

COLD OPENING 1

FADE IN:

INT. LEONARD AND SHELDON'S APARTMENT - EARLY MORNING (DAY 1)
(Leonard, Sheldon)

LEONARD ENTERS, TIRED AND YAWNING. HE THROWS DOWN HIS COAT,
DROPS HIS BAG, COLLAPSES ON THE COUCH AND SIGHS DEEPLY.
SHELDON ENTERS FROM HIS BEDROOM CARRYING FOLDED SHEETS. HE'S
READY FOR WORK.

SHELDON

Good morning, Leonard.

LEONARD

(STARTLED) Huh? Yeah.

SHELDON

We're going to have to stop by Pottery
Barn on the way to work. I bought
these Star Wars sheets but they turned
out to be much too stimulating to be
compatible with a good night's sleep.

LEONARD

I'm not going to work.

SHELDON

(CONSIDERS, THEN) Just because your
career's been stagnant for a few years,
that's no reason to just give up.

LEONARD

Sheldon, I was up all night using the new free electron laser for my X-ray diffraction experiment.

SHELDON

Did the laser accidentally burn out your retinas?

LEONARD

No.

SHELDON

Then you can drive. Let's go.

LEONARD

Didn't I tell you I'd be working nights and you'd have to make other arrangements?

SHELDON

Yes, but I just assumed your experiment would have collapsed under the weight of its questionable premise long before now.

LEONARD

Well, thanks for your confidence.

HE GETS UP AND HEADS FOR THE BEDROOM.

LEONARD (CONT'D)

Good night.

SHELDON

But how am I going to get to work?

LEONARD

Take the bus.

SHELDON

I can't take the bus anymore. They don't have seat belts and they won't let you lash yourself to the seat with bungee cords.

LEONARD

You tried to lash yourself to the seat with bungee cords?

SHELDON

I didn't try, I succeeded. But for some reason, it alarmed the other passengers and I was asked to de-bus.

LEONARD

Oh, you're a big boy. I'm sure you'll figure it out.

LEONARD EXITS LEAVING SHELDON STANDING ALONE, CONFUSED.

SHELDON

(CALLING AFTER HIM) Don't talk to me like I'm a child. Take me to return my Star Wars sheets!

AND WE:

CUT TO:

COLD OPEN 2

INT. 4TH FLOOR HALLWAY/PENNY'S APARTMENT - A MOMENT LATER
(DAY 1)
(Sheldon, Penny)

SHELDON KNOCKS INSISTENTLY ON PENNY'S DOOR.

SHELDON

(THREE KNOCKS) Penny... (THREE
KNOCKS) Penny... (THREE KNOCKS)
Penny...

PENNY OPENS THE DOOR IN HER SLEEP CLOTHES HALF-ASLEEP.

PENNY

What is it, Sheldon?

SHELDON

Leonard's asleep.

PENNY

Thanks for the update.

SHE STARTS TO CLOSE THE DOOR, THEN:

SHELDON

No, wait. You have to drive me to
work.

PENNY

I have to?

SHELDON

Well, I don't drive and I can't take
the bus.

PENNY

You'll be fine as long as you don't do
the bungee cord thing.

SHE STARTS TO CLOSE THE DOOR. SHELDON STOPS HER.

SHELDON

Penny, didn't you recently state that
you and I are friends?

PENNY

(SIGHS) Yes, Sheldon, we're friends.

SHELDON

Then I hereby invoke what I'm given to
understand is an integral part of the
implied covenant of friendship: the
"favor."

PENNY

(TO HERSELF) Oh, dear god.

SHELDON

I'm sorry, I didn't realize I was
interrupting your morning prayers.
When you're done, we'll go.

AND WE:

CUT TO:

MAIN TITLES

ACT ONE

SCENE A

FADE IN:

INT. PENNY'S CAR - A LITTLE LATER (DAY 1)
(Sheldon, Penny)

A SLEEPY PENNY, WEARING A BATHROBE, IS DRIVING. SHE HAS A TRAVEL MUG OF COFFEE IN THE CUP HOLDER. A CHIPPER SHELDON SITS IN THE PASSENGER SEAT.

SHELDON

Thank you for driving me to work.

PENNY

You know it's my day off, Sheldon.

SHELDON

Oh good, then I'm not keeping you from anything. (THEN) Your "check engine" light is on.

PENNY

Mm-hmm.

SHELDON

Typically that's an indicator to...
you know, check your engine.

*

PENNY

No, it's okay. It's been on for a month.

SHELDON

Actually that would be all the more reason to... you know, check your engine.

*

PENNY

It's fine, Sheldon.

SHELDON

If it were fine, the light wouldn't be on. That's why the manufacturer installed the light. To let you know it's not fine.

PENNY

Maybe the light's broken.

SHELDON

(CONSIDERS, THEN) Is there a "check the 'check engine light' light"?

PENNY IGNORES HIM AND TAKES A SIP OF COFFEE.

SHELDON (CONT'D)

(NERVOUS) Ooh.

PENNY

What?

SHELDON

Studies have shown that performing tasks such as eating, talking on a cell phone or drinking coffee while driving reduces one's reaction time by the same factor as an ounce of alcohol.

PENNY

Do you have any alcohol?

SHELDON

Of course not.

PENNY

(TO HERSELF) Too bad.

PENNY MAKES A ONE-HANDED TURN AS SHE SIPS HER COFFEE.

SHELDON

You're going up Catalina Avenue?

PENNY

Yes.

SHELDON

Leonard takes Los Robles Avenue.

PENNY

Good for Leonard.

SHELDON

Catalina Avenue is shorter as the crow flies, but it has speed bumps which appreciably increase point-to-point drive time, making it the less efficient choice. (OFF HER LOOK) But you have the conn.

THEY HIT A SPEED BUMP WITHOUT REDUCING SPEED.

SHELDON (CONT'D)

Of course if you're not going to slow down for the speed bumps, I withdraw my previous objection.

PENNY IGNORES HIM AND CONTINUES TO DRIVE.

SHELDON (CONT'D)

Here's a fun question: Do you know what the most common street name is?

PENNY

No.

SHELDON

The answer's tricky. (OFF HER SILENCE) It's Second Street. You'd think it would be First Street but in most towns, First Street eventually gets renamed to something else. You know, like Main Street, Broad Street... Michigan Avenue...

THEY DRIVE IN SILENCE FOR A MOMENT.

SHELDON (CONT'D)

Leonard and I often use our commute time to exercise our minds with brain teasers like that. (OFF PENNY'S SILENCE) We also play games. (OFF PENNY'S SILENCE) Would you like to play one?

PENNY

No.

THEY HIT A SPEED BUMP.

*

SHELDON

Oh come on, it's fun. I'll say an element and you say an element whose name starts with the last letter of the one I said, okay? (NO REACTION, THEN) I'll start. Helium. (NO REACTION, THEN) Now you could say mercury. That would give me a "y." Very clever -- that's a tough one. I can only go with ytterbium, which gets you back to "m." (A BEAT, THEN) So you go molybdenum, and I say magnesium.

(MORE)

SHELDON (CONT'D)

You say manganese, and I say europium,
and you're left with mendelevium, and
there are no more m's because I
believe that meitnerium should still
be called eka-iridium, so,
congratulations. You win! (BEAT)
Wanna go again?

PENNY

Why don't we just have a little quiet
time?

SHELDON

All right.

THEY HIT ANOTHER SPEED BUMP.

SHELDON (CONT'D)

(A BEAT) I'm sorry, but I'm finding
your reckless nonchalance regarding
the check engine light to be very
troubling. Very troubling indeed.

PENNY STOPS THE CAR.

PENNY

Get out.

*
*
*

SHELDON

All right, but I have to tell you that while I do have a theoretical understanding of the workings of an internal combustion engine, I'm not sure I'm capable of actually performing diagnostics.

PENNY

I said get out.

SHELDON

Okay, I'll give it a shot.

SHELDON GETS OUT. AS SOON AS HE CLOSES HIS DOOR, SHE DRIVES OFF, LEAVING HIM BY THE SIDE OF THE ROAD. AND WE:

CUT TO:

SCENE B

INT. PHYSICS DEPARTMENT CAFETERIA - LATE DAY (DAY 1)
(Leonard, Sheldon, Wolowitz, Extras)

WOLOWITZ AND LEONARD ARE GETTING COFFEE IN THE MOSTLY EMPTY
CAFETERIA. SHELDON ENTERS.

SHELDON

(TO LEONARD) I'm ready to go home.

LEONARD

I just got here.

SHELDON

Good. Perfect timing.

LEONARD

Sheldon, I told you, I only have
access to the free electron laser at
night. I can't drive you for the next
few weeks.

SHELDON

No, you said you couldn't drive me to
work. This is from work.

LEONARD

Howard, say something.

WOLOWITZ

Nah, just for the fun of it, I'm gonna
take his side.

SHELDON

(TO LEONARD) Now how am I supposed to
get home?

LEONARD

How did you get here in the first
place?

SHELDON

Penny. Well, part of the way. (THEN)
I don't know why she was in such a
foul mood. I let her win the elements
game.

*

LEONARD LOOKS AT HIS WATCH.

LEONARD

Look, I have to get to the laser lab.
You're just going to have to find
someone else to take you home.

LEONARD EXITS. SHELDON TURNS TO WOLOWITZ.

WOLOWITZ

Oh man, I picked the wrong side.

AND WE:

SMASH CUT TO:

SCENE C

EXT. STREET - A LITTLE LATER (NIGHT 1)
(Sheldon, Wolowitz)

WOLOWITZ AND SHELDON ARE ON WOLOWITZ'S VESPA. SHELDON IS SCREAMING, HOLDING ON FOR DEAR LIFE, MAKING IT NEARLY IMPOSSIBLE FOR WOLOWITZ TO DRIVE.

SHELDON

(SCREAMS, THEN) Oh god, not Catalina

Avenue!

THE VESPA BUMPS VIOLENTLY. SHELDON CLUTCHES WOLOWITZ TIGHTER AND SCREAMS AGAIN AS WE:

CUT TO:

SCENE D

INT. KOOTHRAPPALI'S CAR - NIGHT (NIGHT 1)
(Sheldon, Koothrappali)

KOOTHRAPPALI IS IN THE DRIVER'S SEAT. THEY'RE DRIVING.

SHELDON

I really appreciate you picking me up.

KOOTHRAPPALI

Yeah. Why'd Howard leave you in the
middle of the road anyway?

SHELDON

We had a difference of opinion.

KOOTHRAPPALI

Over what?

SHELDON

Whether or not he was trying to kill
me. For the record, I maintain he
was. (THEN, LOOKING OUT THE WINDOWS)
Where are you going?

KOOTHRAPPALI

I'm taking you home.

SHELDON

But I'm not going home. It's
Wednesday. Wednesday is new comic
book day. Then we have to stop at
Soup Plantation because it's creamy
tomato soup day. And Radio Shack.
There's a sale on triple-A batteries.
Plus we have to go to Pottery Barn and
return my Star Wars sheets.

*

*

KOOTHRAPALI

I have a better idea.

SHELDON

You want to stop at Pottery Barn
first?

AND WE:

CUT TO:

SCENE E

INT. 4TH FLOOR HALLWAY - A LITTLE LATER (NIGHT 1)
(Sheldon, Penny)

PENNY OPENS HER DOOR REVEALING SHELDON WHO HOLDS HIS STAR
WARS SHEETS. *

*
*

SHELDON

Can you drive me to Pottery Barn?

PENNY LOOKS AT HIM, THEN CLOSES THE DOOR ON HIM.

SHELDON (CONT'D)

(TO HIMSELF) Maybe if I turn off the
night-light I can keep the sheets.

AND WE:

CUT TO:

SCENE H

INT. LEONARD AND SHELDON'S APARTMENT - THE NEXT MORNING
(DAY 2)

(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

SHELDON ENTERS FROM HIS BEDROOM DRESSED FOR WORK. HE STOPS
WHEN HE SEES LEONARD, PENNY, WOLOWITZ AND KOOTHRAPPALI
SITTING AND WAITING FOR HIM.

SHELDON

Good morning.

LEONARD/PENNY/WOLOWITZ

Good morning.

LEONARD

Sit down, Sheldon.

SHELDON

(RE: PENNY) She's in my spot.

PENNY SLIDES OVER. AS SHELDON SITS:

SHELDON (CONT'D)

I've seen white rats that are more
easily trained.

INSULTED, SHE LOOKS TO LEONARD. LEONARD GESTURES FOR HER TO
STAY CALM AND BEGIN. SHE TAKES A BREATH, THEN:

PENNY

Sheldon, you know we care about you.

WOLOWITZ

And it's because we care about you
that we've decided we have to speak
up.

KOOTHRAPPALI NODS.

PENNY

You're hurting the people around you,
sweetie.

LEONARD

So, we've made you an appointment and
we want you to keep it.

LEONARD HANDS SHELDON A BOOKLET.

SHELDON

(READING) Department of Motor
Vehicles New Driver Handbook? (THEN)
You want me to learn to drive?

WOLOWITZ

This madness has to stop.

LEONARD

Penny's taking you to the DMV. I'm
going to bed.

LEONARD STANDS UP.

SHELDON

Why Penny?

LEONARD

Because rock breaks scissors. Good
night.

*
*
*
*
*
*

LEONARD CROSSES TO HIS BEDROOM.

PENNY

(STANDING) Come on, Sheldon. *

SHELDON

Hold on, I have one condition. *

PENNY

What?

SHELDON

We have to stop at Pottery Barn. *

PENNY

Okay. *

SHELDON

(CROSSING) And Radio Shack. *

PENNY

Fine. *

SHELDON

And the comic book store. *

PENNY

All right. *

PENNY AND SHELDON EXIT. *

WOLOWITZ

Ooh, I wanna go to the comic book
store.

WOLOWITZ FOLLOWS AND EXITS, LEAVING KOOTHRAPPALI ALONE IN THE *
LIVING ROOM.

KOOTHRAPALI

(TO HIMSELF) Hey, Raj. What are you doing today? Oh, nothing special. I just thought I'd douse myself in gasoline and set myself on fire and see if anyone notices. Well, that sounds like fun. Maybe you'd like a sandwich first. (CROSSING TO THE KITCHEN) Good idea. I'd hate to burn to death on an empty stomach.

AND WE:

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE J

FADE IN:

INT. DEPARTMENT OF MOTOR VEHICLES - LATER (DAY 2)
(Sheldon, Penny, Wolowitz, Octavia, Extras)

SHELDON, PENNY AND WOLOWITZ ARE WAITING IN LINE. A DMV WORKER, OCTAVIA, CALLS FOR THE NEXT PERSON IN LINE. SHELDON, PENNY AND WOLOWITZ MOVE FORWARD ONE.

SHELDON

I still don't see why I need a driver's license. Albert Einstein never had a driver's license.

PENNY

Yeah, but I never wanted to kill Albert Einstein.

WOLOWITZ

And Albert Einstein didn't make me wet myself at forty miles an hour.

PENNY

(THEN, TO SHELDON) I just gotta ask, why didn't you get a license when you were sixteen like everyone else?

SHELDON

I was otherwise engaged.

PENNY

Doing what?

SHELDON

Examining perturbative amplitudes in N
equals 4 supersymmetric theories
leading to a re-examination of the
ultraviolet properties of multi-loop N
equals 8 supergravity using modern
twistor theory.

PENNY

(A BEAT, THEN) How 'bout when you
were seventeen?

OCTAVIA HANDS A TEST FORM TO A WOMAN RIGHT IN FRONT OF THEM.

OCTAVIA

Take this to the testing area, put
your name at the top, sign the bottom,
answer the questions, bring it back.
Next.

THE WOMAN CROSSES AWAY. WOLOWITZ, SHELDON AND PENNY STEP UP
TO THE COUNTER.

OCTAVIA (CONT'D)

Application?

SHELDON

I'm actually more of a theorist.

WOLOWITZ

The application in your hand. Give it
to her.

SHELDON

Oh.

SHELDON HANDS THE APPLICATION TO HER. OCTAVIA STAMPS IT,
TAKES A TEST FORM, STAMPS IT, HANDS IT BACK TO SHELDON,
DURING:

OCTAVIA

Take this to the testing area, put
your name at the top, sign the bottom,
answer the questions, bring it back.
Next!

SHELDON

(LOOKING AT THE TEST PAMPHLET) Excuse
me, but I have some concerns about
these questions.

OCTAVIA

(POINTING UPWARDS) Look at the sign
up there.

SHELDON

(LOOKS, THEN) Yes?

OCTAVIA

Does it say "I give a damn"?

SHELDON

No.

OCTAVIA

That's because I don't.

SHELDON

Just look. This first question makes
no sense. (SHOWING IT TO OCTAVIA)
"How many car lengths should you leave
in front of you when driving?"
There's no possible way to answer
this. A "car length" is not a
standardized unit of measure.

OCTAVIA

(POINTING UPWARD) Look at the sign.

PENNY

(TO SHELDON) The answer's C. Just
put C.

SHELDON

I don't need your help, Penny.

OCTAVIA

(TO SHELDON) Listen to that little
girl, honey. Put C. Next!

SHELDON

Wait, hang on. Look at this question.

WOLOWITZ

Sheldon, why are you arguing with the
DMV?

SHELDON

How else are they going to learn?

(THEN, TO OCTAVIA, READING) "Roadways
are most slippery when--" Now there
are three answers, none of which are
correct. The correct answer is "when
covered by a film of liquid sufficient
to reduce the coefficient of static
friction between the tire and the road
to essentially zero, but not so deep
as to introduce a new source of
friction."

*
*

OCTAVIA STARES AT HIM A BEAT, THEN TAKES HIS FORM AND STAMPS
IT.

OCTAVIA

Here's your learner's permit. Go
away.

SHELDON

But I'm not done. There are a number
of additional inaccuracies I'd like to
discuss.

OCTAVIA

Don't make me climb over this counter.

AS WOLOWITZ AND PENNY USHER SHELDON AWAY:

WOLOWITZ/PENNY

Come on, come on, come on. / Let's go.

SHELDON

Isn't anybody going to say

*

congratulations?

*

AS PENNY AND WOLOWITZ EXCHANGE A LOOK, WE:

CUT TO:

SCENE K

INT. LEONARD AND SHELDON'S APARTMENT - ANOTHER NIGHT
(NIGHT 3)

(Leonard, Sheldon, Penny, Wolowitz, Koothrappali)

WOLOWITZ, LEONARD AND KOOTHRAPPALI ATTACH THE FINAL CABLES TO A VIRTUAL DRIVING SIMULATOR. SHELDON SITS IN THE DRIVER'S SEAT. THERE ARE THREE FLAT SCREENS SURROUNDING A SEAT, A DASHBOARD, A STEERING WHEEL AND BRAKE AND ACCELERATOR PEDALS. EVERYTHING IS ATTACHED BY VARIOUS CABLES TO A BANK OF COMPUTERS. THERE'S A SMALL SCREEN ON TOP OF THE CENTER SCREEN, WHICH SERVES AS A REAR-VIEW MIRROR. PENNY WATCHES.

WOLOWITZ

(ATTACHES A CABLE, THEN) Okay, that's
it. Let's boot it up.

LEONARD

(PUSHING A BUTTON ON THE LAPTOP
KEYBOARD) Booting.

SHELDON

I don't see why I couldn't use one of
your cars.

PENNY

Because we like our cars.

SHELDON

Oh please. I can visualize twenty-six
dimensions.

(MORE)

SHELDON (CONT'D)

Don't you think I'm capable of
manipulating a vehicle through three?

LEONARD/PENNY/WOLOWITZ

No. / Uh-uh. / Not a chance.

KOOTHRAPALI SHAKES HIS HEAD NO.

SHELDON

(RE: THE SCREEN) Why do I appear to
be in downtown Fallujah behind the
wheel of an up-armored Humvee?

WOLOWITZ

Oh, I adapted the software from
something a friend of mine designed
for the Army. Let me configure it.
(HITTING KEYS ON LAPTOP) Let's see...
Bradley tank, transport truck,
Batmobile--

SHELDON

Ooh!

LEONARD

No.

WOLOWITZ

Here we go. Red 2006 Ford Taurus on
the streets of Pasadena.

SHELDON

(CONCERNED) Oh.

WOLOWITZ

What?

SHELDON

Statistically, red cars are stopped by police far more often than any other color. (THEN) I don't want any hassles with the fuzz.

WOLOWITZ

Fine, what color do you want?

SHELDON

You know the pale blue of Luke Skywalker's lightsaber? Before it was digitally remastered?

WOLOWITZ

(HITTING A KEY ON LAPTOP) Black it is.

LEONARD

All right, the first thing you want to do is turn on the ignition and shift into drive.

SHELDON

I haven't fastened my seat belt yet.

LEONARD

Okay, fasten your seat belt.

SHELDON DOES SO.

SHELDON

Are there air bags?

LEONARD

You don't need air bags.

SHELDON

What if a simulated van rear-ends me?

PENNY

I'll hit you in the face with a
pillow.

LEONARD

All right, now shift into drive.

SHELDON DOES SO.

LEONARD (CONT'D)

Pull out slowly into traffic.

SHELDON STEPS ON THE ACCELERATOR. WE HEAR THE SOUND OF
BURNING RUBBER.

SFX: TIRES SQUEALING

LEONARD (CONT'D)

Watch out for the pedestrians!

SHELDON TURNS THE WHEEL WILDLY BACK AND FORTH. WE HEAR
SCREAMING AND IMPACT.

SFX: SCREAMS AND BODIES THUDDING AGAINST THE CAR

SHELDON "DRIVES" OVER "BODIES."

PENNY

Oh my god. Hit the brakes! Hit the
brakes!

SHELDON STEPS ON THE BRAKE. WE HEAR TIRES SQUEAL.

SFX: TIRES SQUEALING

THERE'S THE SOUND OF A CRASH AS IF THE CAR HAS BEEN REAR-
ENDED.

SFX: CRASH

A BEAT AS EVERYONE CATCHES THEIR BREATH. THEN PENNY TAKES A
PILLOW FROM THE COUCH AND HITS SHELDON IN THE FACE.

SHELDON

Thank you.

AND WE:

CUT TO:

SCENE 1

INT. LEONARD AND SHELDON'S APARTMENT - LATER THAT NIGHT
(NIGHT 3)
(Leonard, Sheldon)

LEONARD IS COOKING. SHELDON IS STILL BEHIND THE WHEEL OF THE DRIVING SIMULATOR. HE'S SHIFTING AND TURNING MANIACALLY. *

SFX: ENGINE NOISES, PEOPLE SCREAMING, THE IMPACT OF METAL ON FLESH

SHELDON

(RE: ON SCREEN) Sorry... Excuse
me... My bad... Student driver...

LEONARD CROSSES OVER AND LOOKS AT THE SCREEN. *

LEONARD

(RE: THE SCREEN) How did you manage
to get on the second floor of the
Glendale Galleria?

SHELDON

I don't know. I was on the Pasadena
freeway, missed my exit, flew off the
overpass and one thing led to another.

LEONARD

Maybe you want to give it a rest and
try again tomorrow.

SHELDON

No. I quit.

SHELDON SHIFTS THE SIMULATOR INTO REVERSE AND GETS UP FROM THE CHAIR.

SFX: THE CAR SCREECHING, SPEEDING, CRASHING, THE SOUND OF CATS AND DOGS YELPING AND HOWLING

LEONARD

(RE: SCREEN) Aw, the pet store...

LEONARD HITS A BUTTON ON THE CONSOLE, TURNING OFF THE SIMULATOR. SHELDON CROSSES TO THE COUCH AND COLLAPSES.

SHELDON

Remind me to compliment Wolowitz on the software. Amazingly detailed.

LEONARD

So, you're just giving up?

SHELDON

I'm not giving up. I never give up. *

LEONARD *

So what is it you're doing? *

SHELDON *

I'm... transcending the situation. *

LEONARD *

Is that so? *

SHELDON *

Yes. I'm clearly too evolved for driving. *

LEONARD *

What the hell does that mean? *

SHELDON

Leonard, have you ever wondered why my
little toes and lateral incisors are
significantly smaller than the average
for someone of my size?

LEONARD

I wonder a lot of things about you,
Sheldon. But not that.

SHELDON

Well, those are indicators that I'm
farther along the evolutionary scale
than the average human.

LEONARD

No kidding.

LEONARD CROSSES BACK TO THE KITCHEN. SHELDON FOLLOWS.

SHELDON

I won't go so far as to say I
represent a distinct new stage in
humankind -- homo novus, if you will --
that's for anthropologists to decide.
But I believe the reason I cannot
master the plebeian task of driving is
because I'm not meant to.

LEONARD

Yeah, you are. You're meant to learn
to drive. Please learn to drive.

SHELDON

No, Leonard. I'm meant for greater things, like unraveling the mysteries of the universe, not determining when it's safe to pass a stopped school bus on a country road.

*
*

LEONARD

It's never safe.

*
*

SHELDON

Well, I know that now.

*
*

LEONARD

Fine. Assuming everything you said is true, how does homo novus get to work tomorrow morning?

*
*

SHELDON

Homo novus doesn't know.

SHELDON SITS DOWN ON THE COUCH, DISPIRITED.

LEONARD

(PATTING HIM ON THE SHOULDER) Well, hang in there. Maybe you'll evolve into something with wings.

*
*

LEONARD CONTINUES COOKING, AND ON SHELDON'S REACTION, WE:

*

CUT TO:

SCENE M

INT. PHYSICS DEPARTMENT HALLWAY - MORNING (DAY 4)
(Leonard, Sheldon, Wolowitz, Koothrappali, Extras)

SHELDON ENTERS FROM HIS OFFICE. HE'S WEARING HIS BATHROBE,
SLIPPERS, A SHOWER CAP AND CARRYING A TOWEL AND A DOPP KIT.
AS HE PASSES BY LEONARD, WOLOWITZ AND KOOTHRAPPALI:

SHELDON

Good morning, gentlemen.

THEY AD-LIB GOOD MORNINGS AS SHELDON PASSES.

KOOTHRAPPALI

(WATCHING HIM GO) Is there some new
kind of casual Friday I don't know
about?

LEONARD

No, he lives here now.

WOLOWITZ

Really? Why?

LEONARD

Well, since he won't take the bus and
he's too evolved to drive, he decided
it was easier just to sleep in his
office and shower in the radiation lab
until I'm finished with my experiment.

KOOTHRAPALI

(TO LEONARD) But you finished your
experiment a week ago.

LEONARD

(SMILING) Yep.

AS THEY WALK OFF, WE:

FADE OUT.

END OF ACT TWO

TAG

FADE IN:

INT. PHYSICS DEPARTMENT CAFETERIA - NIGHT (NIGHT 4)
(Sheldon, Maria, Lourdes)

IT'S DARK. MARIA AND LOURDES, TWO CLEANING WOMEN, ENTER PUSHING THEIR CLEANING CART. MARIA DISCOVERS A PLATE WITH TOAST CRUSTS AT ONE OF THE TABLES.

MARIA

(SPANISH WITH SUBTITLES) Oh my god,
it happened again.

LOURDES

(SPANISH WITH SUBTITLES) It must be
rats.

MARIA

(SPANISH WITH SUBTITLES) Rats don't
make toast and cut off the crusts.

THERE'S A CRASH O.S. THEY LOOK UP. SHELDON IS CROUCHED OVER BY A VENDING MACHINE RETRIEVING A SODA. HE'S WEARING A HOODED ROBE AND IS LIT ONLY BY THE VENDING MACHINE DISPLAY.

LOURDES/MARIA

(SPANISH WITH SUBTITLES) ¡Oh my! /
¡Oh my god!

SHELDON TURNS.

SHELDON

(MANIACALLY) You saw nothing!

HE SCURRIES OFF. AND WE:

FADE OUT.

END OF SHOW