side of the wagon while the sail changes direction. They pass two peasants walking on the road, (Amy and Bernadette).

HOWARD.
(Whispers)
Hey Raj, he missed them.

RAJ.
(Whispers)
Yeah, I know.

HOWARD.
Shhh.

SHELDON.
No I didn't.

After a while they see a castle in the distance and pass a sign "Camalot".

RAJ.
Wow, it really did exist.

LEONARD.
Yeah, that's the least of our problems, we gotta find Penny.

EXT. OUTSIDE CASTLE - DAY.

They roll up to the front of the castle as two guards look on.

GUARD 1.
What is this saucerey, a horseless carriage.

GUARD 2.
It is like a boat, but with wheels.

GUARD 1.
No, It is more like a wagon but with a sail.

The boys approach the guards.

LEONARD.
Hi there, we were just wondering if we can have our friend back?

GUARD 1.
What friend do you talk of.

LEONARD.
You know, a girl about yah high, blond hair, probably really pissed off.

GUARD 2.

Oh, that one, the one that
kicked Sir Hector twice in
the groin,

LEONARD.

Yeah, that'll be her.

GUARD 1.

The knights are having their
evening meal, I shall present
you before them.

The guard takes them to a large gothic room where in the
middle is a very long narrow table.

INT. A LARGE GOTHIC DINING ROOM - DAY.

SHELDON.

Oh dear lord, the knights
of the round table.

RAJ.

That table don't look too
round to me.

SHELDON.

This was the epitemy of
Nepitism, they're all brothers
or uncles or half brothers or
cousins. I guess you could say
it's Nebraska 500 AD.

GUARD 1.

Sire, I bring guests.

ARTHUR.

Let them enter and break
bread with us.

The guard sits the boys down across from the king. There
is a feast on the table.
On one side of the king is a very beautiful woman, on the
other side, a knight.

ARTHUR.

Welcome to Camelot, I am
King Arthur, this is my wife,
Guinevere and to my right is
Sir Lancelot.

LEONARD.

Thankyou for the introduction
But I must confess I'm pretty
pissed off.

ARTHUR.

Pissed off, I do not understand.

SHELDON.
You know, annoyed, angry,
impatient.

ARTHUR.
Why is this so?

LEONARD.
I think one of your nights
stole a friend of ours.

ARTHUR.
(yells)
Sir Hector, Sir Hector de Maris.
(whispers)
Damn French jerk.

The king moves back and forth looking for him on the
table. He whispers to himself.

ARTHUR.(CONT'D)
This damn table I can never
find anyone.

Guinevere summons a guard.

GUINEVERE.
Go get this girl.

Two waitresses are serving drinks with large jugs, that's
large vessels not boobs.(Amy and Bernadette).
Sheldon looks at them and tilts his head.
A hand goes up near the end of the table.

SIR HECTOR.
Yes Majesty.

ARTHUR.
Come here.

SIR HECTOR.
Yes Majesty

A tall and burly man stands and walks gingerly to the
king.

ARTHUR.
Why is he walking like that?

Guinevere Smiles.

GUINEVERE.
I heard he got kicked twice
in the groin.

He approaches the king.

SIR HECTOR.
Yes Majesty.

ARTHUR.
At it again Hector.

Hector bows his head.

SIR HECTOR.
Yes Majesty, but after this
one I shall stop.

ARTHUR.
Make sure you do.

LEONARD.
Hang on, what the hell do
you mean after this one?

ARTHUR.
It's OK, it is an honor to
be deflowered by a knight.

LEONARD.
Over my dead body.

RAJ.
(whispers)
Hey Howard, I think the
deflowering thing went
a long time ago.

HOWARD.
Yeah, I'm pretty sure that
boat has sailed.

Two guards walk in with Penny.
Sir Hector moves towards Leonard and slaps him with a
glove. He looks perplexed.

SHELDON.
Well Leonard, hit him back.

Leonard goes up to him, Sir Hector is more than a foot
taller than Leonard, he slaps him on the chest with his
open hand.

SHELDON.(CONT'D)
No Leonard, with the glove,
the glove.

SIR HECTOR.
This little man cannot protect
Her, I shall enjoy deflowering her,
after I have heeled.

He squats a bit adjusting his crouch.
Meanwhile Leonard grabs a heavy leather glove and the
last thirty years of pent up fury unleashes and the glove
in slow motion hits Sir Hector with the force of a base
ball bat, two teeth come out his mouth as he fly's across
the room.

HOWARD.
 Wow.
 RAJ.
 Wow.
 PENNY.
 Wow.
 AMY.
 Wow.
 BERNADETTE.
 Wow.
 GUINEVERE.
 Wow.
 SHELDON.
 Wow, are we in trouble now.

HOWARD.
 What the hell was that?

Leonard stands there not believing what he had just done. Penny smiles. Raj gives the thumbs up to Amy and Bernadette.

ARTHUR.
 It is done, a duel to the Death, tomorrow eve. Take the girl away.

Leonard is still wondering what's going on.

HOWARD.
 Boy, have we got some work to do.

Two guards help Sir Hector up and take him out the room. All the other knights cheer as if they're on the boys side.

SIR LANCELOT.
 Sir, if you will allow me to be your second.

Leonard, still stuned.

LEONARD.
 Yeah, sure, sure.

SHELDON.
 Oh good, now all Leonard has to do is pull out and Sir Lancelot can take his place.

LEONARD.
 No Sheldon, I'm not pulling out, not this time.

SHELDON.
 Leonard did you hear, to the death.

LEONARD.
I know, I've had enough of
being bullied, I making a
stand.

He scrapes his foot on the floor.

HOWARD.
Great, he makes a stand, we
make the funeral arrangements.

The boys are taken to their rooms.

INT. CASTLE PASSAGE - NIGHT.

In the middle of the night, Howard comes out his room,
speaks to a guard and he follows the guard along the
hallway.

EXT. A GARDEN SETTING - DAY.

In the morning, they gather at the outside dining area.
Fresh fruit adorns the table.

RAJ.
Leonard, you gotta eat lots
of fruit and no lunch.

LEONARD.
Why Raj.

RAJ.
Cos if you eat too much you
can't run fast.

LEONARD.
Who says I going to run.

SHELDON.
We all do, even the other
Knights, they had a sweep
to see how long you would
last, I got three minutes.

HOWARD.
Damn it, I got six minutes.

LEONARD.
Thanks for the support guys.

EXT. JOUSTING FIELD - DAY.

The boys are taken to a field surrounded by colorful
tents and a temporary stand with lots of flags. Amy and
Bernadette are seen sitting in a stand. The boys enter
a tent which has armour, shields and an assortment of
weapons including a jousting lance.

INT. MEDIEVIL TENT - DAY.

RAJ.
Wow, this looks like that
restaurant in L.A.

LEONARD.
No Raj. The restaurant looks
like this.

Howard picks up the lance.

HOWARD.
Well boys, while you were
sleeping some of us, or me,
was trying to give Leonard
a sporting chance.

SHELDON.
What do you mean?

HOWARD.
Watch.

He holds the lance and points it to a shield about ten feet away. Suddenly the lance rockets out a sleeve and smashes the shield on the wall. The lance immediately retracts back into the sleeve.

RAJ.
O. M. G.

SHELDON.
Why Howard, that's brilliant.

Howard bobs up and down with the praise of the others.

HOWARD.
Yeah, as I said, It's what
us engineers do.

SHELDON.
No Howard really, I'm going
to look at engineers in a
more favourable light.

HOWARD.
Really Sheldon.

SHELDON.
Bazinga!

HOWARD.
Yeah, I should have known.

They start to prepare Leonard for the joust. They put heavy armour on him., he wobbles and falls flat on his back. Trumpets sound as Sir Hector comes riding in on his black horse.

Raj is standing in the entrance to the tent.

RAJ.
He is magnificent.

HOWARD.
Will you come in here and
give me a hand.

EXT. JOUSTING FIELD - DAY.

Leonard comes out the tent still wobbely from the weight of the armour. He is helped on his horse by two men. It is a magnificent white horse matching his silver armour. he rides up to the kings platform where Sir Hector is waiting, they lower their lances towards Penny who is seated with Guinevere.

GUINEVERE.
Put your favour on one of
the lances.

Penny looks at her blankly.

GUINEVERE. (CONT'D)
Your hanky, your hanky.

PENNY.
Oh!

She puts the hanky on Leonards lance, the crowd cheer. Amy and Bernadette are in the crowd clapping their hands. Sheldon and Raj are standing outside the tent.

SHELDON.
Raj, do those two girls in
the stand look familiar?

RAJ.
No, should they?

SHELDON.
No, I guess not.

The two men ride off in different directions. Trumpets Echo throught the field. The two men sit on their nervous Horses.
Sir Hector starts his charge followed by Leonard. They pass each other and it seems Leonard has been hit. The crowd hush. He turns a few circles with his horse, the crowd cheer.

PENNY.
Oh Dear, I can't watch
this.

GUINEVERE.

You are lucky my dear, not
every man would risk his life
for a woman.

Penny has flash backs to when Leonard has kissed her.

SONG.

Carpenters "It's only just begun".

A montage of Leonard and Penny kissing.

They start the charge again. This time as they pass the lance explodes out the sleeve and knocks Sir Hector off his horse. The crowd look perplexed as he was nowhere in range to be hit, but they don't care as they all cheer.

PENNY.

OK, what happens now?

ARTHUR.

It's to the death my dear,
to the death.

Leonard gets off his horse and walks up to Sir Hector carrying his sword. Sir Hector cannot move with the weight of the armour and being winded by the lance. He lays there motionless.

PENNY.

(whispers)

No Leonard, please no.

Leonard stands over Sir Hector knowing he has won. He Holds the sword up and turns around while the crowd cheer. He turns his sword around and holds the tip of it like a golf club. He wiggles his bum and starts a back swing.

SIR HECTOR.

Oh no, not again.

Leonard follows through with an almighty swing and hits Sir Hector right in the groin. The crowd cringe, Amy and Bernadette are seen cringing. Sir Hector is moved about a foot along the ground. The crowd cheer as Leonard gets back on his horse and rides up to the kings platform.

ARTHUR.

You have done your maiden
proud sir, young maiden,
give this proud knight your
second favour.

PENNY.

Oh, don't you worry, he's
gonna get more than a
favour tonight.

ARTHUR.
Come forward sir and rejoice
in your win and show us the
face of a true champion.

Leonard lowers his lance tip to the ground. And lifts his mask, but wait it's not Leonard it's Howard. Penny's head swerls around and she falls to the ground fainting.

RAJ.
Isn't this exciting.

Meanwhile Leonard comes out the tent rubbing his head

LEONARD.
What happened?

SHELDON.
Oh, this is just silly.

ARTHUR.
We will celebrate tonight.

INT. A LARGE GOTHIC DINING ROOM - NIGHT.

They enter the dining room, there is a large round table in place of the regular table.

ARTHUR.
This table is wonderfull, I
can at last see everyone, who
did this?

HOWARD.
Just a little something I
drumed up in my spare time
last night.

ARTHUR.
How can I repay you for this,
I cannot see how.

HOWARD.
Well king how about making my
friends and I knights.

ARTHUR.
It will be done.

INT. THE THROWN ROOM - DAY.

The next day the four boys are kneeling before the king who is reading from a piece of paper. The crowd surround the ceremony including Amy and Bernadette. Penny is dressed in a magnificent white satin dress with a large white conned witches hat on, with a trail of silk from the top. Guinevere has a similar dress but in blue. He lowers his sword on Raj's shoulders

ARTHUR.(CONT'D)
I name thee Sir Rajesh
Koothrappali of Pasadena.

He lowers his sword on Leonard.

ARTHUR.(CONT'D)
I name thee, Sir Leonard
Hoftstadter of Pasadena.

He lowers his sword on Howard.

ARTHUR.(CONT'D)
I name thee Sir Howard
Wolowitz Of Los Angeles.

He lowers his sword on Sheldon.

ARTHUR.(CONT'D)
I name thee Sir Sheldon
Cooper of.

He looks at the paper.

ARTHUR.(CONT'D)
Gotham City.

Sheldon looks at the boys.

SHELDON.
(whispers)
I'm Batman.

ARTHUR
Rise noble knights and
carry forth the good name
of Camelot.

The boys all stand and take three steps backward, the crowd surround them celebrating.

EXT. ROAD OUTSIDE CASTLE - DAY.

Sir Hector is seen riding away from the castle and as he bobs along he calls out "Ouch" every time he hits his bum on the saddle.

INT. THE THROWN ROOM - DAY.

The King approaches the boys.

ARTHUR.
You Have done yourselves
proud gallant Knights, you
must stay and meet the rest
of my Knights and Merlin who
shall return in three days.

LEONARD.

We'd love to stay Your Majesty
but we have other matters we
must attend.

Penny walks up to the boys and gives them all a hug.
As Guinevere stands next to the King, he is impressed
with Penny's dress, he swoons.

GUINEVERE.

Be carefull my lord, You
saw what Sir Howard did
to Sir Hector.

ARTHUR.

No my love, I saw what
Penny did to Sir Hector.

GUINEVERE.

Give her some favour in
your speech.

The King walks up some steps to address the crowd.

ARTHUR.

So be it. Let it be said,
from this day fourth this day
shall be known as "The Knights
and White Satin Day".

SONG.

Do I really have to tell you what song to play?
It's by the Moody Blues.
The crowd disperse which leaves the King, Penny and
the boys.

LEONARD.

I thank you again for your
hospitality your Majesty and
ask if we could be taken to
the village.

The King motions to a guard.

ARTHUR.

Goodbye brave knights and
may god speed.

EXT. MEDIEVIL VILLAGE - DAY.

Penny and the boys are taken to a carriage and taken back
to the village. they see socks nailed to window sills
with flowers in them. They jump on the machine and
disappear.

INT. THE TIME WORMHOLE - DAY.

RAJ.
Oo Oo I got it.

SHELDON.
Got what Raj?

RAJ.
The Daddy bull and baby
bull couldn't go down the
hill to make love to a cow,
cos they would upset the
Mummy bull.

Howard can't believe what Raj just said.

HOWARD.
Yeah Raj, that's it, they
didn't wanna upset the Mummy
bull.

SHELDON.
Damn, I was so close.

LEONARD.
Um guys,

HOWARD
(interrupting)
Leonard, please don't go there,
it just ain't worth it.

INT. THE BOYS APARTMENT - NIGHT.

They arrive back in their apartment and just sit there.

LEONARD.
Well, do we just sit here.

HOWARD.
We could fold socks.

He throws a bunch on the chair.

Sheldon gets off and looks at the clock.

SHELDON.
8.47, we left Howards place
at 8.43, so we should be OK.

PENNY.
Good, I'm going home to
have a shower.

Howard stands there waving the hanky Penny gave him as
her favour for fighting Sir Hector.

PENNY.
What's that.

HOWARD.
I thought I'd claim my
prize.

Penny walks up to him, takes the hanky from him.

PENNY.
Really, you want your prize.

Howard looks at the boys confused. Leonard doesn't look impressed, Penny takes him by the hand and leads him to the door. Howard is getting excited.

PENNY.(CONT'D)
You really want your prize.

Howard looks at the boys, looks back at Penny and nods his head vigorously.

Penny takes the hanky and blows her nose, gives it back to Howard and knees him in the groin.

PENNY.
There you go, you're screwed.

Howard doubles over, not really hurt and the boys laugh.

PENNY.
OK bye.

She leaves, Sheldon goes up to the machine and grabs his emergency pack, as he pulls it out he doesn't realise he moved the lever, and as he gets to the passage going to his room

LEONARD.
Sheldon, quick the machine.

They all run to the machine but it disappears before they get there.

RAJ.
Oh no, where will that
end up?

SHELDON.
I don't know the last
destination was here.

Five minutes later the boys are sitting in the same positions as the start of the movie, again all bored. Howard is playing with his magic hankys, Raj blows air out his mouth, Leonard throws chop sticks into the empty cartons.

RAJ.
Wanna go feed the ducks?

The End.