

MASTERARBEIT

Titel der Masterarbeit

„The Good, the Bad, and the Cancelled: Applying
Conceptual Blending Theory to Jokes from American
sitcoms“

Verfasserin

Maud Naomi Maassen

angestrebter akademischer Grad

Master of Arts (MA)

Wien, 2014

Studienkennzahl lt. Studienblatt:

A066812

Studienrichtung lt. Studienblatt:

Masterstudium English Language and Linguistics

Betreut von:

Univ.-Prof. Dr. M. Evelien Keizer

Table of contents

List of figures	i
List of tables.....	i
1. Introduction	1
2. Theoretical background	2
2.1 The history of humor theories	2
2.2 The history of linguistic humor theories	3
2.3 Theories from Cognitive Linguistics used in humor research	6
2.4 The sitcom.....	12
2.4.1 <i>The Big Bang Theory</i>	13
2.4.2 <i>Emily's Reasons Why Not</i>	15
2.4.3 <i>Friends</i>	17
2.4.4 <i>Mad Love</i>	19
3. Analysis	21
3.1 Analysis introduction	21
3.2 Joke categorization.....	22
3.3 Category results	26
3.4 Method of analysis	28
3.5 Good jokes	29
3.5.1 Conceptual surprise	29
3.5.2 Eccentricity	34
3.5.3 Absurdity	39
3.5.4 Embarrassment	43
3.5.5 Ridicule	46
3.6 Bad jokes.....	49
3.6.1 Culture-specific jokes.....	50
3.6.2 Jokes based on pop culture	57
3.6.3 Illogical jokes	64
3.6.4 Jokes suffering from several issues	70
3.6.5 Self-solving jokes	73

3.6.6 Political correctness.....	79
3.6.7 Jokes that are too absurd	90
3.6.8 Jokes that fall outside of the framework	99
4. Discussion.....	104
5. Suggestions for future research	108
6. Conclusion	109
7. References	111
8. Appendix.....	117
8.1 Transcripts.....	117
8.1.1 <i>The Big Bang Theory</i> Transcripts.....	117
8.1.2 <i>Emily's Reasons Why Not</i> Transcripts.....	169
8.1.3 <i>Friends</i> Transcripts.....	226
8.1.4 <i>Mad Love</i> Transcripts	284
8.2 English abstract.....	344
8.3 German abstract	345
8.4 Curriculum Vitae	346

List of figures

Figure 1 The butcher is a surgeon network.....	11
Figure 2 TBBT JOKE 1.1 network.....	30
Figure 3 Late night talk show joke network	107

List of tables

Table 1 Categories	24
Table 2 Total jokes per category per sitcom.....	25
Table 3 Requirements	28
Table 4 Bad jokes per sitcom.....	49
Table 5 Requirements including P.C.	81

1. Introduction

The sitcom is the epitome of humor. During the half-hour television show many jokes pass that have as their goal to make a broad audience laugh. The success of a number of sitcoms indicates that the jokes these sitcoms use are of the kind that manage to appeal to a large number of people. The fact that sitcoms manage to appeal to people of different ages, genders, and cultures is especially remarkable considering that studies have shown that, for example, men and women have different preferences when it comes to jokes (Brodzinsky et al. 1981: 561). Their appeal to a diverse audience and the high number of jokes presented in such a short time make the sitcom an interesting topic of research, especially considering that some sitcoms appeal to many, while others fail to even interest their target group. Despite its suitability for humor research, studies on the sitcom are few and far between.

Recent research into humor mainly stems from the field of psychology, but it is not just psychological studies that could provide an insight into humor. Another field that concerns itself with humor study and has at times focused on humor from the sitcom is linguistics. In order to study humor using linguistic tools, most research takes its starting point in Cognitive Linguistics, and more specifically in Conceptual Blending Theory (Brône et al. 2006: 208). Conceptual Blending Theory provides a method of analyzing jokes by placing them in conceptual blending networks, a method that has previously been used to analyze jokes from sitcoms (Attardo 2006: 343). However, an aspect that is still missing from existing studies is a way to analyze the quality of jokes, and thereby the quality of a sitcom. As stated, not all sitcoms are received equally well, and a method of analysis that would consider the quality of individual jokes could provide a first attempt at explaining why certain sitcoms are received better than others. Exactly this question will be the focus of the study at hand: can Conceptual Blending Theory be used to determine the difference between good and bad American sitcoms?

In this study four sitcoms will be compared to each other using conceptual blending theory. In order to be able to comment on the quality of the sitcoms, two successful sitcoms that ran for longer than five seasons, will be compared to two less successful sitcoms that ran for less than a season. The two ‘good’ sitcoms analyzed in this study are *The Big Bang Theory* (TBBT) and *Friends*, while the ‘bad’ sitcoms are *Emily’s Reasons*

Why Not (ERWN) and *Mad Love* (ML), all sitcoms created in the US that also aired internationally. By placing jokes from these series in conceptual blending networks, this study aims to make clear whether a blending analysis aids in the understanding of why some jokes, and thereby sitcoms, are not perceived as humorous.

In the next section general humor theories and theories within the field of linguistics will be presented, after which the four sitcoms will be introduced in more detail. This will be followed by the analysis, which is divided into an analysis that focuses on good jokes of these sitcoms and one that focuses on their bad jokes. After this the results will be discussed in light of the results of other studies that have used conceptual blending theory to analyze humor. Finally, suggestions for future research will be made and a conclusion will complete this thesis.

2. Theoretical background

Before the analysis and its results will be presented, first theoretical background information on both humor research and the sitcom will be given. First of all the history of humor theories will be discussed, which will be followed by the history of linguistic humor theories. In order to illustrate how the method of analysis in this study was selected, an overview of theories from cognitive linguistics used in humor research will be presented. This section will be concluded by a discussion of the concept of the sitcom, and the four sitcoms that serve as a topic of study here.

2.1 The history of humor theories

When we look at the historical development of theories of humor, there are three theories that persist over time. These are Superiority Theory, Relief Theory, and Incongruity Theory. These three theories contribute to the way in which humor is treated in linguistics, and therefore they will be discussed in more detail here.

Superiority Theory of Humor is a theory that goes back to Plato and Socrates (Charney 2005: 463). In his *Philebus*, Plato has Socrates comment on pain and pleasure and how the two interact. One of the topics discussed is how it can give pleasure to view somebody else in pain. About this topic, Plato quotes Socrates as follows “Then the

argument shows that when we laugh at the folly of our friends, pleasure, in mingling with envy, mingles with pain, for envy has been acknowledged by us to be mental pain, and laughter is pleasant; and so we envy and laugh at the same instant” (Plato 2006: 99). This theory was retained and used in philosophy and science over time, and still exists today. It is now used to indicate a humor in which an object is made ridiculous, which makes the hearer feel superior to this object.

In the eighteenth century the Relief Theory of humor was developed (“Philosophy of Humor” 2012). Created in a time when the study of medicine rapidly expanded, it was thought that humans contained an energy that at times needed to be released. Humor was then simply a means of releasing this built-up energy. Lord Shaftesbury said “The natural free spirits of ingenious men, if imprisoned or controlled, will find out other ways of motion to relieve themselves in their constraint; and whether it be in burlesque, mimicry, or buffoonery, they will be glad at any rate to vent themselves, and be revenged upon their constrainers.” (“Philosophy of Humor” 2012). This theory continues to exist in a similar manner today, with the idea that laughter is a form of releasing nervous energy. While this idea is less present in current linguistic research, it is an important theory to keep in mind due to its centrality in humor studies in general.

The third and final theory is the Incongruity Theory of Humor. This also happens to be the theory most often discussed in relation to research in linguistics. This is the newest theory, as the idea that humor can be based on incongruity first came up in the mid-eighteenth century. Since this idea came up in different works around this time, there is not one single quote to which this theory can be led back. In general, incongruity can be seen as “something that violates our mental patterns and expectations” (“Philosophy of Humor” 2012). Also today, an incongruous joke often makes use of a concept that can be interpreted in more than one way.

2.2 The history of linguistic humor theories

Next to these general humor theories, there are also theories that specifically focus on the linguistic qualities of humor. The most important aspect these theories bring to the field of linguistics is their attempt to unify linguistic humor research. They do this by

attempting to create a homogeneous manner in which all jokes can be analyzed using the same linguistic tools.

The first of these theories was created in 1985 by Victor Raskin, who developed the Semantic Script Theory of Humor (SSTH). The SSTH is a theory that has its roots in generative linguistics. As Generative Grammar is based on the idea that a speaker knows whether an utterance is grammatical or not, the SSTH is based on the idea that a speaker knows whether an utterance is funny or not (Attardo 1994: 196). For Attardo, a linguist who has devoted much of his research to the field of humor study, the SSTH shows that humor study belongs to the field of linguistics (1994: 197). He states that the SSTH focuses on the perlocutionary effect of an utterance, and since these effects are a part of linguistics, humor theories are a concern for linguistics as well (1994: 197).

The main hypothesis of the SSTH is as follows:

“A text can be characterized as a single-joke-carrying-text if both of the conditions are satisfied:

i) The text is compatible, fully or in part, with two different scripts

ii) The two scripts with which the text is compatible are opposite [...].

The two scripts with which some text is compatible are said to overlap fully or in part in this text” (Raskin 1985: 99).

As the hypothesis shows, the main focus of the SSTH is the opposition between two scripts. This opposition of scripts fits in with the Incongruity Theory, since both focus on the clash between two concepts. It can therefore be said that the type of humor on which the SSTH concentrates is based on the Incongruity Theory.

The SSTH distinguishes three categories of opposition that should be able to account for any joke. These categories are the actual versus the non-actual, the normal versus the abnormal, and the possible versus the impossible. These three general categories are divided into subcategories that Raskin states are “essential to life”. While the general categories are universal, the subcategories are culturally dependent and can be different for different societies (Attardo 1994: 204).

Moreover, Attardo states that the SSTH is “the most powerful epistemologically and promising theory available in the field of linguistic-based humor research” (1994: 207). Together with Raskin, Attardo expanded the SSTH to create the General Theory of Verbal Humor (GTVH), a broader theory of linguistic humor.

The GTVH was developed as a revision of the SSTH in 1993. In order to create a more complete humor theory, the SSTH was not discarded, but rather five elements were added to it. These additional elements, called Knowledge Resources (KRs), make that the GTVH is not solely a semantic theory. In addition to Script Opposition (SO), which is a KR based on the SSTH, the five new KRs are Logical Mechanism (LM), Target (TA), Narrative Strategy (NS), Language (LA), and Situation (SI). By using these different KRs to analyze humor, the creators of the GTVH aimed to have developed a method that would allow for different jokes to be compared to each other (Attardo 1994: 223). More specifically, the aim of the GTVH was to expand the humor theory that existed in the shape of the SSTH beyond the semantic (Attardo 1994: 222). This was successful by adding these five new knowledge resources that all cover an aspect of an individual joke to the already existing Script Opposition, especially since the six KRs cooperate to arrive at the humorous effect of the joke. The Language KR deals with all verbal aspects of a joke, while the Logical Mechanism KR deals with the conceptual organization of a joke (Attardo 1994: 223, 225). The Narrative Strategy KR, and the Situation KR deal with the context of a joke, with the NS KR dealing with the context in which the joke is told, and the SI KR concerning itself with the context of the joke itself (Attardo 1994: 224, 225). The Target KR shows the object that is being ridiculed in the joke (Attardo 1994: 224), and, finally, the Script Opposition KR adds the global idea that the humorous effect of a text is generated based on its separate elements (Attardo 1994: 198).

Similar to the SSTH, the GTVH is largely based on Incongruity Theory. Beside the already discussed Script Opposition, Logical Mechanism helps to explain how the two scripts are opposed (Attardo 1994: 225). Also Superiority Theory is accounted for through the knowledge resource Target. For jokes that do not contain an object that is ridiculed the Target KR is left empty (Attardo 1994: 224).

With these two theories the development of a homogenous linguistic theory of humor seems to have come to a halt. It was not until the 2000s that linguistic humor research returned. This time around, its focus was largely on theories rooted in Cognitive Linguistics.

2.3 Theories from Cognitive Linguistics used in humor research

There are several reasons why specifically cognitive linguistics is so well suited for humor study. First of all, when considering the three basic theories of humor, it becomes clear that humor is a mental process, of which language is merely a representation. Cognitive linguistics is thus useful to humor research, because it views language as a surface representation of mental processes. More specifically, it puts language and conceptualization on the same level, making it particularly well-suited to tackle the internalized topic of humor. To further clarify this, several tools from cognitive linguistics that can be applied in the field of humor studies will be discussed here. These tools are Encyclopedic Knowledge, Prototype Theory, Mental Spaces, and Conceptual Blending Theory.

A basic theory within cognitive linguistics is that of encyclopedic knowledge. This holds that knowledge, and thereby language, is viewed in a different way than in the traditional dictionary sense. This means that words are seen as points of access to a larger amount of knowledge, rather than directly translated into a meaning (Cummings 2007: 48). Because of this available vessel of information, in practice, encyclopedic knowledge is based on the context of a discourse, meaning that it is dynamic instead of static (Cummings 2007: 48). For Incongruity Theory this is interesting, because encyclopedic knowledge in a very basic manner explains why concepts can be interpreted differently by different individuals or at different points in time. For example, somebody who is at an aquarium might associate different knowledge with the word fish than an individual preparing fish for dinner. However, if the first individual would join the second one to eat the dinner, their activated knowledge of fish in a conversation about the meal will be more similar. Furthermore, their encyclopedic knowledge about fish will now include the fact that they once ate fish together.

Another theory that is useful in humor studies is Prototype Theory, which was developed as a theory of human categorization by Eleanor Rosch in the 1970s. The idea behind the theory is that, rather than basing their categories on properties, human categorization is based on an abstract prototype that possesses elements that best represent a particular category (Rosch 1978: 12)

In Prototype Theory, the categories are viewed as being divided into three levels: superordinate level, basic level, subordinate level. The category CHAIR, for example, would be situated at the basic level. The superordinate level would be FURNITURE, and KITCHEN CHAIR could be an example at the subordinate level (Rosch 1978: 7). Which item belong on which level is determined by what Rosch calls the level of inclusiveness, meaning that the superordinate categories have to be more inclusive than the basic and subordinate categories (Rosch 1978: 6-7). A further remarkable difference between the levels is that while different superordinate categories do not share attributes, basic level categories share some attributes, and subordinate categories share most attributes. This means that at the basic level both inclusiveness and category resemblance are maximized (Rosch 1978: 5).

Prototype Theory is interesting to humor research, and particularly to the Incongruity Theory, because it focuses on the organization of concepts. For Incongruity Theory this means that Prototype Theory could indicate where the opposition between concepts in a joke arises within a category or between categories. Furthermore, as the analysis below will demonstrate, certain jokes are based on two people interpreting a concept in different ways, such as a misunderstanding. Prototype Theory helps to understand these jokes, because it extends the idea of encyclopedic knowledge that there are differences between individuals based on their personal experiences and their current context. For example, Rosch states that an individual who would normally place CHAIR at the basic level, might temporarily change the way in which he perceives chairs when he is standing in a furniture store to buy a new chair (1978: 18).

While the findings of Prototype Theory cannot be equated with mental structure, George Lakoff developed a theory in the 1980s that focused on knowledge organization at a cognitive level (1987: 68). His theory of Idealized Cognitive Models (ICMs) originated in the findings of Prototype Theory. ICMs are not categories with different levels, but they are a way in which knowledge is organized, from which prototypes and categories follow (Lakoff 1987: 70-71). A difference is also that in the theory of ICMS a clash between concepts is not described as a clash within or between categories, but as a clash between ICMs and the world, or a clash within ICMs. These clashes are known as prototype effects or typicality effects (Lakoff 1987: 69-70).

The first type of typicality effect is that of a mismatch between ICMs and the world. This occurs when the concepts of an ICM do not fit the world perfectly (Lakoff 1987: 70). An example that Lakoff discusses of this kind of typicality effect is *bachelor*. The ICM *bachelor* with the traditional meaning of “unmarried adult man” relies on the fact that a man given this label has to be a member of a society in which men are expected to marry at a certain age (Lakoff 1987: 70). This means that this ICM does not perfectly fit for, for example, the Pope, or married men living in a polygamous society, who are expected to get married more often (Lakoff 1987: 70-71).

The second type of prototype effect is typicality that arises from cluster models. A cluster model occurs when several ICMs form a cluster with a basic meaning that combines elements of the meanings of the ICMs that make up the cluster (Lakoff 1987: 74). In the case of clusters, a clash occurs when a real-world situation referring to the cluster lacks one of the ICMs that make up the cluster (Lakoff 1987: 75-76). The example that Lakoff discusses for this type of prototype effect is *mother*, which traditionally means “a woman who has given birth to a child” (1987: 74). The cluster model *mother* is made up of the individual meanings of “birth mother”, “genetic mother”, “nurturance mother”, “marital mother”, and “genealogical mother” (Lakoff 1987: 74). A clash could for example occur when a child’s mother is married to the child’s father, is raising the child, and gave birth to the child, but is not genetically related to the child. In this case, despite fitting the ICMs of birth mother, nurturance mother, and marital mother, the mother might still not be seen as the child’s real mother (Lakoff 1987: 75).

The final type of typicality stems from metonymy. In this case a clash occurs when there is a submodel which represents the whole ICM (Lakoff 1987: 79). To describe this prototype effect in more detail, Lakoff returns to the ICM *mother* (Lakoff 1987: 79). Here, Lakoff discusses that the social stereotype for *mother* is that of the subcategory housewife-mother. As the social stereotype, the housewife-mother sets the standard for all mothers, meaning that housewife-mothers are seen as the best examples of the general group of mothers (Lakoff 1987: 79-80).

One of the theories used in the development of ICMs is Mental Spaces Theory, a theory that originated in 1985 and was expanded in 1994 by Fauconnier (1997: 61). Mental spaces represent a theory of meaning construction, in which mental spaces are

seen as separate, but connected domains (Fauconnier 1997: 34). According to this theory, meaning is constructed by creating mental spaces and building mappings between them. Mental spaces are thus the on-line conceptual knowledge points that are used during a discourse. Moreover, mental spaces are created during an ongoing discourse based not only on the discourse, but also on the previous knowledge of an individual, meaning that they are different for every person and in every situation (Fauconnier 1997: 10). This ties in with the dynamic view of meaning construction central to cognitive linguistics, a point that is stressed when considering that the mappings that are created depend not only on the text itself, but also on its context (Fauconnier 1997: 36).

In order to build a mental space, linguistic units serve as space builders. The elements in a space are NPs, for which an indefinite article introduces a new element, and a definite article indicates the element has been previously introduced. Furthermore, these elements can have properties, often established through frames or ICMs, while connectors link the spaces which contain these elements (Fauconnier 1997: 39). The network of mental spaces has to be available to all participants of a discourse at all times, and Fauconnier stresses that there are three important notions that are necessary to make this possible. The first of these is Base, which is the starting point of the discourse, the second is Viewpoint, the space from which the rest of the conversation is viewed, and Focus, which is the current space (Fauconnier 1997: 49).

Once mappings between two domains have been established, some mental spaces share information with each other. This shared information can then be mapped onto a third space, creating new elements which do not only carry properties taken from the two domains, but also with new properties of their own. This possibility allowed for the development of Conceptual Blending Theory (Fauconnier 1997: 22-23).

The build-up of a conceptual blending network is an extension of the way in which mental space are built. Rather than two domains, a blending network consists of four spaces: one generic mental space, two input mental spaces and one blended space. The generic space contains the information that the input spaces have in common, similarly to other mental spaces, the information in a blending network is represented through elements. The information is projected from the generic space onto the input spaces, often called input 1 and input 2. This means that the shared information in input 1

and 2 contains a counterpart in the other input, and these counterparts are connected through counterpart connectors. The final space is the blend, which contains information from both inputs. Not all information from the inputs is present in the blend, rather through a process of selective projection only a part of the information is projected onto the blend (Fauconnier & Turner 2002: 40-41, 48).

The aspect that makes Conceptual Blending Theory stand out from other theories within cognitive linguistics is the fact that the blend contains emergent structure. This is information that is not projected from either input, but instead is elicited through the other elements of the network. This emergent structure is elicited either through the processes of composition, completion, or elaboration. Composition means that several elements from different inputs are taken together to create new meaning, for completion needs extra structure from outside of the network to be added to the blend, and elaboration, also known as the running of the blend, allows for the creation of the blend and its structure (Fauconnier & Turner 2002: 42-44).

Figure 1 below depicts the metaphor *The surgeon is a butcher* in a conceptual blending network (Evans & Green 2006: 406). This example was first created by Veale in 1996, but first published by Grady et al., who described this metaphor in which a surgeon is compared to a butcher to indicate his incompetence (Grady et al. 1999). This example shows that in blending networks the spaces are represented by circles which contain the elements. The projection of information from one space to another is depicted using dotted lines, while the solid lines represent the counterpart connectors linking the information of the two inputs (Grady et al. 1999).

In this example all of the elements of the generic space are mapped onto both inputs, for example *work space*, which maps onto *operating space* in Input 1, representing the surgeon, and onto *abattoir* in Input 2, representing the butcher. Through selective projection some elements from both inputs are projected to the blend. From Input 1 these are *identity of surgeon*, *patient*, *operating theatre*, and *healing*. From Input 2 fewer elements are projected, namely *role: butcher*, and *butchery*. In the blend the *surgeon* takes on the identity of a *butcher* when the goal of *healing* is combined with the means of *butchery* through means of composition (Grady et al. 1999). Through completion it is possible to add the knowledge that a butcher normally kills animals,

while a surgeon operates to keep patients alive. The emergent structure in this blend thus specifically stems from the juxtaposition of butchery and healing (Grady et al. 1999).

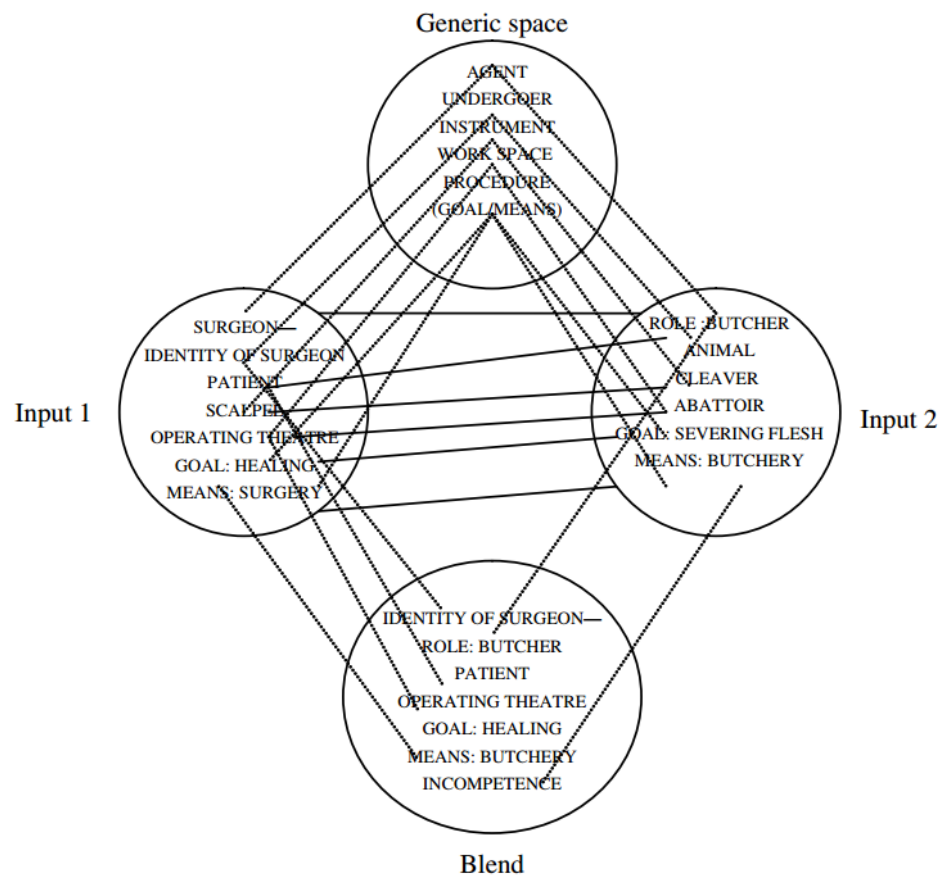


Figure 1 The surgeon is a butcher network

Of all these theories of cognitive linguistics the analysis below will mainly be based on Conceptual Blending Theory. This is in line with the suggestions for humor research made by Attardo who stated that “[O]ne of the observations of blending theory is that some blends exhibit "emerging" features, i.e., features that belong to neither of the input (mental) spaces. This strikes me as a potentially very useful tool to handle complex examples[.]” (Attardo 2006: 342-343). Within Cognitive Linguistics, a number of studies has in fact been performed on television humor recently. For this thesis, the two most notable studies are one performed by Delibegovic Dzanic & Berberovic on humor in late-night talk shows from 2010, and one performed by Brône on humor in *Blackadder* from 2008. The study by Delibegovic Dzanic and Berberovic focused on political jokes from late-night talk shows and had as its aim to show that Conceptual Blending Theory can explain how the meaning of political jokes is created in these shows (2010: 202). By

placing the jokes in conceptual blending networks, Delibegovic Dzanic and Berberovic showed that the blends contained incongruity between the real world and the absurd world created in the joke (2010: 210). The study's attempt to place television jokes in conceptual blending networks was successful and it even stated that "[t]o a certain extent, conceptual integration theory can explain why human beings laugh" (Delibegovic Dzanic & Berberovic 2010: 211).

Brône's study did not make use of Conceptual Blending Theory, but instead Brône analyzed jokes from the TV series *Blackadder* by using a combination of Clark's notion of layering and Mental Spaces Theory (2008: 2030). Brône focused only on jokes of misunderstanding and hyper-understanding and aimed to reveal what triggers these jokes (2008: 2028). Within the corpus of *Blackadder* episodes, he found ten different key elements which can serve as a trigger for this kind of joke, showing that even within one type of joke from one sitcom, there are differences to be found (Brône 2008: 2055, 2058).

Like Delibegovic Dzanic's study, the analysis in this thesis will analyze jokes by placing them in conceptual blending network, while it can be compared to that in Brône's study, since it also includes a quantitative analysis of types of jokes of the sitcoms. However, before it is possible to continue with the analysis, it is necessary to consider the topic of this study, namely the sitcom.

2.4 The sitcom

The sitcom represent a broad genre, and the fact that it aims to be funny is its most defining characteristic (Mills 2009:49). Based on this, all sitcoms analyzed here clearly belong to the genre. However, that does not mean that there are no differences between the series. The most noticeable difference is that ERWN does not make use of a laugh track, the sound of audience laughter in the background to indicate a joke. Although this provided a challenge in finding the jokes of the sitcom, according to Mills it does not mean that ERWN does not belong in the genre. In fact, he states that newer sitcoms are less and less likely to make use of a laugh track (Mills 2009: 81).

The four sitcoms analyzed in this study will be introduced here. The general topic of the sitcoms will be given, and the storylines of each individual episode will be briefly summarized. Furthermore, the reception of these series at the time of the airing of the

first episode will be illustrated using reviews, while their current popularity will become clear looking at DVD sales on Amazon.com.

2.4.1 *The Big Bang Theory*

The Big Bang Theory was first aired in September 2007, and it has been announced new episodes will be produced until at least the 10th season (Rice 2014). The main characters of the series are two physicists, Leonard Hofstadter and Sheldon Cooper, their neighbor Penny, and their friends Raj Koothrappali and Howard Wolowitz, who work at the same university. The official website of the series describes Leonard and Sheldon as “geniuses in the laboratory, but socially challenged everywhere else”, which sets them up for many stereotypically nerd jokes, which “beautiful, street-smart” Penny does not always understand. Their friends are not only there as fellow nerds, but they also serve as a deflection for jokes about Indians in the case of Raj and Jews in the case of Howard. Penny serves as a voice of reason when the men get carried away by an activity stereotypically associated with nerds. The scenes of *The Big Bang Theory* mainly take place in Leonard and Sheldon’s apartment, or in the hallway leading up to the apartment. The titles of the episodes all include a word that refers to a method of scientific research combined with a word from the episode. In this respect the episode titles are blends themselves.

In episode one, titled Pilot, Sheldon and Leonard are introduced to the viewer as they are at a High IQ Sperm Bank. When they return home from this they meet Penny for the first time as she is moving into the apartment across the hall from them. The remainder of the episode focuses on the characters getting to know each other and it sees Penny, Raj, and Howard at Leonard and Sheldon’s apartment. After Penny convinces Leonard to go with Sheldon to try to get her TV back from her ex-boyfriend, it becomes clear that Leonard has a crush on Penny.

Episode two is titled *The Big Bran Hypothesis*, which refers to Sheldon switching between cereals high or low in fiber depending on his mood. In this episode Leonard and Sheldon accept a furniture delivery for Penny. When they bring the delivery into her apartment they discover her apartment is incredibly messy, which upsets Sheldon. At night Sheldon breaks into Penny’s apartment to clean it.

In episode three Leonard runs into Penny in the hallway as she says goodbye to her date. In response to this he proposes a dating experiment to his colleague Leslie Winkle, but she declines. Leonard feels rejected and is considering buying a cat, to which the title *The Fuzzy Boots Corollary* refers. Leonard decides against getting a cat and instead invites Penny out for dinner, who initially believes she will have dinner with the entire group.

In the fourth episode Sheldon is fired from the university when he is rude to the new department head. During the episode he tries his hand at many new endeavors, one of which the fish to which the title *The Luminous Fish Experiment* refers. Sheldon's mother Mary comes over, talks to the professor and Sheldon is given back his job.

The Hamburger Postulate, the title of episode five, refers to Sheldon's refusal to eat hamburgers anywhere other than Big Boy, until he eats a good hamburger at the Cheesecake Factory, where Penny works. While the group is eating there, Penny asks Leonard if he is dating Leslie Winkle, which makes Leonard reconsider dating her. Leonard and Leslie end up having sex in his apartment, and she upsets Sheldon when she makes changes to his white board. In the end Leslie makes clear to Leonard that the two of them sleeping together was just a one-time occurrence.

The fact that in 2014 the series was renewed for three more seasons is evidence of its success. TBBT has also won several awards, of which the most important were won by Jim Parsons, who plays Sheldon, winning three Primetime Emmy Awards for Outstanding Lead Actor in a Comedy Series, and one Golden Globe Award for Best Actor – Television Series Musical or Comedy (“The Big Bang Theory Awards” 2014).

While the series has done well over the course of its run, the initial reviews were not as positive. On metacritic, a website that collects reviews of amongst others television programs, the sitcom received a score of 57 based on 23 reviews, giving it an average result (“The Big Bang Theory: Season 1” 2014). The biggest concern for reviewers seemed to be the show's focus on stereotypical nerds, with the Chicago Tribune giving the show a score of 20 and writing that ““The Big Bang Theory” takes as its premise that people who are super-smart will never have sex, and what's more, those geeks who attempt to emerge from their socially awkward shells should be viciously attacked. In a funny way, ha-ha-ha.” (Ryan 2007). While the Washington Post gave the show a very

positive review of 90, it did recognize that the show's focus on the fact that its main characters are nerds could become problematic "Although the funky-clunky pairing of the two characters and the actors who play them is deft, the universe they inhabit is awfully narrow." (Shales 2007). Finally, the Boston Globe gave the sitcom a score of 40, and confirmed the feeling of the other two reviewers "[The Big Bang Theory] clubs] us over the head with the same that's-how-nerdy-they-are jokes over and over again." (Gilbert 2007).

Since TBBT is the only sitcom in this study which has not yet completed its run, there is no DVD yet available of the complete series. Seasons 1-6 have not been released as a DVD box, but as a Blu-Ray box, which currently ranks 870 on Amazon Best Sellers Rank in Movies & TV ("Big Bang Theory: Seasons 1-6 [Blu-Ray] (2012)" 2014).

2.4.2 *Emily's Reasons Why Not*

Despite its mediocre reviews, TBBT is enjoying a successful run on television, which cannot be said of *Emily's Reasons Why Not*. The show premiered in January 2006, but while six more episodes were produced they were never aired. The series centers on Emily Graham, an editor of self-help books, and her two best friends Reilly, who has inherited money and therefore does not need to work, and Josh, who runs a bar. Also Emily's boss Midas and her assistant Glitter are important characters. The jokes in the series are mainly based on Emily's quest to find a man, to which the *Reasons Why Not* in the title refer. In the first episode Emily decides that she will continue to date, but as soon as she has come up with five reasons why not to date somebody she will end things with him. Thus, in each episode Emily dates somebody, but breaks up with him towards the end of the episode when she has found five reasons. Besides this recurrent theme, many jokes focus on Josh's homosexuality as well. The episodes take place at many different locations, but mainly at Emily's workplace. The titles of the episodes refer to whomever Emily is dating in the episode.

In episode one *Pilot*, Emily learns her boyfriend Reese Callahan has cheated on her and she comes up with the idea of the five reasons why not. Soon after she meets Stan who works for the marketing department of the same company. The two begin dating, but Emily quickly begins to suspect that Stan is gay. The five reasons in this episode are not

reasons for why Emily should not be dating Stan, but five indications that Stan is gay. While Stan turns out to be straight, the two of them do not continue to date after Emily breaks up with him due to his suspected homosexuality.

In the episode *Reasons Why Not to Date Your Gynecologist*, Emily goes out with her gynecologist Dan after she visits his practice. The reasons in this episode are based on the idea that he is too boring to be interesting, which displays Emily's immaturity.

In *Reasons Why Not to Cheat on Your Best Friend*, Emily does not go out with a man, but she spends time with a woman, Bethany, because she believes she and Reilly have grown apart. Most of the reasons in this episode are based on Emily discovering that Reilly is a good friend, after all, and that Bethany is not such a great friend. In the end Emily and Reilly make up.

Reasons Why Not to Date a Twin shows Emily dating Vincent, who is very close to his twin sister Vanessa. The reasons not to date Vincent are largely based on the lack of boundaries between him and Vanessa. In this episode it also becomes clear that Josh enjoys hearing about Emily's dating life, because he himself has not dated since getting together with his boyfriend Aknad.

In *Reasons Why Not to Hire a Cute Male Assistant*, Emily hires a new assistant. Although she does not actually date him, the two of them do flirt with each other. The reasons are based on the fact that she is his boss, but the final reason appears when she learns he has a girlfriend, which is why she ends things with him.

On metacritic, ERWN received an average result with a score of 48 based on 23 reviews ("Emily's Reasons Why Not: Season 1" 2014). USA Today gave the sitcom a score of 50, commenting on the storyline of the first episode in which Emily and her friends believe Stan is gay "Sadly, they also seem to believe that simply saying the word "gay" multiple times in multiple ways in the same sentence will result in rampant hilarity. They believe wrong." (Bianco 2006). The reviews also point out an issue with the premise of the sitcom, with the San Francisco Chronicle, which also gave ERWN a score of 50, stating "The problem is twofold. The show tweaks and contorts itself so hard to get those laughs that the whole thing feels forced and unmanageable for two consecutive episodes, much less a season. And secondly, the premise is unlikely to hold up for any length of time. [...] Sitcoms usually work when the characters drive the show, not some

gimmick.” (Goodman 2006). Also Variety commented that “[A]s with any such wispy premise, it’s questionable how many suitors can implode before the show begins to grow tedious.” (Lowry 2006). While only the first episode was aired, the other five recorded episodes were released on DVD, which currently ranks as #403,968 on Amazon Best Sellers Rank: Movies & TV (“Emily’s Reasons Why Not: The Complete Series” 2014).

2.4.3 Friends

The second successful sitcom analyzed here is *Friends*, which was first aired from September 1994 until May 2004. The story lines focus on six friends in New York City; siblings Monica and Ross Geller, Monica’s friend from high school Rachel Green, Ross’s friends from college Chandler Bing, Chandler’s roommate Joey Tribbiani, and Monica’s former roommate Phoebe Buffay. The six of them have very different personalities and careers, and many of the jokes in the show are based on the characters’ eccentricities. Most scenes take place either in the apartment of one of them or in the coffee house that they frequent, Central Perk. The episode titles almost all start with TOW, which stands for *The One With* or *The One Where*. The remainder of the title then refers to the story of the episode. *Friends* is the series that most clearly has two storylines (A and B) in each episode.

In episode one *The Pilot*, also known as *The One Where Monica Gets A New Roommate*, Rachel walks into Central Perk where the others are sitting already. She is wearing her wedding dress since she was supposed to be getting married today. The second storyline sees Monica going on a date with Paul who lies to her to get her to sleep with him.

In the second episode *The One With the Sonogram at the End*, Ross finds out his ex-wife Carol, who left him because she realized she is a lesbian, is pregnant with his child. Ross and Monica’s parents come over to Monica’s apartment for a meal with their children where they discover what has been going on in their son’s life. In the second storyline Rachel returns her engagement ring to her ex-fiancé only to find out he is now together with her best friend.

Episode 3, *The One With the Thumb*, shows Monica dating Alan, but her friends like him more than she does. Phoebe finds a thumb in a can of soda, and is given

financial compensation which she does not want to keep. The problem is solved when she gives the money to Chandler who has to promise he will quit smoking, a habit he has recently picked up again.

In *The One With George Stephanopoulos*, Ross is feeling down because it is the anniversary of the night he first had sex with his ex-wife. Joey and Chandler try to cheer him up by taking him to a hockey game. Rachel is feeling low as well, as she contemplates whether giving up her old life was worth it. In Rachel's case Monica and Phoebe try to cheer her up during a sleepover where they accidentally end up with George Stephanopoulos' pizza.

The One With the East German Laundry Detergent shows some debate about whether Ross and Rachel are on a date when they go to a Laundromat together. It also shows Phoebe and Chandler on a 'date' where the two of them both want to break up with the person they are dating. Meanwhile Monica and Joey are on a double date with Bob and Angela, an ex-girlfriend of Joey's. Joey has told Angela, who is now dating Bob, that he is dating Monica and that the four of them should double date. He then tells Monica that he is going out with Angela again, and that Angela wants to go on a double date with her brother Bob to introduce him to a new woman.

Friends' popularity continues until today, ten years after the show ended. It is often included in best sitcoms lists, as can for example be seen in a list in *The Telegraph* titled 'The 10 best TV sitcoms of all time', stating that "[I]t reinvigorated the genre for America's next generation" (O'Donovan et al. 2014). During its run the show won many awards, the most notable being the Primetime Emmy Award for Outstanding Comedy Series in 2002 ("Friends Awards" 2014). However, the show was initially not so well-received. On metacritic the series received a mediocre score of 59 based on 20 reviews ("Friends: Season 1" 2014). Variety gave *Friends* a score of 60, mainly criticizing its writing "Spirited ensemble playing [...] should help ease the show through its early days, but if the series is to have legs, funnier writing is needed. [...]Concept is OK, but the humor's less sophisticated [...] and the dialogue is not exactly snappy." (Scott 1994). People Weekly agrees with this. While giving the show a high B, the review comments "The show's saving grace is that as the weeks go by, the characters begin to grow on you. That has more to do with the actors' animation than it does with the rimshot writing."

(Hiltbrand 1994). Unfortunately the reviews listed on metacritic that gave the sitcom a lower score are no longer available online, but it should be noted that of the four series analyzed here *Friends* is the only one to have received a score of 0, which was given out by the Washington Post (“Friends: Season 1” 2014).

There also several DVD boxes of the entire series available on Amazon, of which the highest ranks 6,479 in Amazon Best Sellers Rank in Movies & TV (“Friends: The Complete Series (2006)” 2014).

2.4.4 *Mad Love*

Less successful was *Mad Love*, which premiered in February 2011, and ran until May 2011, with thirteen episodes being aired. *Mad Love* focuses on Ben Parr, a lawyer living in New York City, his best friend Larry Munsch, a lawyer with the same firm, Ben’s love interest Kate Swanson, a real estate agent, and her best friend and roommate Connie Grabowski, who works as a nanny. Many of the jokes of the series are based on Larry’s eccentricities, of which he has many, and the love-hate relationship between him and Connie. Larry is also the one who narrates the storyline as a voice over at the beginning and end of each episode. The scenes are often set in Ben’s apartment or Kate and Connie’s apartment, at Ben and Larry’s workplace, or in a bar where they often go for a drink. All episode titles refer to an occurrence in the episode.

Fireworks shows the viewer Ben and Kate’s first meeting. The two of them hit it off until Ben’s girlfriend drops by his apartment to see how her furniture would look there. Kate talks about this with Connie and Tiffany, Connie’s boss, and realizes she is still interested in Ben, but due to a misunderstanding the two do not meet again. When Larry and Connie later run into each other they decide to bring their friends back together.

In *Friends and Other Obstacles* Ben and Kate realize they have not yet been on a real date, and Kate invites Ben over who promises he will cook for her. The two of them were supposed to have the apartment to themselves, but Connie’s date stands her up leaving her at home. When Larry shows up and gets into a betting competition with Connie Ben and Kate don’t have the date for which they were hoping.

Episode 3, *The Kate Gatsby*, shows how Connie always makes a big deal out of Kate's birthday, throwing her a creative party every year. When Connie and Kate get into a fight about Connie's obsessive planning Kate refuses to come to the party. In the end Ben comes up with a plan for the friends to make up. A large part of the episode is spent on Ben's uncertainty of what to get Kate for her birthday.

In the fourth episode, *Little Sister, Big City*, Kate's sister Julia comes to visit. It becomes clear that Kate is very protective of her and still sees her as a little girl taking her to Annie, and suggesting a visit to the zoo. Kate is very upset when she learns Larry had sex with Julia after promising Kate he would look after her.

In *To Munsch or not to Munsch* Larry describes how he usually breaks up with a woman. He blows off a date with a poor excuse, and then never contacts her again, an act he calls 'munsching'. Kate is appalled, but the two of them finally become closer when Kate reveals she once munsched somebody as well. At the same time Ben is also trying hard to become friends with Connie who does not appear interested in this.

Initially *Mad Love* was seen as a mediocre show receiving a metacritic score of sixty, based on twenty-four reviews. Newsday gave the show a B+, saying that "both writing and acting are above average", but does point out that "[Larry and Connie] may have more in common than Ben and Kate" (Gay 2011). Exactly this is the reason behind the low score of the worst review of ML listed on metacritic by Slant Magazine, calling this "Boring Protagonist Syndrome" (Maciak 2011). However, this is not all they deem wrong with the series "The fatal flaw, however, is that the obvious hierarchy of plotlines doesn't correspond to a similar distribution of quality-television writing. [...] Unfortunately, there are no good lines on Mad Love for anybody." (Maciak 2011). It seems thus that the reviews point out the same flaws, but hand out different points based on them. This is confirmed by the review by Variety, which gave the sitcom a metacritic score of 60, stating "It's pleasant enough, but has the potential to stand out only in the manner and pace at which Connie and Larry unspool, without the fairy-tale sparks enjoyed by Ben and Kate." (Lowry 2011).

The DVD box of *Mad Love* currently ranks 291,202 in Amazon Best Sellers Rank in Movies & TV ("*Mad Love: The DVD Edition (2011)*" 2014).

3. Analysis

The analysis in this study made use of both conceptual blending theory and audiovisual humor categories. Below, first the analysis will be introduced in more detail, then the way in which the humor categories were used will be explained. The number of jokes per category for each of the sitcoms will also be given in a table. After this the method of analysis will be described and the jokes will be analyzed, divided into a section for good jokes and a section for bad jokes.

3.1 Analysis introduction

In order to be able to compare the different sitcoms, the first five episodes of each sitcom were analyzed. This was done by studying the transcripts of the episodes and watching them. For the two successful sitcoms the transcripts were taken from online sources (“big bang theory transcripts” 2014, “Friends – the Transcripts 2009), and the transcripts of the two unsuccessful comedies were created for the purpose of this study. In these transcripts for each episode the jokes were marked and numbered, whereby in each episode the numbering started over. For TBBT, *Friends*, and ML detecting the jokes was done by marking the points at which a joke is indicated by use of a laugh track. For ERWN this provided a challenge, since the series does not make use of a laugh track. For ERWN the jokes were determined based on experience with the other series, as well as cues from the actors such as pauses and facial expressions.

This resulted in 143 jokes in TBBT, 63 jokes in ERWN, 160 jokes in *Friends*, and 106 jokes in ML. The lower number of jokes for ERWN could be explained by the different method of marking the jokes. It is also remarkable that both successful sitcoms contain a higher number of jokes than the less successful ones. However, a simple number count does not suffice to account for the difference in success; for this a broader analysis is needed, which in this study requires a selection of the jokes to be analyzed using tools from cognitive linguistics.

In order to select the jokes for the analysis, previous studies in humor research were consulted to find a method of selection. While such a tool was not found in studies from linguistics, “Developing a Typology of Audiovisual Media” from the field of psychology

offered a manner of categorizing jokes (Buijzen & Valkenburg 2004). Categorizing the jokes might not only provide insight into the selection of jokes, it will also help to make clear whether the series make use of similar jokes, or whether the type of jokes is an indication for differences between them.

3.2 Joke categorization

The typology in question was created by Buijzen and Valkenburg in 2004. While the study did not take place within linguistics, the fact that the taxonomy is based on the three theories of humor on which linguistics also bases its results, indicates it might be of use for linguistic humor studies as well. In order to create their typology, Buijzen and Valkenburg focused on commercials, explaining that due to time limitations placed on television commercials, each commercial has to tell a complete storyline (2004: 149). By studying 30 commercials, they came up with 41 categories of audiovisual humor techniques, with which they continued their study (Buijzen & Valkenburg 2004: 152). The two main goals of Buijzen and Valkenburg were to discover whether the 41 humor techniques can be divided over higher level categories, as well as to establish any prevalence of the individual categories in general and per audience group (Buijzen & Valkenburg 2004: 155). While this taxonomy is not meant to explain why certain jokes are humorous (Buijzen & Valkenburg 2004: 162), categorizing the jokes of the sitcoms could help to provide a first insight into the differences between them. Therefore, the first step in this analysis will be to find out the prevalence of the categories for the four sitcoms.

In order to achieve an overview of the jokes, all jokes as found by the laugh track were given one or more labels from the audiovisual humor categories. This is in line with the study by Buijzen and Valkenburg who labeled categories either as present or absent (2004: 156). During the analysis it was found that certain categories serve as subcategories of others, and if the subcategory was present in the joke, a separate network was not made for the superordinate category. This holds true for Irreverent Behavior, which serves as a subcategory of Absurdity, and for Satire, which serves as a subcategory of Ridicule. Since this study focuses on linguistic humor, certain visual categories were left out. These are the categories Grotesque Appearance, Peculiar Face, Scale, Slapstick,

and Visual Surprise, since jokes in all of these categories would be based mainly on the visual. Other categories not taken into consideration are Peculiar Sound and Peculiar Music, since these categories depend on audio jokes, that were largely absent of any linguistic content. Even though these two categories and the visual categories do not contain any linguistic content, this does not mean that they do not influence the verbal jokes. Anything in a scene in which a joke occurs will influence the viewer's knowledge of the scene, and will thereby influence his interpretation of the joke. In the analysis below any context that might influence how the joke is interpreted will be included in the description of the joke. The category Peculiar Voice is left in, because jokes of this category are based on prosody, which is an important part of linguistics. During the analysis it was discovered that the category of Sexual Allusion is hard to analyze in a conceptual blending network. Rather than combining information from two inputs, it seems that the humorous effect of this category depends solely on the mentioning of a taboo word or concept. For this reason, Sexual Allusion was left out of the analysis. A further category that was removed is that of Rigidity, which Buijzen and Valkenburg describe as "someone who thinks along straight lines, who is conservative and inflexible" (2004: 154). This category was excluded because it is a specific subcategory of Eccentricity. While the four sitcoms do contain some jokes that could be described as being based on Rigidity, it does not make sense to have a subcategory for only one eccentric trait, and not one for, for example, Laziness. Table 1 displays the remaining 30 categories as they were created by Buijzen and Valkenburg.

Table 1 Categories

Absurdity	Nonsense, a situation that goes against all logical rules
Anthropomorphism	Objects or animals with human features
Bombast	Talking in a high-flown, grandiloquent, or rhetorical manner
Chase	A pursuit or chase of someone or something
Clownish behavior	Making vigorous arm and leg movements or demonstrating exaggerated irregular physical behavior
Clumsiness	Lacking dexterity or grace

Coincidence	A coincidental and unexpected occurrence
Conceptual surprise	Misleading the audience by means of a sudden unexpected change of concept
Disappointment	A situation that leads to (minor) disappointment
Eccentricity	Someone who deviates from the norms, an odd character
Embarrassment	An awkward situation in which someone gets a sense of discomfort, uneasiness, or shame
Exaggeration	Making an exaggeration or overstatement; reacting in an exaggerated way; exaggerating the qualities of a person or product
Ignorance	Someone acts or behaves in a foolish, naive, gullible, or childish manner
Imitation	Mimicking or copying someone's appearance or movements while keeping one's own identity at the same time
Impersonation	Taking on the identity of another person, intentionally or unintentionally
Infantilism	Playing with the sound of words
Irony	Saying one thing and meaning something else or exactly the opposite of what you're saying
Malicious pleasure	Taking pleasure in other people's misfortune; victim humor
Misunderstanding	Misinterpreting a situation
Outwitting	Outsmarting someone or the establishment by retort, response, or comeback
Parody	Imitating a style or a genre of literature or other media
Peculiar voice	Funny, unusual voice
Pun	Playing with the meaning of words
Repartee	Verbal banter, usually in a witty dialogue
Repetition	Repetition or replay of the same situation
Ridicule	Making a fool of someone, verbally or nonverbally
Sarcasm	Biting remark made with a hostile tone; sarcasm is always a verbal put-down
Satire	Making a fool of or poking fun at well-known things, situations, or public figures
Speed	Talking or moving in very fast or slow motion

Stereotype	Stereotyped or generalized way of depicting members of a certain nation, gender, or other group
Transformation	Someone or something takes on another form or undergoes a metamorphosis; before/after

The occurrences of the jokes were counted per category for each sitcom, and entered into Table 2 below. For clarity purposes, a dash was used in the place of zero for categories that were not found in a sitcom. It should be noted that a joke could be assigned to multiple categories, meaning that many jokes were counted several times for this table.

Table 2 Total jokes per category per sitcom

	TBBT	ERWN	<i>Friends</i>	ML
<i>Absurdity</i>	143	63	160	106
<i>Anthropomorphism</i>	-	3	3	-
<i>Bombast</i>	1	1	4	-
<i>Chase</i>	-	-	-	-
<i>Clownish behavior</i>	-	-	-	-
<i>Clumsiness</i>	32	3	14	7
<i>Coincidence</i>	3	2	2	3
<i>Conceptual surprise</i>	97	46	91	94
<i>Disappointment</i>	6	13	8	9
<i>Eccentricity</i>	89	4	24	56
<i>Embarrassment</i>	85	35	83	78
<i>Exaggeration</i>	39	29	62	55
<i>Ignorance</i>	18	10	15	9
<i>Imitation</i>	-	-	2	-
<i>Impersonation</i>	-	1	-	-
<i>Infantilism</i>	7	9	13	8

<i>Irony</i>	19	9	32	23
<i>Malicious pleasure</i>	6	9	10	8
<i>Misunderstanding</i>	16	8	39	16
<i>Outwitting</i>	7	1	1	5
<i>Parody</i>	-	-	-	-
<i>Peculiar voice</i>	14	2	8	7
<i>Pun</i>	8	27	6	27
<i>Repartee</i>	19	5	1	26
<i>Repetition</i>	5	3	4	9
<i>Ridicule</i>	139	70	133	145
<i>Sarcasm</i>	24	11	10	27
<i>Satire</i>	6	2	18	9
<i>Speed</i>	3	-	-	1
<i>Stereotype</i>	18	26	11	5
<i>Transformation</i>	-	-	-	-

3.3 Category results

Table 2 shows the total number of jokes for each category per sitcom. It immediately becomes clear from the table that there is a large difference between the categories. There are five dominant categories that are represented by at least eighty jokes in one of the sitcoms. These categories are Absurdity, Conceptual Surprise, Eccentricity, Embarrassment, and Ridicule. Another aspect that stands out from the graph is the lack of differences between the sitcoms. While ML contains fewer jokes belonging to Absurdity, and TBBT is mainly responsible for jokes in the Eccentricity category, other differences are minor.

As mentioned above, one of Buijzen and Valkenburg's goals was to find higher level categories (2004: 155). While for this analysis these superordinate categories themselves are not of interest, they do indicate a remarkable tendency in the types of jokes these sitcoms use. When comparing the five most common categories of the four sitcoms to the eight superordinate categories of the study of Buijzen and Valkenburg, it

shows that the five categories all fit in with a different higher level category. The five represented superordinate categories are Irony (for Embarrassment), Miscellaneous (for Eccentricity), Parody (for Absurdity), Slapstick (for Ridicule), and Surprise (for Conceptual Surprise). The three other superordinate categories are Clownish Humor, Misunderstanding and Satire. Misunderstanding is present in the less dominant categories of Misunderstanding, Ignorance, and Disappointment. The only higher level category which is not represented in these sitcoms is that of Clownish Humor.

Also when considering the subject matter of the sitcoms, the occurrence of these five categories is understandable. The four sitcoms studied here are all centered on a group of friends who are likely at times to make fun of each other, which accounts for the categories of Embarrassment and Ridicule. Within these groups there is in these sitcoms at least one character displaying extreme behavior accounting for Eccentricity and Absurdity. The dominance of Conceptual Surprise can be explained by the centrality the unexpected takes in the Incongruity Theory.

3.4 Method of analysis

The category overview indicates where the focus of the analysis of this study should lie, namely with the jokes of the five most prominent categories. Consequently, first a selection of good jokes from all four sitcoms will be analyzed in a blending network. The jokes were selected on the basis of their category to allow one joke from each sitcoms to be analyzed for every category. By analyzing the same type of jokes in a blend, any differences between the sitcoms could become clear. For this analysis the jokes were placed in a conceptual blending network, in this case an Input 1 an Input 2 and a blend. The generic space was excluded for the purposes of this analysis. A generic space can be useful in building up a complicated network, but for many of the networks of the jokes in this analysis they would be built up after the inputs, and thereby the blends, have been determined. The lack of a connection between the generic space and the blend has also noted by Fauconnier, who has stated that “[T]he generic induction schema is usually insufficient to define what will fall into the blend. It is too skeletal and abstract.” (1997: 23). Since it is the inputs and the blend that can provide insight into the humorous effect of a joke, the generic spaces were left out.

After the analysis of the good jokes, the same analysis will be applied to jokes from both good and bad sitcoms that appear to be more problematic. Not only will this again provide a mode of comparison, but by analyzing the problematic jokes in a blend it could become clear what aspect of the joke leads to the problem. Finally, a general comparison of the four sitcoms will be drawn based on the conceptual blending analysis.

To be able to classify a joke as good or bad, the original unsuccessful pilot episode of TBBT was compared to the second successful pilot episode, which was created a year later on request of the network CBS, which still airs TBBT. Based on the original episode the series was not picked up by a network, but CBS did pick up TBBT based on the second pilot (Cronin 2013). By comparing the jokes in these episodes a first insight was gained into which kind of jokes work and which do not. Based on the differences between the jokes in these two episodes, three requirements were created that need to be present in order for a joke to function. These requirements are emergent information, general knowledge, and correct input. Emergent information is important to the jokes in this analysis since it is key to Conceptual Blending Theory. In order for the blend to contain emergent information, the information in both inputs needs to be correct, which leads to the second requirement. The prerequisite that the information in the inputs is correct is particularly important, because a joke cannot be built on incorrect information. Moreover, since these sitcoms aim to appeal to a large audience, the information in the input spaces needs to be shared general knowledge in order for the audience to understand the joke. In order to keep track of the requirements during the analysis tables were used. While they were not included in this thesis they proved to be a useful tool to keep track of the requirements of a large number of jokes. An example of such a table is Table 3, which shows the three requirements and the ways in which it can be classified whether or not they were met: yes, no, or solved.

Table 3 Requirements

E.I.	Yes
Cor.	No
G.K.	Solved

Interestingly, for almost all jokes the intuitive feeling of whether a joke was good or bad at the first viewing of the episodes matched with the outcome of the networks. Since the first impression of a joke is the most important for viewers of a sitcom, the jokes that seemed to switch between categories were included in the total count based on their first impression. However, because the first impressions of more viewers would be needed for an indication of the reaction of the general audience, these jokes were left out of the detailed analysis in the following sections.

The blending networks below will demonstrate that the audiovisual media categories as discussed above can represent separate blending structures. These categories then either stand alone or work together to form a joke. The analysis below will start by demonstrating how a single category leads to a humorous effect, and will then continue to discuss complex jokes.

3.5 Good jokes

The jokes analyzed in this section are all examples of good jokes taken from all four sitcoms. While not all categories are represented by an equal number of jokes in each series, below one joke from each sitcom will be analyzed for the five humor categories most commonly found in these sitcoms as shown in Table 2.

3.5.1 Conceptual Surprise

A basic example of how a blend can represent a joke is best illustrated by focusing on the category of Conceptual Surprise. A type of conceptual surprise joke that sitcoms often make use of occurs when two characters are in conversation. One character will say something to which the second character responds, only to change his mind about his response and reply in a different way a brief moment later. An example of this is joke 1.1 from episode one of TBBT. Here, Sheldon tells Leonard a fact about the height of the steps of stairs. Leonard initially does not seem interested, but he quickly responds differently.

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

Leonard: I don't care, Two millimeters. That doesn't seem right.

In order to demonstrate what the blending networks created for these jokes look like, the network for this joke has been included here as Figure 2.

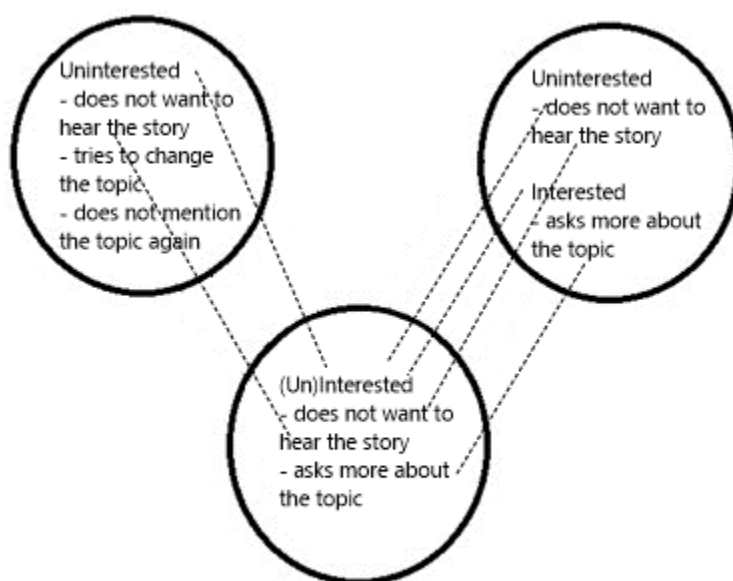


Figure 2 TBBT JOKE 1.1 network

When placing this joke in a blending network, the blend shows that the joke is based on the conceptual surprise that arises from the fact that Leonard shows interest immediately after saying he does not care about what Sheldon is trying to tell him. Input 1 contains information about the usual social behavior of somebody not interested in a story. It contains the information that when somebody does not care about a story he will not want to hear about it, he will try to change the topic, and he will not mention the topic himself. Input 2 contains information about the behavior of Leonard in this situation. Leonard says he does not care, but shows interest in the topic by drawing attention back to it by asking Sheldon more about it. The blend contains the information of both inputs of an individual not caring about a topic, and then contains a clash between the expected switch of topics as presented in Input 1 and the way in which Leonard continues asking about the topic

from Input 2. This leads to incongruity between interested behavior and uninterested behavior.

The need for emergent information is met, since the blend shows that Leonard does want to hear the story Sheldon is telling him. As Figure 2 shows, this stems from the fact that while Leonard says that he is uninterested, his behavior does not match the behavior of an uninterested person, which must mean he is interested in the story. This might indicate that Leonard's initial reaction, for whatever reason, is not entirely truthful. While Leonard saying that he does not care could be a sign that he is not speaking the truth, in this case it seems more likely that he changes his mind about whether or not he is interested in what Sheldon is telling him. The information in the two inputs is correctly based on the viewer's own experience in social situations, and is thus based on general knowledge.

While Leonard was being truthful, the idea that a conceptual surprise joke can indicate a situation in which a character does not entirely speak the truth is confirmed by joke 3.1 from the third episode of *Friends*. In this scene Chandler is trying to teach Joey how to smoke for a part. Chandler praises the qualities of cigarettes, and seems desperate to smoke. Joey asks him if he misses smoking, but Chandler denies this.

Chandler: [...] Think of it as the thing that's been missing from your hand. When you're holding it, you feel right. You feel complete.

Joey: You miss it?

Chandler: Nah, not so much.

Input 1 contains information that if someone praises something he likes it, and usually would like to have it. Input 2 contains information that Chandler praises a cigarette but does not miss smoking, and does not want it. This input will also contain information about smoking from the viewer's encyclopedic knowledge, such as that it is an addiction, and the knowledge that it can be very hard to give up an addiction. The blend leads to a clash between the two inputs, since the information from the two inputs does not go together. Based on the knowledge that Chandler used to be addicted to smoking, the

blend contains the suggestion that Chandler does want the cigarette, despite saying he does not.

The emergent information in the blend is the fact that Chandler probably does want a cigarette, and that he is most likely not being truthful. Again, he is not breaking conversational rules, since he could be trying to convince himself he does not need a cigarette. The information in this joke, like the information in the previous joke discussed here, is based on the viewer's own social experiences. Based on these facts, all requirements are met for this joke.

Joke 1.9 from episode one of ML shows a response containing conceptual surprise. Unlike the conceptual surprise jokes in *Friends* and TBBT, this joke is not based on whether or not a character is being truthful, but instead shows a character responding to a story in an unexpected manner. In this scene Ben tells Larry how he imagines his future with Kate, but Larry's reaction places importance on a part of Ben's story that does not seem important to Ben.

Ben: Larry, I've never felt like this before. When I looked into her eyes I saw the two of us sitting on our front porch. Our kids around us a couple of dogs. Our clothes drying on the line. I met the girl of my dreams.

Larry: Are you guys not going to have a dryer?

The conceptual surprise in this joke stems from the fact that Larry foregrounds a part of Ben's story to which Ben, and thereby the viewer, did not pay much attention. Input 1 contains information that when an individual tells about the love of his life, his conversational partner will continue on this topic. Input 2 contains the information that Larry does not continue the conversation on the topic Ben chose, but instead focuses on a detail of the story Ben was telling him. The blend combines the two inputs to show that Larry breaks Ben's expectations.

The emergent information in the blend stems from the fact that Larry breaks Grice's maxim of relation. Even though Ben is the first to mention drying clothes, Larry does not stay on the main topic of the conversation, namely Ben's feelings for Kate. The

viewer will be aware of these conversational rules, and the information in both inputs is correct.

Conceptual surprise joke 3.2 from ERWN episode three bases its humorous effect on yet another concept, namely elements in a list. Like the example from TBBT, this is another type of joke that often returns in sitcoms. The episode is centered on the friendship between Emily and Reilly, and on this topic Emily comments early in the episode.

Emily: For me and Reilly the secrets to our successful long-term friendship have been mutual respect, appreciation, and the non-judgmental acceptance of the slovenly repulsive way she guzzles orange juice right from the container.

This joke is based on patterns and expectations in a relationship, and the conceptual surprise arises by equating them with an element that is not normally seen as a key factor in a relationship. Respect and appreciation will be amongst these factors, while guzzling orange juice from a container is not often heard as a decisive factor on which a friendship is based. Still, drinking straight from a bottle or carton can lead to frustration in people who will use the container afterwards, and therefore it does not appear out of place as an element somebody would have to deal with when spending time with others. Input 1 contains expectations people have to deal with in relationships or friendships. This will contain mutual respect, appreciation, and patience. Input 2 contains Emily adding manner of drinking to this list. The blend shows the list as told by Emily, and combines this with the information that manner of drinking is unusual in the list. The blend thus presents the emergent information. Furthermore, Emily's decision to focus on an element that would not be the focus of every friendship shows that her priorities might be different than those of others.

The joke contains emergent information, and is built up out of two correct inputs. The information in both inputs is part of the social knowledge of the viewer and the joke meets its three requirements. An additional interesting point this joke indicates is that of a figure of speech. While this is not part of the requirements, figures of speech return throughout writing, and, thereby, throughout these sitcoms. They are particularly

interesting because they foreground a certain element of the joke, which stresses the importance of the viewer's understanding of this foregrounded element. In this case, a climax is created when elements are listed in an order of increasing importance (Corbett & Connors 1999: 393).

3.5.2 Eccentricity

While certain jokes, like those based on conceptual surprise, can be based on just one joke category, many jokes are based on more than one category. This is particularly true for jokes based on eccentricity. While eccentricity can lead to a joke in and of itself, an eccentric character can also help to explain absurd behavior on which a joke is based.

When considering how characters fit into a blending network, Fauconnier and Turner state that as frames can remain stable in different networks, characters can remain stable in different frames (2002: 251). For these sitcoms this means that the characters have a stable set of qualities that is a part of the viewer's general knowledge. As the character experiences more and the viewer becomes more familiar with him the viewer will expand his encyclopedic knowledge of the character. This will be demonstrated in the jokes below that make use of eccentricity.

Both successful sitcoms contain several eccentric characters. In *The Big Bang Theory* the four main male characters are shown as stereotypical nerds. The extreme qualities have been divided more or less equally over the four characters, with Sheldon being asexual and asocial, Raj being unable to speak to women, Leonard suffering from allergies and being pushed by his parents, and Howard being an unsuccessful womanizer.

In joke 3.1 of TBBT episode three Howard's personality as a womanizer is used as the basis for an embarrassment joke. Leonard is considering dating a colleague, and Howard warns him about dating in the workplace.

Howard: I don't know, you guys work in the same lab.

Leonard: So?

Howard: There are pitfalls. Trust me, I know. When it comes to sexual harassment law I'm a bit of a self-taught expert.

On the one hand this joke is based on the idea of Howard as an unsuccessful womanizer, but at the same time Howard shows some embarrassment, as can be seen in the first blending network. Input 1 contains information about dating in the workplace. This information can be that it is a common place for people to meet each other, that people have to act professional when at work, and that it can be hard to remain colleagues after a breakup. Input 2 contains the fact that Howard labels himself a *self-taught expert* with regard to *sexual harassment law*. The blend combines the information that it is important to remain professional in the workplace with the fact that Howard states that he knows much about sexual harassment law to show that Howard has behaved inappropriately towards one of his female colleagues.

The information in the inputs is correct, and the viewer will be familiar with workplace behavior. He or she can also be expected to have basic knowledge of sexual harassment. The blend contains the emergent information that Howard behaved in an inappropriate manner at work.

The second blending network for this joke combines information on sexual harassment with information about Howard's character. Input 1 contains information about sexual harassment laws, such as one person, the victim, being approached in an undesired way, by the second person, the offender, who does the approaching. It can also contain information about the offender having to stay away from the victim after being accused of harassment. Input 2, contains information about the character of Howard. In previous episodes, the viewer has seen that Howard can come on to somebody in a very intense way, that he is a sexual person who is not afraid to approach women in a sexual way, and that his flirtations are often not successful. The blend combines the information that a woman is approached in a way she does not appreciate by a man. The man, in this case Howard flirted with her too intensely, which did not lead to the desired result.

The blend contains the emergent information that Howard's way of coming on to women was seen as sexual harassment. This information is based on the viewer's knowledge of the character, and since the viewer has seen Howard interact with women before, this information is correct.

This joke demonstrates how the eccentric behavior of a character can be used to explain their absurd behavior. If this joke had not contained the background of Howard's

character, it would have been an offensive joke about a man acting in an inappropriate way towards women.

Joke 1.1 of episode one of *Friends* introduces Phoebe's quirks. Ross is upset over his recent divorce, and his friends are trying to cheer him up. While most of them stick to well-known ways of making a person feel better, such as offering them something to eat or drink, Phoebe attempts to fix Ross's aura. The viewer sees Phoebe plucking the air around Ross, and he responds to this by asking her to stop.

Ross: No, no don't! Stop cleansing my aura!

The way in which Ross comments on Phoebe's behavior makes it clear that cleansing auras is something she does more often. If this had not been the case he would have asked her what she was doing. The viewer now knows that Phoebe is into alternative treatment and will add this to his encyclopedic knowledge concerning the character. This joke thus combines the categories of Absurdity and Eccentricity.

In the blending network for absurdity, Input 1 contains information about how a person who is feeling upset is normally comforted. This could be by talking to him in a soothing way, helping him to solve the issue that is making him upset, or offering to get something for him. Input 2 contains information about Phoebe trying to cleanse Ross' aura to make him feel better. The blend will contain the information of trying to make somebody feel better, and the way in which Phoebe is attempting to do this.

The emergent information in the blend shows that Phoebe's manner of cheering up Ross is unconventional. Also in this joke, the viewer will be aware of this because of his or her own social experience. The information in both inputs leading to the blend is correct.

In the network for eccentricity Input 1 contains information about cleansing auras. This information is that it is intended to help somebody, that it is a treatment from alternative medicine, and that not everybody knows how to do it or believes in its powers. Input 2 contains information about Phoebe's character. Since this joke takes place in the first few minutes of the very first episode of the series, the viewer does not have previous

experience with the character on which to base the validity of the information presented in this joke. Therefore, the joke will have to be checked against the behavior of the character of Ross, who supposedly has known her for longer. As stated above, since Ross reacts as though this is a normal thing for Phoebe to do, the viewer has learned something new about her character. The blend combines the information of helping somebody, and a treatment from alternative medicine from Input 1 with the information that Phoebe knows how to cleanse auras from Input 2.

The blend for the eccentricity part of this joke contains the emergent information that Phoebe helps others by cleansing their auras. The information in both Inputs is correct, and based on Ross' reaction the information becomes part of the viewer's knowledge.

ML does not give its characters separate eccentric qualities as *Friends* and TBBT do. Instead, as stated, ML assigns many different eccentric qualities to Larry, while leaving Ben and Kate relatively bland. The character of Larry is left with many eccentric qualities; not only is cheap, he is also lazy, and thinks of himself as a womanizer. This last quality becomes clear in joke 5.2 from episode five of ML. In this scene Larry and Kate discuss the fact that Larry wants to break up with the girl he is dating. The joke combines his eccentricity with Larry exaggerating the girl's feelings about him.

Larry: [I]f I tell her how I feel she's gonna be devastated.

Kate: That seems a little extreme.

Larry: It's really not, I am a very attentive lover.

Input 1 of the exaggeration network contains information that reflects how people are usually expected to feel if a person they have just started dating breaks up with them. This could be that they are sad, that they quickly move on to somebody else to forget about the other person, or that they don't care much because they did not know the other person so well. Input 2 contains the information that Larry assumes the girl he has newly started to go out with again will be heartbroken if he ends things with her. The blend combines the information from both inputs to show that Larry is exaggerating.

The emergent information in the blend is that Larry is exaggerating the girl's feelings for him. The information will be known to the viewer through knowledge about the world of dating, and the viewer's personal experience with the topic. The information in both inputs is correct, and the network meets the requirements.

The eccentricity network in this joke explains Larry's exaggeration. Input 1 contains reasons for one person very quickly falling in love with another person. This includes that a person is desperate for a relationship, that the two people have a special connection that makes them fall for each other faster than expected, or that one of the people has such special qualities that people can't help but fall in love with him. Input 2 contains the qualities of Larry's character, including that he is cheap, lazy, and that he, incorrectly, thinks he is a womanizer. The belief Larry has in his own skills with women combined with the idea that a person can quickly fall for someone if they are very special shows in the blend why Larry exaggerates the girl's feelings for him.

The blend contains the emergent information that explains Larry's exaggeration. The inputs are correct, with Input 1 containing information the viewer will know about the pace of relationships in the dating world, while Input 2 contains correct information about Larry.

Unlike *Friends* and *TBBT*, *ERWN* does not assign clearly eccentric characteristics to its main characters. Emily herself might be immature and naïve, but Josh and Reilly only stand out as her friends. This is confirmed by the fact that *ERWN* only contains a total of four jokes based on eccentricity. One of these jokes is 5.2 from episode five.

Candidate: And in my free time I like to nurture household plants. Ficus, ferns, bonsai.

This is a scene in which Emily is interviewing candidates for the position of her assistant. While the main characters do not all have eccentric qualities, the series does choose to introduce some side characters through their eccentricities. In this case a character's first appearance is marked by his love for his plants.

Input 1 contains information about what candidates usually reveal at a job interview such as previous employment, education, and skills. Input 2 contains the

information that this particular candidate loves his hobby so much that he describes his hobby in detail in a location where it is irrelevant. The blend combines the information from Input 1 with that from Input 2 to show that the candidate's revelation is out of the ordinary.

The emergent information is then the candidate's unusual revelation. The viewer will be familiar with this from his or her own job interviews, and from social settings in general. The information in both inputs is correct and the requirements are met.

3.5.3 Absurdity

While these jokes show how eccentricity can be used to explain an absurd joke, not all jokes based on absurdity need eccentricity for them to work. This is demonstrated by joke 2.1 from TBBT episode two. At the beginning of this episode, Howard expresses his concern that the dinner they are eating might contain traces of peanuts, to which Howard is highly allergic. Rather than offering to call the restaurant for ingredient information, or to take Howard to a doctor, his friends come up with different solutions. Leonard tells everybody to keep an eye on Howard, while Sheldon offers the following:

Sheldon: Since it's not bee season, you can have my epinephrine.

Input 1 will contain information about how an individual is normally expected to respond to a medical emergency. This can include panic because of the emergency of the situation, checking whatever knowledge they possess about the disease, and taking the sick individual to receive medical care. Input 2 will contain information about Sheldon's response, namely that he is calm, and that he offers his own medication. In the blend the information of obtaining medical care from Input 1 is combined with the information of lack of the attention of a physician of Input 2. Also the emergency of Input 1 is combined with the calm Sheldon displays in Input 2.

The absurdity in this joke differs from the previously discussed absurdity because it does not depend on Sheldon's personality, in fact, as later episodes will show, it is rather out of character for him to offer help to another person. It could be argued that the information provided here is new, and therefore can be added to the viewer's knowledge

of Sheldon, but this is not confirmed by his behavior further on in the series. Instead, it seems that allergies are stereotypically a part of the viewer's knowledge of nerds ("What's the deal with nerds and allergy problems?" 2008). It has been well established in the first episode that these characters are nerds, and because of this it is possible to assume they suffer from allergies. The absurdity of the situation is then explained by the thought that these four men have dealt with allergies for most of their lives, and are not easily panicked by their occurrence. This is underlined by the fact that Sheldon possesses medication that could be used by Howard in this situation.

In the following joke from the fourth episode of *Friends*, the absurdity does not depend on the personality of the characters, but instead the premise of the joke has been set up by the storyline. In joke 4.4, Monica is asking Joey questions about Bob, whom he is trying to set up with Monica, and from his answers it becomes clear that Joey has never met Bob.

Monica: [...] So what does this Bob guy look like? Is he tall? Short?
Joey: Yep.

Input 1 contains information of what people normally tell somebody else when asked for information about a third person. In the case of information about another person, this will concern physical matters, personality, the information will be truthful, and precise enough to be able to identify a person. Input 2 contains information about Joey's answer. He agrees with any information Monica suggests, is not being truthful, and contradicts himself. The blend combines the fact that the information concerns itself with physical matters from Input 1 with Joey providing physical information about Bob from Input 2. There is, however, also a clash since Joey breaks the expectations of truthfulness and precise information.

The emergent information in the blend indicates that Joey does not know enough about Bob to tell Monica anything about him. As in the conceptual surprise jokes discussed earlier, the blend also indicates that Joey is lying. However, the lie in this network is different than those in the previous jokes, because truthfulness is in fact part of the network. The viewer will understand the joke based on his or her own experience, and

on the storyline told in this episode. Had the viewer not known about Joey's plan, the joke might have been absurd, but it is questionable whether the humorous effect would have still existed. The absurdity in this joke is explained by Joey's actions, without which the joke would lack any logic.

In joke 5.3 of ML episode five Ben is unsuccessful in paying Connie a compliment. One of the storylines in this episode centers on the idea that Ben wants everybody to like him, and that it is particularly important to him that his girlfriend's best friend likes him. Connie catches him out on this and accuses him of only being interested in her because she is Kate's best friend, and not because he actually has an interest in Connie. In his response Ben tries to explain why he does like her, but he fails.

Ben: Ok, yeah, maybe that was true at first, but then I realized hey Connie is kinda cool. She's smart and mean and funny and mean.

This joke combines absurdity, which is created by Ben trying to compliment Connie by calling her mean, with a network of embarrassment, which is based on the fact that Ben feels uncomfortable by his unsuccessfulness in paying Connie a compliment. Input 1 of the embarrassment network indicates how people could give a compliment to somebody they do not know well. This could be sticking to general compliments or expressing that they find it hard to compliment them because they do not know each other so well yet. Input 2 contains the information that Ben runs out of compliments to pay Connie, and instead of staying quiet, chooses to repeat a quality of Connie's that would usually not be considered a compliment. The blend combines these two inputs to show that Ben is trying so hard to pay Connie a proper compliment that he runs out of compliments and feels uncomfortable.

The emergent information in the blend shows that Ben is embarrassed that he cannot come up with more compliments and then makes the mistake of repeating himself. The inputs of the embarrassment network are correct, and the viewer will be familiar with this through his or her own social experience.

Input 1 of the absurdity network, similarly to Input 1 of the embarrassment network, shows a list of compliments people can pay each other. The input shows that

compliments have to be kind and point out good qualities of the receiver. Input 2 shows that one of the compliments that Ben lists, *mean*, is not normally considered a compliment. The blend combines these two inputs to show that Ben is listing a quality of Connie's that is not in general seen as a good quality.

The inputs of the absurdity network contain correct information, and the viewer will be familiar with this through his or her own social experience. The emergent information in the blend shows that the compliment is not normally considered a compliment. In this case the embarrassment network explains the odd choice of compliment in the absurdity network. The odd choice of the non-compliment *mean* is explained by the fact that Ben desperately wants to show Connie that he likes her, but he does not know enough about her to pay her true compliments.

In joke 3.1 of the third episode of ERWN a metaphor is used to achieve the humorous effect in an absurdity joke. In this scene Emily and Josh are at yoga class, and they are disturbing the class by chatting while doing the exercises. The instructor walks by them and tells them off.

Yoga teacher: Ok, you two, drop and give me downward dog. Now!

This joke is an absurdity joke created by having the instructor of the yoga class, a calm and peaceful manner of exercising, speak to his students as though he were a drill instructor. Input 1 of the network shows normal qualities of a yoga teacher, namely peaceful, understanding, and speaking in a low voice. Input 2 contains the behavior of the instructor in this scene, namely commanding his students, and raising his voice. The blend shows that the two behaviors do not match, and that therefore the teacher is behaving in a manner not fit for the situation.

The information in the inputs is correct, and the viewer can be expected to be familiar enough with the concept of yoga to recognize this instructor's manner of speaking as out of place. The blend correctly combines the two inputs to lead to the emergent information that the teacher is behaving in an inappropriate manner for the type of class he instructs.

3.5.4 Embarrassment

The next four jokes are jokes in which the category of Embarrassment takes a central role. An example of a joke from this category is joke 5.1 of TBBT episode five. In this scene Leslie expresses her interest in Leonard as her sexual partner, and they discuss potential reasons why his pupils are dilated.

Leonard: Well, I did have a poppy seed bagel for breakfast which could give a positive urine test for opiates but certainly not dilate my pupils, so I guess there's no point in bringing it up.

This joke combines the category of Embarrassment with the category of Clumsiness. The information for clumsiness stems from the fact that Leonard, after saying *could give a positive urine test for opiates* keeps talking to adjust his statement. By failing to make a statement and sticking to it, his manner of speaking comes across as clumsy. The embarrassment part of the joke is based on the phrase *I guess there's no point in bringing it up*. Leonard has probably felt himself that his nervousness showed in the conversation, and feels embarrassed about this. Input 1 of the clumsiness blend contains information about normal conversation, such as flowing sentences, that a speaker knows his subject and that a speaker speaks the truth. Input 2 contains the information that Leonard is unsure of the point he is trying to make, that he speaks the truth, and that he changes the course of his sentence midway. In the blend the information of a truthful speaker from Input 1 is combined with the information from Input 2 that Leonard is unsure of his topic and the fact that he changes his topic.

In the blend, the clash between the two inputs shows that Leonard is nervous. From his or her own experiences in social settings the viewer will know that this could be because of the nature of the topic or because he hopes that he will be intimate with Leslie. The information in the inputs is correct, and the joke meets all the requirements.

Comparable to Input 1 of the clumsiness network, Input 1 of the embarrassment network shows normal conversation. In this case the focus is more on confidence, the speaker feels comfortable discussing his topic, and shows that he feels sure of his topic. Input 2 shows Leonard's behavior, namely backtracking on what he said, and indicating

he regrets starting the conversation. The blend combines the knowledge of a normal conversation with Leonard's behavior to lead to the fact that Leonard is behaving abnormally in this conversation.

In the blend there is a clash between an individual standing by the information he has provided, and Leonard's failure to do so. The emergent information here indicates Leonard's embarrassment. As with the clumsiness blend, the viewer will know Leonard's feelings stem from the delicate nature of the topic, with which the viewer will be familiar through his or her own experience with the topic.

In the fifth episode of *Friends*, Ross confronts Chandler with the fact that it's a Saturday night and he does not have any plan other than to break up with Janice, the woman he has been seeing. After Joey has asked if Chandler has any plans, and Chandler confirms he does not, Ross interrupts, leading to an embarrassment joke. Unlike the previous embarrassment joke, this joke, 4.3, is based on the fact that Chandler is uncomfortable, and not on social awkwardness.

Ross: Not even, say, breaking up with Janice?

Chandler: Oh, right, right, shut up.

Chandler's reply makes it clear that the thought of breaking up with Janice makes him feel so uncomfortable that he does not want to discuss the topic, which makes it the source of the embarrassment in the joke. As for the previous joke, Input 1 contains information of normal rules of conversation, such as being polite to the other speaker, and responding to what he is saying. Input 2 shows that Chandler does not directly respond to the topic Ross brings up, but instead is rude to him. The blend combines the knowledge of normal rules with Chandler not sticking to them to lead to the emergent information of Chandler not wanting to talk about Janice because the topic makes him feel uncomfortable.

The blend shows that Chandler probably has a reason to not want to discuss the topic, in this case feeling uncomfortable at the thought that he has to break up with Janice. Not wanting to discuss this even with his best friends shows the degree of embarrassment Chandler feels at the mention of the topic, something the viewer will

know from his or her own social experience. With Chandler's discomfort being the emergent information and the correct information in the inputs being general knowledge, this blend meets all the requirements.

Joke 3.3 of ML shows embarrassment concerning vulgar words. In the scene of episode three of ML in which this joke takes place, Kate is expressing her concern that she will come off as a bitch if she tells Connie she does not want Connie to put so much effort into her birthday party. Initially, she mouths the word 'bitch', but when after Ben actually says it she hushes him

Ben: Saying how you feel is not being a bitch.

Kate: Sshhh.

The embarrassment in this joke is based on the fact that the word 'bitch' makes Kate feel uncomfortable. Input 1 of the embarrassment network contains responses to Ben's statement that do not attach a value to the word 'bitch'. This could for example be agreeing or disagreeing with what he is saying. Input 2 contains the fact that Kate hushes Ben. The blend shows that Kate does not appreciate what Ben is saying because the word 'bitch' makes her feel uncomfortable.

The information in the inputs is correct, and the blend shows why Kate hushes Ben. The viewer will be familiar with the reason Kate has for not appreciating what he is saying not only through his or her own experiences, but also because right before Ben speaks Kate mouths 'bitch' instead of saying it.

In joke 2.6 of ERWN episode three the embarrassment joke is triggered by the appearance of a guest character. Lila, a high school classmate of Emily and Reilly's, runs into them and talks to them about their time in school. Early in the conversation she addresses the fact that she has always believed Reilly is a lesbian.

Lila: Come one, it's so ok. We've always known. The girls and I in high school used to talk about it all the time. We had a nickname for you. What was it?
[PAUSES] It was Reilly.

Instead of continuing her thoughts and telling Emily and Reilly which nickname she and her friends used to call Reilly, she senses that the two women would not appreciate hearing it and she uncomfortably pretends they simply addressed Reilly by her name. This sudden switch in Lila's line of thought also means that this is a conceptual surprise joke.

Input 1 of the embarrassment network contains information about normal conversation such as speaking the truth, and finishing a line of thought. Input 2 contains the information that Lila seems to end her sentence in a different manner than she had originally planned. The blend shows that Lila changes her mind about wanting to reveal the name she used to call Reilly, in this case because she feels embarrassed about it.

The inputs contain correct information, and the viewer will understand the joke based on his or her own social experiences. The emergent information in the blend shows that Lila does not behave like a participant in a conversation is expected to, and that she probably behaves this way because she feels uncomfortable after viewing the reaction of the other participants in the conversation.

Input 1 of the conceptual surprise network contains the information that Lila is going to reveal the nickname by which she and her friends used to address Reilly. Input 2 shows that Lila does not reveal a nickname, but instead simply states *Reilly*. The blend shows that Lila does not stick to the expected promise of the reveal, leading to the switch in concepts.

The information in the inputs is correct, and the emergent information in the blend shows that by saying *It was Reilly*, Lila is not revealing the nickname that she was talking about. The viewer will be familiar with the information through his or her own knowledge about names and nicknames.

3.5.5 Ridicule

The final category of Ridicule ties in closely with that of Embarrassment. When a subject is ridiculed embarrassment often follows. However, this does not mean every joke that fits in the Ridicule category automatically fits in the Embarrassment category as well. The following joke, for example, might result in embarrassment, but the viewer does not get to see that. In episode two of TBBT Penny joins the other main characters at Leonard

and Sheldon's apartment. It was established in episode one that Raj has difficulty talking to women, and this is confirmed by joke 2.2, which takes place after Penny greets Raj and he fails to respond.

Penny: Still not talking to me, huh?

The ridicule in this joke stems from the fact that Penny is mocking Raj's inability to talk to women. Input 1 of the ridicule network shows neutral responses to Raj's behavior such as apologizing for not taking into account that he would not be able to speak to a woman. Input 2 contains Penny's response. The blend shows that instead of taking Raj's problems seriously, Penny makes fun of him.

The information in the inputs is correct, and the blend correctly shows that Penny is mocking Raj for not being able to speak to her. The viewer will be able to recognize the fact that she is mocking him from his or her own social experiences, and he or she already knows that Raj cannot talk to women.

In *Friends* episode two, joke 2.1 is based on ridicule that has been foreshadowed. In this episode Mr. and Mrs. Geller, Ross and Monica's parents, have dinner with their children at Monica's apartment. The viewer has been informed earlier in the episode that Ross is their parents' favorite, and Mrs. Geller confirms this by criticizing everything Monica does.

Mrs. Geller: Oh, we're having spaghetti! That's...easy!

This joke is based on ridicule, since Mrs. Geller is criticizing the choice of food, and thereby criticizing the chef. Input 1 of the ridicule network shows usual compliments about the dinner when being a guest somewhere. This includes complimenting the taste of the food, the presentation of the dish, or even the table setting. Input 2 contains the fact that Mrs. Geller does not compliment the food, but criticizes it. The blend shows that by criticizing the food Mrs. Geller is ridiculing the chef, in this case Monica.

The information in the inputs is information with which the viewer will be familiar through his or her own social experiences. The information is correct and the combination of the inputs in the blend shows that Monica is being ridiculed.

Joke 3.4 of ML episode three works in a similar way to the ridicule joke from *Friends*. However, a difference between the two jokes is that the ridicule in ML is even more direct than that in *Friends*. Another difference is that the ML joke manages to insult two people in one joke, one of which isn't present to hear the insult.

Kate: Connie would say thank you. If she wasn't crazy. And you weren't you.

In this scene Larry and Ben are bringing Kate wine for the party Connie is throwing her. Earlier in the season the animosity between Connie and Larry was established, while this episode states that Kate thinks Connie takes the party planning too far.

Input 1 of the ridicule network shows normal ways of thanking a person for a favor, such as simply saying 'thank you', or doing something in return. Input 2 shows that Kate calls her best friend crazy, and that she thinks it is unlikely that people will thank Larry. The blend combines the two inputs to show that Kate does not show the expected gratitude, and is even making fun of Larry and Connie.

As was the case for the other ridicule jokes, the viewer will be familiar with the information in the inputs based on his or her own social experience. Moreover, the viewer knows the relationships between the characters of the series at this point. The information in the inputs is correct, and the emergent information in the blend points out how Kate ridicules two people.

In the second episode of ERWN the ridicule joke is rather extreme, and could be taken as an insult. Joke 2.2 shows Emily's boss suggesting she take over the lead on a new book. However, it turns out that the compliment he is paying her is actually a hidden insult.

Boss: [W]e just got this hot new manuscript and I'd like you to take a crack at it. "You're a grown up woman. You should date a grown up man." Everyone unanimously agreed that you are the perfect candidate for the job.

This is a joke based on ridicule, since Emily's boss mocks Emily by insulting her for the type of men she chooses to date. Input 1 contains the information regarding handing out compliments, an important element of which is that the compliment highlights a positive quality of somebody's personality. Input 2 contains the comment Emily's boss makes, which is that she is perfect for the job. The blend combines the title of the book with the attempt at a compliment to show that the compliment is not in fact flattering, because it tells Emily that she is not dating grown up men.

The emergent information in the blend is then that Emily's boss is insulting her instead of complimenting her, by doing so he is making fun of the choices she makes in her dating life. The viewer will be familiar with this kind of insults from his or her own life, and the information in both inputs is correct.

3.6 Bad jokes

The previous section demonstrates how good jokes can reveal their workings in a blending network. The four series all also contain a number of bad jokes than can just as well be placed in a blending network.

As was expected, the unsuccessful series contain more bad jokes than the successful ones. This can be seen in Table 4 below, which shows the amount of bad jokes found in the four sitcoms analyzed here.

Table 4 Bad jokes per sitcom

	TBBT	ERWN	<i>Friends</i>	ML
Good Jokes	143	63	160	106
Bad Jokes	9	20	19	37
Percentage of bad jokes	6,3%	31,7%	11,9%	34,9%

This table immediately shows that there is a large difference between the percentage of bad jokes for TBBT and *Friends* when compared to ML and ERWN.

In the analysis of the good jokes, the three requirements already show three errors a joke can make, namely not pertaining to general knowledge, not containing correct information, and not leading to emergent information when placed in a conceptual blending network. Below, a selection of bad jokes found in the sitcoms will be analyzed, with the goal to set out these different kinds of errors.

Moreover, in the process of analyzing the jokes it became clear that the low quality of a number of bad jokes could not be explained by the three requirements that were created for the bad jokes. Most of these jokes suffer from the fact that they are politically incorrect. For these jokes the additional requirement Political Correctness was added.

Below, different types of bad jokes are analyzed per type of problem from which they suffer. The problematic jokes that were encountered in the analysis were culture-specific jokes, jokes based on pop culture, and illogical jokes. After a number of jokes that make these mistakes have been discussed, attention will be given to those jokes that involve more than one problem. Interestingly, the analysis of the bad jokes also made it clear that some bad jokes can be saved, which will be discussed in more detail in the analysis of the self-solving jokes. Finally jokes that could not be analyzed in the system created in this study will be discussed.

3.6.1 Culture-specific jokes

One of the ways in which jokes can break the general knowledge requirement is by using knowledge that is specific to one culture. Since these four sitcoms were made in the US, in this case the jokes refer to knowledge specific to American culture. This can for example be in the way of using songs that Americans grow up with, fast food chains or types of food that are not well-known worldwide, or by referring to cultural icons that do not have the same status in other countries. As stated, sitcoms are created with only the national audience in mind, which Mills explains is because an audience is most easily regulated nationally, a task that is performed by national broadcast media (2011: 116). However, the role of the international audience should not be underestimated. *The Big Bang Theory*, for example, has been sold to 75 countries (“International Broadcasts” 2014), while even *Emily’s Reasons Why Not* was sold to other countries before its cancellation (“Emily’s Reasons Why Not” 2014), even though these series were created

for a national audience. Also websites created by fans show the importance of viewers in other countries. One fan who calls herself Kate, for example has created the blog called *Every Friends Joke*, which discusses jokes that are hard to understand for non-native English speaking viewers of the sitcom. The tagline for the website is the following: “Monica, Phoebe, Chandler, Ross, Joey and Rachel help me to learn English. Some culture-specific jokes are hard to get. Do you know the answer? Do you wonder as well? Let’s find out together!” (Kate 2011). The fact that this website exists, and that fellow viewers comment on the jokes they fail to understand shows that jokes specific to American culture are not understood by all viewers.

A first example of a culture specific joke is joke 1.2 of *Friends* episode one, in which Monica’s date Paul has just arrived to pick her up, and she wants to announce to Paul and her friends that she will go change. Instead, she stumbles over her words, and Ross teases her.

Monica: Okay, umm-umm, I’ll just--I’ll be right back, I just gotta go ah, go ah...
Ross: A wandering?

This joke can be displayed in two networks, firstly a ridicule network, which is based on the fact that Ross is making fun of Monica, and secondly a conceptual surprise network, which is based on the fact that Ross finishes Monica’s sentence in an unexpected way. Input 1 of the ridicule network contains information of how somebody would normally react when a person has difficulty saying what they want to say. They would be compassionate, patient, and comfort the person. Input 2 contains the fact that when Monica has difficulty saying that she wants to change, Ross puts words in her mouth to create an improbable phrase. The blend combines these two inputs to show that Ross is not in fact helping his sister, but he is making fun of her.

The information of these two inputs is correct and the inputs lead to a blend that contains emergent information, namely that Ross is making fun of Monica. The information is based on general knowledge with which the viewer will be familiar through social situations.

Input 1 of the conceptual surprise network contains the information that Monica has to do something, and that Ross suggests she needs to wander. Monica's uncertainty goes together well with the concept of wandering, in which a person walks around without a goal. Input 2 contains the information that *to go a-wandering* is a phrase from an American song called *The Happy Wanderer*. In the US, this is a song often sung in music classes at school and used by scouts when going on walking trips ("The Happy Wanderer" 2000, Dana Nowak 2013, "The Happy Wanderer" 2013). Since Monica is not in a context in which this song would be used, the joke is a conceptual surprise joke. The blend combines Monica's actual setting with the knowledge of the song to show the song does not belong in this setting.

The information in the inputs of the network is correct, and the blend contains emergent information that the song is not related to what Monica is doing, but it is unclear whether this joke pertains to general knowledge. The show's American audience can be expected to be familiar with the song, but it is unclear whether an international audience would have heard of it. Any viewer unfamiliar with *The Happy Wanderer* will take this joke purely as ridicule and miss the conceptual surprise element.

Another joke based on American culture appears in *Friends* episode two. In joke 2.2 of this episode Ross, his ex-wife Carol, and her girlfriend Susan are discussing baby names for the baby with which Carol is pregnant. Susan suggests the name Helen for a girl, but Ross is not convinced.

Susan: Oh, please! What's wrong with Helen?

Ross: Helen Geller?

This joke is a pun, since it is a play on the name Helen Keller, and a joke based on conceptual surprise, since the reference to Helen Keller is unexpected. In the pun Input 1 contains the name Helen Keller and information about her such as that she was a successful blind-deaf person, that she wrote many essays, and her political activism, especially concerning the welfare of visually impaired people ("Helen Keller Biography" 2014). Input 2 contains information about Helen Geller such as her being Ross's

daughter. The blend will combine the two to show Ross is combining the meanings of two very similar names, and thereby blending two different characters.

The conceptual surprise joke contains the same inputs as the pun, but the blend of this network shows that by comparing his child to Helen Keller, Ross is introducing an unrelated topic into the conversation about baby names.

For both of these networks the information in the inputs is correct, and it leads to a blend with emergent information, namely that Ross unexpectedly makes a reference to Helen Keller, blending her character with that of his unborn child. The problem with both networks is the reference to Helen Keller. Again, this is a reference that could be too specific to American audiences for an international audience to understand the full meaning of the joke. Unlike the two previous jokes, both networks for this joke make use of the concept that is less familiar to an international viewer, making this joke more difficult to understand than the other ones.

Interestingly, in a later season, Ross suggests the name Helen as the name for the daughter he is having with Rachel (Partridge 2008).

Another issue that refers to a specifically American concept arises in joke 4.6 of episode five of *Friends*. In this episode Monica and Joey are on a double date with Bob and Angela. When Bob and Angela make out at the table, Monica points out to Joey that she thinks the situation is strange, since she still believes the two of them are brother and sister.

Monica: Hello! Were we at the same table? It's like... cocktails in Appalachia.

This joke combines the category of misunderstanding, based on Monica's interpretation of the situation, with that of stereotype, which has to do with a stereotypical view of the region of Appalachia. The network for misunderstanding has an Input 1 that contains information about the actual occurrences of that evening. This includes Bob and Angela being a couple and Joe knowing what is the truth. Input 2 contains the information that Monica does not know what is going on and that she believes the two of them are

siblings. The blend combines these two inputs to show that Monica lacks the information about the true relationship between Bob and Angela.

This joke is correct and leads to a correct blend with emergent information. The joke pertains to general knowledge, because the story has been set out in this episode, and the viewer knows why Monica believes Bob and Angela are siblings.

The stereotype network contains an Input 1 that has information about Appalachia. This information includes the fact that the region is often associated with the concept of incest (Donaldson James 2008). Input 2 contains the information about the current situation as viewed from Monica's perspective. This includes the fact that brother and sister Bob and Angela are sitting at a dinner table making out with each other. The blend combines these two inputs to show that Monica is focusing on the information about Appalachia that relates to incest.

Also the stereotype network contains correct information that leads to a correct blend with emergent information. However, without specifically testing the knowledge about the concept of incest in Appalachia it is impossible to assess how well-known this idea is worldwide. Like the joke about American folk songs, this joke might work well inside of the US, but it is unclear whether an international viewer would fully grasp it.

Also ML refers to concepts specific to American culture, in this case to Roger Ebert. In this scene Ben has bought a King Kong poster as a present for Kate for her birthday, and Larry criticizes the gift in joke 3.2.

Larry: I misunderstood. I thought you were getting a gift for Kate, not for Roger Ebert.

Roger Ebert was an acclaimed film critic whose reviews were widely published in the US (Steinberg 2008). While he is internationally not unknown, it is not clear whether his name would immediately elicit the required response in all viewers, namely that of a movie fanatic.

In this joke, Larry ridicules Ben by criticizing his choice of a birthday gift. Input 1 contains an expected response of a best friend when showing him a gift for a new girlfriend. This could be agreement over the choice of gift, or it could be a gentle

indication a different gift might be better such as suggesting the person buy something additional. Input 2 contains Larry's reaction, specifically that he does not offer any support, but directly tells Ben the gift is not a good idea as a present for Kate. The blend shows that Larry is making fun of Ben by choosing to react the way he does.

While the viewer might understand the fact that Larry is ridiculing Ben from his tone of voice and from the phrase *I thought you were getting a gift for Kate, not for...*, viewers who do not know who Roger Ebert was will not fully understand this joke. However, the joke does contain correct information and the information leads to a blend with emergent information.

In episode five, ML refers to an American store, Costco. In this scene Larry and Ben are discussing Larry's ex-girlfriend Claire, whom he wants to contact again. In joke 5.1 Ben reminds Larry of the woman's bad qualities.

Ben: Her grating voice, her little princess tattoo, her obsession with candles, her obsession with Costco, her inability to talk about anything except candles and Costco.

Costco is a chain of warehouses that originated in the US, and can now be found in some other countries as well ("Why Become a Member" 2014, "New Locations" 2014). For international viewers it could be hard to fully grasp the concept of Costco to which Ben refers, even for those who are aware it is a store, since stereotypical associations with Costco could be different in every country. It could be that there are certain prejudices against those who often shop at Costco in the US, and without that knowledge it is impossible to understand why an obsession with Costco would be a bad quality for a girlfriend ("Urban Dictionary: Costco" 2014)

In the joke Ben is making fun of Claire, which can be seen in the ridicule network. Input 1 contains what would be neutral remarks about Claire such as her being a nice person, or for example Ben commenting on not getting to know her too well the first time Larry dated her. Input 2 contains Ben's very negative comments about Claire's likes. The blend shows that Ben is making fun of the things Claire likes.

The information in both inputs is correct, and the blend contains the emergent information that Ben is making fun of Claire, which the viewer will recognize from his or her own personal experience. Still, the viewer might not be familiar with the concept of Costco, which is necessary for an understanding of this joke.

The joke is also a conceptual surprise joke, which lies in the fact that Ben repeats two earlier concepts and uses them to stress the extent to which they are negative qualities. In doing so he uses the rhetorical device of epistrophe by repeating these concepts (Corbett & Connors 1999: 391). Input 1 contains the information that when stating a list of somebody's bad qualities the qualities usually carry a similar weight. Input 2 contains the information that Ben stresses the weight of some of Claire's bad qualities by repeating them. The blend shows that Ben's way of listing qualities is unusual and thereby unexpected.

As seen in some previous jokes, the reference to Costco becomes especially problematic because it is placed in a rhetorical device. The entire humorous effect of this joke relies on Costco, which is stressed by the Amplification. For viewers who do not know Costco or any of the cultural stereotypes it might carry, it will be very hard to understand this joke.

A similar reference is made in joke 4.2 of episode four of TBBT. In this scene Mary, Sheldon's mother, describes Sheldon's youth, and she mentions his birth.

Mary: I'll tell ya', I love the boy to death, but he has been difficult since he fell out of me at the Kmart.

This joke depends on stereotype to work. Kmart is stereotypically seen as cheap and having products that are of a low quality. This stereotype extends to its shoppers, who are seen as poor and often also having poor taste ("Urban Dictionary: K-Mart" 2014). Input 1 of the stereotype network contains information about Kmart, such as the information just given. Input 2 contains information about Sheldon's family, such as that he looks down on them and that he is the only academic of the family. The blend will combine these two inputs to extend the stereotypes about Kmart to Sheldon's family.

Similar to Costco, Kmart is a warehouse chain in the US. While this joke does not rely on a rhetorical device as the previous joke does, the joke does refer to the warehouse in the punch line. Even though the joke contains correct information and emergent information in the blend, the reference to Kmart will mean that not all international viewers will be able to understand the joke. However, the phrase *fell out of me* might communicate part of the absurdity to the viewers who do not understand the Kmart reference.

3.6.2 Jokes based on pop culture

A second way in which jokes can break the general knowledge requirement is by referring to pop culture. This issue overlaps with that of a culture specific reference, because some pop culture jokes depend on a concept that was just popular in one country. This goes, for example, for certain bands and TV series. However, there is an additional problem with this kind of jokes, namely that it is difficult to predict how well they will stand over time. Certain pop cultural references will be well understood by the audience at the point in time at which the series was created, but they might not be understood in a similar way five years later. This is true for the references to TV series and music, but also for references to social networks, comics, and science fiction. Since only one of the four sitcoms analyzed is over ten years old it is easier to analyze the pop culture jokes from *Friends*, while it is difficult to predict if jokes from the other series will be seen as bad jokes in the future.

Joke 1.4 of episode one of *Friends* shows Ross, Joey, and Chandler in Ross' apartment. Ross is discussing his love life, and complaining that it has been long since he was on a date.

Ross: [scornful] Grab a spoon. Do you know how long it's been since I've grabbed a spoon? Do the words 'Billy, don't be a hero' mean anything to you?

This joke is a joke of embarrassment, which is based on the fact that Ross is uncomfortable about dating again and about the idea that it has been long since he went on a date. Input 1 contains information of a person heading out into the dating world and

being excited about it. The information in this Input will be that they express that they are looking forward to it, and that they believe in a good outcome. Input 2 contains the fact that Ross is heading out into the dating world, but that he is worried because it has been long since he has dated. The blend combines the information from Input 1 of a person looking forward to dating with Ross's concerns from Input 2 to show that the idea of dating makes Ross feel uncomfortable.

Ross exaggerates his lack of dates and uses the title of a song to place his last date in the 1970s. Unfortunately this song has not stood the test of time and *Billy Don't Be A Hero* will not be easy to place in a timeframe for a modern viewer. While the viewer will understand from the context that it has been a long time since Ross dated, the extent of the exaggeration of Ross's timeline is lost.

An additional problem in this joke is the fact that also this joke is phrased using a style figure, namely a rhetorical question (Corbett & Connors 1999: 404). The viewer can mentally answer this rhetorical question with 'no', which stresses the fact that an element of the joke is lost.

Also referring to pop culture is joke 1.5 of the same episode in which Paul thanks Monica for the date they had the night before. In the climax position of this joke, Paul refers to *the barn raising scene from Witness* (Corbett & Connors 1999: 393).

Paul: No, I'm telling you last night was like umm, all my birthdays, both graduations, plus the barn raising scene in *Witness*.

This is a joke of Conceptual Surprise, since *the barn raising scene in Witness* does not fit with the other elements Paul lists. Input 1 contains the good moments of somebody's life such as birthdays, graduations, births, and weddings. Input 2 contains the list that Paul gives with birthdays, graduations, and *the barn raising scene in Witness*. The blend combines the two inputs to show Paul puts *the barn raising scene in Witness* on the same level as the other highlights of his life even though it does not belong there.

The information in the joke is correct, and it leads to emergent information in the blend. The problem with this joke lies in the reference to the movie *Witness*. The scene to which Paul refers is available on YouTube, but the information in the scene does not

explain any potential pop cultural references that allow Paul to put this scene on the same level of importance as other important events from his life (rjc35 2011). Also an ESL learners' forum does not provide clarification ("barn raising scene in witness / big time" 2003). This joke shows how references to pop culture change quickly and are prone to lose their original meaning. Additionally, as with the previous joke, the phrasing of the joke worsens the issue. The fact that the, by now, incomprehensible part of the joke is in the climax position intensifies the feeling the joke is not understood.

A similar joke occurs in episode three when the main characters are watching *Lamb Chop*. In joke 3.2 Chandler makes a comment about the program.

Chandler: Ooh, [Lamb Chop]. How old is that sock?

This is a joke based on satire with Chandler mocking *Lamb Chop*. Input 1 contains information about *Lamb Chop*, such as the fact that it was aired in the sixties and saw a revival in the early nineties. The second input contains the information that Chandler points out that the sock used in the series must be very old. The blend combines the information to show that Chandler is making fun of the TV program ("Shari Lewis" 2014).

This joke also suffers from the problem that *Lamb Chop* might not be known to all viewers. Even though viewers could know the series, they might not know that the revival occurred at the time the first episodes of *Friends* were made. Moreover, it is unlikely international viewers will be familiar with *Lamb Chop* since the revival of was only ever shown by PBS on US TV ("Shari Lewis" 2014).

In episode four of ML, Larry and Ben are arguing after Larry slept with Julia. Larry is upset because he was forced to pretend he had slept with Connie, not with Julia, and to make his point he compares the women to rock bands in joke 5.1.

Larry: I slept with that hot girl and you want me to pretend I slept with Connie? That's like going to see Led Zeppelin and telling everybody I saw Styx.

While Led Zeppelin is so famous it can be assumed that all viewers will be able to label Led Zeppelin as a rock band, it is not clear how well Styx is known. This joke combines satire and ridicule, in the sense that it makes fun of both Styx and Connie. Input 1 for the satire network contains a neutral comment about a band. Input 2 contains Larry's comparison, combining the two shows that by comparing Larry is stating that Styx will never be as great as Led Zeppelin, and thus is making fun of Styx.

The ridicule network does not only make fun of Styx, but also of Connie. Input 1 contains neutral comments about Connie such as her being a woman, a nanny, and Kate's roommate. Input 2 contains information that relies on the information in the satire network, which is Larry putting Connie down by comparing her to a band of which he is not a fan. The blend shows that Larry is mocking Connie.

This joke is an extensive comparison that draws on four elements: Julia, Connie, Led Zeppelin, and Styx. A comparison can only work successfully if the viewer is familiar with all of the concepts, so if the viewer is unfamiliar with Styx, the viewer might still understand the fact that the joke compares several elements, but he or she will fail to fill in all the qualities of the elements.

In episode three of TBBT a reference to a comic book hero is made in joke 2.3. In this scene Sheldon and Leonard are trying to move a package, a delivery to Penny, up the stairs. When Leonard asks Sheldon whether he has any idea of how to achieve this, he answers the following.

Sheldon: Yes, but they all involve a green lantern and a power ring.

The concepts *green lantern* and *power ring* refer to the comic heroes 'Green Lanterns'. All Green Lanterns have a green lantern and a power ring, the items that give them their power. This joke is similar to the previous one in the sense that it refers to specific elements of a comic. However, by using the concept *green lantern* as one of the references they are directly referring to the name of the super heroes, making it more likely that viewers will, at least partially, understand the reference. Still, the power ring reference might be lost on a large part of the viewership.

The joke can be represented in a ridicule network, since Sheldon makes fun of the lack of strength of Leonard and himself. Input 1 of the ridicule network contains neutral comments about the physical abilities of Leonard and Sheldon. This could be that they are not used to physical labor, or that it could be hard for them to carry the furniture up the stairs. Input 2 contains the fact that Sheldon says that they need superhero equipment in order to succeed in bringing a heavy package up the stairs. The blend shows that Sheldon does not really have a plan that includes this equipment, but that he is in fact making fun of his and Leonard's physical abilities.

The information in the inputs is correct, and the emergent information makes it clear that Sheldon does not really believe that they need superhero equipment. The problem with this joke is that it entirely relies on the viewer's understanding of the phrase *a green lantern and a power ring*. If the viewer does not grasp the meaning of this phrase he or she will not understand the joke.

The following three jokes are all jokes based on pop culture that are easily understood at the moment, but it is not clear whether these jokes will stand over time. The importance of the longevity of the jokes of a series, is the source for its success in syndication. Successful TV series are often sold for syndication after approximately one hundred episodes have been produced, which shows a series needs to be relatively successful before it can be considered interesting for syndication. However, it also seems unlikely that shows that are primarily based on pop culture or current events would do well in syndication, since these shows will not be understood as well at a later date. The reason why syndication is interesting to creators of a series is not only the financial aspect, for example TBBT was sold for 1.5 million dollars per episode (Adalian 2012), but also the fact that a successful run in syndication can reinvigorate interest in original episodes of the series. This can be seen in the case of TBBT, where the viewership of the new episodes has increased since 2011, when the series began to air in syndication as well (Adalian 2012).

The first example of a joke that might not stand over time is joke 3.5 of ML episode three. Ben is telling Kate about the gift he has for her birthday, and she compares it to the *Amazing Race*.

Ben: Yeah. It's like a clue. See I know you like puzzles. And I wanted to do your gift in pieces.

Kate: Like a treasure hunt. It's like *The Amazing Race*, but without all the gay people fighting in cabs.

This joke can be represented in a satire network, since Kate is making fun of *The Amazing Race*. Input 1 contains neutral comments about *The Amazing Race*, such as it being a reality TV show that takes place in different countries, it being a competition between pairs of people that have a certain relationship, and that a number of the pairs that participate are in a homosexual relationship. Input 2 contains the fact that Kate compares it to a treasure hunt and that she equates *The Amazing Race* with gay people fighting in cabs. The blend shows that Kate is not just making neutral comments, but she is making fun of *The Amazing Race* by focusing on one element of the program.

The inputs for this network contain correct information and the blend contains the emergent information that Kate is ridiculing the TV program. Currently, TV shows are widespread internationally and it is very well possible also international viewers are familiar with *The Amazing Race*, which makes the information in the networks a part of general knowledge. However, within the quickly changing world of reality TV it is unclear whether this joke would still hold ten years from now.

Joke 1.2 of episode one of TBBT demonstrates that the popularity of social networks rapidly changes. In this scene, Leonard points out their lack of friends to Sheldon, and Sheldon responds.

Sheldon: I have a very wide circle. I have 212 friends on myspace.

This joke is based on conceptual surprise, since Sheldon and Leonard are talking about different kinds of friends. Input 1 of the conceptual surprise network contains the topic of conversation so far, namely social contact and number of friends. Input 2 contains Sheldon's response, which is that he in fact does have many friends, because he has over 200 online friends. The blend shows that Sheldon changes the topic from personal contact to online contact.

This switch between concepts could indicate that this joke is based on a misunderstanding since Sheldon and Leonard speak about different types of friends, but considering what the viewer knows about Sheldon, it is more likely that he actually equates his online friends to his real life friends, and possibly prefers them. This means that this joke is also based on eccentricity. Input 1 of the eccentricity network contains the equation of online friends to real life friends. Input 2 considers the information the viewer knows about Sheldon, such that he is a technophile and that he is socially weak. The blend shows that for Sheldon this is normal behavior.

The information in the inputs of the networks for this joke is correct, and both of the networks have blends that contain emergent information. The information in the networks also pertains to general knowledge. However, when this episode first aired in 2007, myspace was the most popular social networking website, but since then it has been taken over in popularity by Facebook. It is therefore possible that some years from now this joke will not be understood by the audience anymore.

Also the popularity of movie stars can quickly change, as can be seen in joke 3.2 of episode three of TBBT. In this scene Leonard and Leslie are discussing the date they might go on for their experiment. When discussing that they might go see a movie, Leonard suggests the following kind of movie.

Leonard: Then we would see a movie, probably a romantic comedy featuring the talents of Hugh Grant and Sandra Bullock.

Initially this seems like a joke of satire mocking either the genre of the romantic comedy as only having two actors, or mocking the two actors since they only act in romantic comedies. However, the interpretation of this joke changes when taking the scene into consideration.

Leonard: There is a generally accepted pattern in this area. I would pick you up, take you to a restaurant. Then we would see a movie, probably a romantic comedy featuring the talents of Hugh Grant or Sandra Bullock.

Leslie: Interesting. And would you agree that the primary way we would evaluate either the success or failure of the date would be based on the bio-chemical reaction

during the goodnight kiss?

When considering this joke in its context it becomes clear that it is in fact a joke of satire, but not one that makes fun of romantic comedies or actors playing in romantic comedies, but instead it mocks the concept of dating. Input 1 contains information about a first date, such as that most people feel excited, and that it is often intended to be romantic. Input 2 contains Leonard's dissection of his potential date with Leslie, which follows an expected, impersonal pattern. The blend shows that Leonard is making fun of first dates, by pointing out that most new couples don't go on an excited, romantic first date, but instead their first date is predictable and similar to that of many other couples.

The information in the inputs is correct, and the blend contains emergent information. The information in the inputs is correct, and the viewer will be familiar with a typical dating pattern. The only problem with this joke is the reference to the two actors. The reference does not only age the joke, but even now, less than ten years after this joke first aired, these actors are no longer known as the go-to actors for romantic comedies. Whether a viewer ten years from now would be able to understand this joke, or would be left with the feeling that he missed something remains to be seen.

3.6.3 Illogical jokes

Another issue that arises in certain jokes is the feeling that the joke is illogical. This happens when one or more inputs of a network of the joke contains incorrect information. When the inputs of a joke contain incorrect information, the viewer will not be familiar with the information presented in the joke, and, in most cases, the blend will not contain emergent information either. A first example of an illogical joke occurs in episode one of ML when Ben's soon-to-be ex-girlfriend Erin drops by his apartment with fabric swatches. She believes she is going to move in with him soon and wants to try out how their interiors would fit together. However, instead of saying 'swatch', Erin uses the word 'snatch' in jokes 1.5 and 1.6.

Erin: I wanted to see if my furniture would work when I moved in with you, so I brought fabric snatches. [JOKE 1.5]
But now your place feels a little crowded so I will take my snatches and go. [JOKE 1.6]

It appears that in this scene the humorous effect of the word *snatch* is supposed to stem from the fact that it is a vulgar term for female genitalia (“Urban Dictionary: snatch” 2014), making this joke a pun, even if Erin is not consciously making the joke.

Input 1 of the pun network contains the concept fabric swatches, while Input 2 contains Erin’s substitution *fabric snatches*. The blend combines these two, showing that Erin means fabric swatches, but she uses the term incorrectly.

Aside from the potential issue of profanity, the problem with this joke is that the substitution of ‘swatches’ for *snatches* lacks a basis. Had there been such a thing as fabric snatches, had furniture had a similar connotation to genitalia, or had it, in the very least, been possible for a woman to have multiple snatches, the substitution could have worked. As a result, the inputs of the joke do not contain correct information. As the joke is now, the humorous effect only seems to reach Larry, who ponders over the joke and laughs at it anew in joke 1.7:

Larry: Tss.. Snatches

A very similar joke is joke 1.1 of the first episode of ERWN. It takes place after Emily first meets Stan and the two of them agree to go for lunch.

Emily: I’ll just grab my shag, I mean my bag. Meant to say my bag, duh.

The joke is based on two networks, namely pun, and embarrassment. Input 1 of the embarrassment network contains information about Freudian slips, such as the fact that they are unintentional and that they can reveal thought that the speaker would refer to keep to himself. Input 2 of the embarrassment network contains the information that Emily experiences a Freudian slip. The blend shows that Emily probably feels embarrassed.

The inputs contain correct information, and the viewer can be expected to know enough about Freudian slips to understand why it would make Emily feel embarrassed. The blend shows that Emily has reason to feel embarrassed about her Freudian slip.

Input 1 of the pun network contains the fact that Emily wanted to say that she was going to grab her bag, while Input 2 shows that instead of bag she said shag. The blend shows that she had a Freudian slip, and was possibly thinking of sex when she saw Stan.

While the blend contains emergent information and the two inputs contain information that relies on general knowledge, the joke still does not work. This has to do with the fact that *I'll grab my shag* has no meaning in and of itself in this scene. Had Emily made this slip in the following scene where she describes the date to her friends, for example saying 'I shagged a great date' instead of 'I bagged a great date', the joke could have worked.

Another poor pun is made by Emily's assistant Glitter Cho. After Emily and Reese break up, the company where she works publishes one of his books titled *Hook, Lie, & Sinker. The Lies Men Tell Women, The Lies Women Tell Themselves*. When she sees this Emily wonders whether she is an idiot and her assistant Glitter Cho reacts as follows in joke 1.5:

Glitter: Yep, he wrote the book on manipulating women, and you published it.

This joke is based two networks, namely pun, and ridicule, since Glitter is using the pun to make fun of Emily. The ridicule joke contains neutral and kind phrases to tell a person who has been hurt by a lover in Input 1, while Input 2 contains the fact that Glitter comments on Emily's love life by means of a pun. The blend shows that Glitter is ridiculing Emily instead of comforting her in a difficult time.

The information in both inputs is correct, and the viewer will be familiar enough with situations resulting from the end of a relationship to recognize that Glitter is mocking Emily. The blend shows that, instead of providing Emily with the comfort she may need, Glitter is making fun of her.

Input 1 of the pun contains the information that writing and publishing go hand in hand in the world of books. Input 2 has the fact that Emily published Reese's book. The blend shows that Emily helped Reese to write about manipulating women, which,

considering what the viewer knows about their relationship, holds a double meaning since she helped him create the topic to write about as well.

The blends of this networks contain emergent information, but the information in the inputs is questionable. First of all, Emily has not published the book, since at the beginning of the episode she informs the viewer that she is an editor. Considering her surprise when she sees the book, it is unlikely that she is the one who edited it, meaning that she had nothing to do with the publishing of the book. This means that the information in the inputs is incorrect, and the information about Emily and the book can therefore not be part of the viewer's general knowledge.

In the second ML episode Ben is going to come over at Kate and Connie's place for the first time. Kate is worried their apartment does not look very organized, and in joke 2.3 Connie offers to help.

Connie: Well, I'm a nanny. I've mastered the art of sort of cleaning.

This joke is based on a stereotypical nanny, in this case a nanny that has to do a lot of cleaning. Input 1 contains the information about nannies, which for this joke includes that a nanny cleans a lot. Input 2 contains the fact that Connie, who is a nanny, says that she only pretends to clean, which she says she learned from being a nanny. The blend combines these two to show that Connie as a nanny only pretends to clean when the parents of the child of which she is in charge pay her to actually clean.

The joke is also an absurd joke, since according to this joke a stereotypical nanny has to clean as part of her job description and therefore should do more than just pretend to clean. In this network Input 1 contains information about nannies, such as that nannies get paid for cleaning. Input 2 contains information that Connie does not actually clean. The blend shows that Connie is not doing the job she is paid for properly.

The problem with this joke is that nannies, in general, are not hired for cleaning. In fact, it seems that any cleaning a nanny does is either a part of the contract, or greatly appreciated by the parents of the nanny's charge ("Nannies and Housework: What Can I Expect?" 2011). It seems therefore that the step from nanny to cleaning is too big to be

suitable in this case.

This means that the information in the inputs about nannies is not correct. Both networks presuppose that nannies have to do a lot of cleaning, when in fact, for most nannies this is not a part of their tasks. The fact that the information in the inputs is correct automatically creates a general knowledge problem as well, since the connection between nannies and cleaning will not be a part of the knowledge the viewer has about nannies. The blend does contain emergent information, but, unfortunately, due to the incorrect inputs, the emergent information is also incorrect.

The final joke, 2.12, of ERWN episode two sees Emily visit her new gynecologist after she and Dan break up.

Emily: So now I'm stuck seeing this lady doctor who is so incredibly uptight I'm not even sure she has genitals.

This is a sarcasm joke, since Emily makes fun of her gynecologist in a hostile manner. Input 1 contains neutral observations about the doctor, such as that she is a lot sterner than Dan, or that Emily is certain she will not have a personal relationship with this doctor. Input 2 contains Emily's comment that she is not sure her doctor has genitals. The blend shows that Emily is making fun of her new gynecologist in a mean way.

The viewer will be familiar with the terms *uptight* and *genitals*, and the blends lead to emergent information. The problem with this joke lies in the fact that the connection between somebody being uptight and somebody not having genitals is far-fetched. Therefore, the information in the inputs is incorrect.

As the analysis of the good jokes shows, the personalities of the characters in the sitcom become a part of the general knowledge of the viewer about this character. When characters act in a way that is not true to their personality and not explained in the episode, the character inconsistency shows a mismatch with the general knowledge of the joke. This can for example be seen in joke 2.6 and 2.8 of ML E2. In this episode Connie storms into the kitchen twice and in the process bumps into Ben, only for Kate to remind her that the two of them had agreed on a way to announce entering the kitchen.

Kate: Connie, we talked about this, remember? What did we agree to say every time we opened that door? [Connie does not answer] Coming through.

Connie: Coming through, I knew that! [JOKE 2.6]

And once again in the same episode:

[Connie enters, opening the door into Ben's face.]

Ben: Oh!

Connie: Coming through? [JOKE 2.8]

Both of these jokes are based on absurdity, since it seems odd that somebody like Connie would forget about the phrase *coming through*. Joke 2.8 is also based on embarrassment, since Connie realizes she has made a mistake and injured Ben by not announcing the fact that she was coming into the kitchen. Input 1 of the embarrassment network shows that Kate and Connie have agreed to announce it when they walk into the kitchen by saying *coming through*. Input 2 shows that Connie forgot to say the phrase and that as a result she injured Ben. The blend shows that Connie feels embarrassed about forgetting the phrase and its result.

The blend contains emergent information, with which the viewer will be familiar through accidental situations of his or her own experience. The information that Connie and Kate agreed on *coming through* is known to the viewer since it was announced in joke 2.6. The information in both inputs is correct as well.

Input 1 of the absurdity network, which is the same for both jokes, contains the information that when people who live together agree to do something to improve their living situation both of them try to stick to it. Input 2 contains the information that Connie cannot remember the phrase *coming through*, which she and Kate have agreed to use as an announcement that one of them is opening the kitchen door. The blend shows that Connie wants to remember the phrase, but simply can't.

The problem with this joke lies in the fact that there is no reason why Connie would not be able to remember a simple phrase. This is amplified by the fact that Connie is depicted as a type A personality, which means it would have made more sense for Kate to forget the phrase and Connie to scold her about it. This out-of-character behavior is

also not meant to be added to the encyclopedic knowledge the viewer has of Connie, since it does not return in later episodes.

3.6.4 Jokes suffering from several issues

In the opening scenes of the pilot episode of ML, Ben forgets his phone on top of a skyscraper. When he returns to pick up the phone, Kate has already found it, and this is how they first meet. Larry's voice over has already told the viewer that a phone in a red case will bring Ben and Kate together. In joke 1.2, right after they meet, Kate makes a joke about Ben's phone.

Kate: Is this your phone?

Ben: Yes.

Kate: When you push send does it go right to Commissioner Gordon's office?

This is a joke of ridicule, since Kate makes fun of Ben for having a red phone. Input 1 if the ridicule network contains neutral comments about somebody else's phone, such as asking whether it is new. Input 2 contains the fact that Kate makes a joke that refers to the color of Ben's phone. The input shows that Kate is ridiculing Ben for having a red phone.

This joke strongly depends on the viewer's understanding of the connection between Kate's joke and the color of Ben's phone. The joke makes a reference to the fact that in the Batman TV series, there was a telephone connection, the Batphone, between Batman and Commissioner Gordon, and the phones used were red like Ben's phone. This is not only knowledge relating specifically to one TV series, it is actually knowledge relating to a very specific aspect of this TV series. By leaving out a reference to Batman or Batphone, viewers who are slightly familiar with the Batman TV series might still not understand this joke, which means that the joke fails to make use of general knowledge.

However, this joke suffers from another weakness. In the TV series the Batphone exists as a means for Commissioner Gordon to reach Batman, not the other way around. The way Kate phrases it would imply that Batman is the one to try to reach Commissioner Gordon. Therefore, the information in the inputs is also not correct for this network.

The failure of this joke is particularly prominent, since this joke was introduced in the beginning of the episode. In the first scene where Ben is discussing his ideal woman with Larry, he says the following.

Ben: I need laughter and affection. And an opinion on who would win in a fight between batman and superman.

The fact that Kate can make such a specific reference to Batman seems to be intended to let the viewer know that she is Ben's perfect woman, however, if the viewer does not understand the reference, the idea of Kate as Ben's perfect woman is also lost.

Also *Mad Love* contains jokes that suffer from the same problem. For example, in ML episode two joke 2.9 refers to Jimmy Buffett. This occurs in a scene in which Connie and Larry are bickering after she lied and introduced her neighbor as the man she is dating.

Larry: [...] I blew the lid off your Jimmy Buffett date scam.

The important concept in this joke is *Jimmy Buffett*, a reference to an American singer and writer. Knowing this, it seems this joke could still fit into multiple categories. It could be that Jimmy Buffett had questionable personal relationships and that Larry is comparing Connie's choice for Clyde to them. It could also be that Clyde bears a striking resemblance to Jimmy Buffett, and that this is the reason why Larry is comparing Clyde to Jimmy Buffett. Another option would be that Jimmy Buffett, next to his music, is known for not always being truthful, which would allow Larry to compare Connie, who lied, to Jimmy Buffett.

However, it turns out that this joke refers to something else entirely. Jimmy Buffett owns a clothing line based on one of his albums, and the clothing line contains mainly Hawaiian shirts. In this episode Clyde is shown wearing a Hawaiian shirt, which explains how Larry managed to compare Jimmy Buffett to Clyde ("Margaritaville Lifestyle" 2014).

This reference makes this a ridicule joke, in which Larry ridicules Clyde for wearing a Hawaiian shirt, and a satire joke, with Larry making fun of Jimmy Buffett for his Hawaiian shirt collection. Input 1 of the ridicule network contains what Larry could have said to refer to Clyde, such as his name or by referring to him as Connie's neighbor. Input 2 contains the fact that Larry referred to Clyde by using the name *Jimmy Buffett*. The blend shows that by doing so he is specifically choosing one element of Clyde's appearance, his Hawaiian shirt, to make fun of him.

Similarly, Input 1 of the satire network of this joke contains complimentary comments about Jimmy Buffett such as comments that praise his music. Input 2 contains the reference to his line of Hawaiian shirts used to make fun of Clyde. The blend shows that, like the ridicule joke about Clyde, this joke focuses on one aspect of Jimmy Buffett to make fun of him.

While the joke contains correct information and the blend contains emergent information, the lack of a reference to general knowledge is obvious. The convoluted way in which the jokes is phrased means that the viewer who does not know the link between Hawaiian shirts and Jimmy Buffett will not know how to interpret the joke. The fact that there is no second level on which this joke can be understood as humorous means that it is unlikely to be understood correctly by the entire audience. This seems an awfully far-fetched joke for a situation in which a simple 'Connie and Clyde' pun could have done the trick.

As has already been shown, ERWN makes use of several jokes that ridicule women. When Emily tells Josh and Reilly about her date with Stan, she describes their waitress in joke 1.4.

Emily: Even though our waitress was, like, this hot Latina porn star.

This joke relies on stereotype, since Emily makes a generalization based on the looks and race of her waitress. Input 1 of the network contains knowledge about Latina women, such as the fact that their heritage lies in Latin America, while Input 2 contains the information that when Emily sees an attractive woman of Latin American descent she

immediately thinks of porn stars. The blend shows that Emily overgeneralizes Latinas and their vocations.

One of these issues with this joke is that there is no reason for the stereotype in the joke, since porn stars are not limited to Latin American women. However, even if Emily only meant to compliment the woman and did not assume all Latinas are porn stars, she still insinuates that all beautiful women are porn stars, making this joke problematic regardless. Had she instead said that *our waitress was this hot Latina, who was dressed like a porn star*, the joke would have focused on the cheapness of the woman's clothes and not on how Emily sees Latin American women or women in general.

3.6.5 Self-solving jokes

A final aspect that becomes clear when analyzing bad jokes is that some jokes in these four series seem to solve any problems that could arise in the audience's understanding of them. It is as though these jokes have a buffer built in that could serve as a guide to the topic of the joke. This buffer usually appears in the form of a word or phrase that indicates to what pop culture or cultural specific references are referring. An example of this kind of joke is joke 4.3 of the pilot episode of *Friends*. The scene in which it occurs is the scene in which Rachel first appears, still wearing her wedding dress, and recounting the events of her almost-wedding day. She interrupts her story to ask the waitress something about her coffee.

Rachel: When all of a sudden- [to the waitress that brought her coffee] Sweet 'n' Low?-

This joke could suffer from a lack of general knowledge, since Sweet'n'Low is a brand name for artificial sweetener, which seems to be mainly used in the US and Canada. However, the main point of the joke is not the fact that Rachel asks a question about Sweet'n'Low, but the fact that she interrupts a story about an important life event for her to ask the waitress a question about something as trivial as coffee. This focus of the joke is not lost, not even if the viewer is unfamiliar with the brand *Sweet'n'Low*. In this joke the buffer is not linguistic, but visual, since it shows Rachel turning towards the waitress to accept her coffee.

This joke is based on conceptual surprise, which is created by Rachel suddenly interrupting the story of her sad wedding day to ask the waitress a seemingly unimportant question about her cup of coffee. Input 1 of the network contains knowledge that when a person is recounting something that recently happened to them they usually feel the emotion that they felt in the story they are telling, in this case sadness. Input 2 contains the information that Rachel has no problem interrupting her story to ask a question about her coffee. The blend shows that Rachel's behavior does not match the story she is telling.

The information in both inputs is correct, and it leads to emergent information in the blend. While the information in the inputs does not pertain to general knowledge, this issue is solved by including a visual buffer. Moreover, in those countries where *Friends* is dubbed or subtitled, this issue could be solved by translating *Sweet'n'Low* with a local phrase for artificial sweetener. This in fact happened in the subtitles for some of the translations on the DVD containing this episode (*Friends De Complete Serie 1* 2005).

Other examples of jokes that can be solved by including local information in the translation are joke 10.8 and 1.3. In joke 10.8 Chandler refers to a Mento, a single piece of candy from a roll of Mentos, which depending on the language can be translated as either a Mento or a Mentos. If it is translated correctly this joke should not pose a problem. The same goes for 1.3, in which Rachel mentions FICA, which is part of the US tax system. As long as FICA is translated with an equivalent existing in the country in which it is broadcasted, this joke will be understood by the international viewer.

Also the bad sitcoms at times make use of buffers as can be seen in joke 3.1 from episode three of ML. In this joke Ben refers to SkyMall, a company that releases catalogues in the US through which products can be ordered.

Ben: Larry, this is my first gift for Kate, ok? I can't get her something out of a Sky Mall catalogue.

While non US viewers might not be familiar with the concept of SkyMall, the fact that the word catalogue is there will allow them to still understand the joke. This is a joke of satire, in this case the concepts that are being made fun of are SkyMall and catalogue

shopping in general. Input 1 contains potential comments from a person who enjoys shopping at SkyMall. This could for example be expressing enthusiasm for the most recent catalogue or commenting on how it is a great way to buy people gifts. Input 2 contains the fact that Ben says that he can't get her something out of a SkyMall catalogue. The blend combines these two inputs to show that Ben does not think highly of SkyMall and catalogue shopping.

The information in both inputs is correct and the blend contains the emergent information that Ben does not like buying items from catalogues. By including catalogue in the joke, the joke has become general knowledge both to US viewers who could be familiar with SkyMall and international viewers who are unlikely to be familiar with the concept.

Since Ben directly responds to a list of gifts suggested by Larry, it is also a joke of ridicule. Larry asked Ben what he has bought Kate.

Larry: Is it turquoise jewelry? Lighted mirror? Massage Chair?

To Larry these are all perfectly reasonable gift suggestions, but, as was seen in the SkyMall joke, Ben reacts dismissively. Since the satire network shows that Ben does not appreciate catalogue gifts, by reacting in this way he is also making fun of Larry's taste. Input 1 contains the response of a person who agrees with gifts suggested by a friend. This could be something along the lines of *I like the way you're thinking, but I chose something else*. Input 2 contains Ben's reaction. The blend combines the two inputs and shows that Ben never took Larry's ideas seriously. Furthermore, combining the two networks indicates that Ben's dislike of catalogues is a way for him to make fun of Larry.

The information in the inputs is correct, and the blend contains the emergent information that Ben is ridiculing Larry. Through means of the saved satire network, this ridicule network is a part of general knowledge as well. In this way this joke demonstrates that the Costco and Kmart jokes could have been saved by inserting phrases such as *strolling the aisles for bargains*, or *shopping*.

A different kind of self-solving joke appears in episode two of TBBT. In joke 2.4,

2.5, 2.11, and 2.12, Sheldon feels so happy after cleaning Penny's apartment in the middle of the night that he tells Leonard how it influences his cereal choice.

Sheldon: You want some cereal. I feel so good today I'm going to choose from the low fiber end of the shelf. Hello, Honey Puffs. [JOKE 2.11]

However, when Sheldon discovers how Penny feels about him cleaning, he changes his mind.

Leonard: [stressed] God, this is going to be bad.

Sheldon: Goodbye, Honey Puffs. Hello, Big Bran. [JOKE 2.12]

Both of these jokes are based on absurdity, since most people do not let their moods determine how much fiber they need in their breakfast, and eccentricity, since Sheldon's personality explains why he does choose his breakfast this way. Input 1 of the absurdity network contains expected ways in which people choose their breakfast, this could for example be based on what they have at home or what they feel like eating. Input 2 contains the fact that Sheldon chooses his breakfast not only depending on his mood, but also based on its fiber content. The blend shows that Sheldon's manner of choosing his breakfast is unexpected, and thereby absurd.

The information in the inputs is correct, and the viewer will be familiar with breakfast foods and types of food he has for breakfast through his or her own personal experience. The blend shows that Sheldon's way of choosing breakfast food is absurd. The only potential problem is that the viewer is not familiar with all the names of breakfast cereals, however this was solved earlier in the episode.

Input 1 of the eccentricity network is the same as the second input of the absurdity network. Input 2 contains information about Sheldon, such as him being neurotic and inflexible when it comes to his routines. The blend shows that this rigid manner of selecting his breakfast suits Sheldon's personality.

The viewer knows enough about Sheldon for this joke to be part of the viewer's general knowledge. The information in the inputs is correct, and the blend shows that Sheldon choosing what cereal to eat in this way is true to his character. As with the

previous joke, the problem of the viewer not knowing the names of the different types of cereal is solved in the same episode.

The potential problem with these jokes is the fact that the specific types of cereal are referred to by their brand names. This problem is solved by a conversation Leonard and Sheldon have earlier in the episode.

Leonard: [...] Hard as it may be for you to believe most people don't sort their breakfast cereal numerically by fiber content. [JOKE 2.4]

Sheldon: Excuse me, but I think we have both found that helpful at times. [JOKE 2.5]

By stressing early in the episode that Sheldon makes a big deal out of the fiber content of his breakfast, it is possible to return to this topic throughout the episode. The viewer will be able to understand this joke, even if he or she does not know all the names of the different kinds of cereal that Sheldon is eating.

Joke 1.3 from the first episode of *Friends* shows that sitcoms can also use external resources as a buffer. In this scene Rachel is watching an episode of *Joanie Loves Chachi* in which Joanie and Chachi get married. She compares their love to her own feelings for Barry.

Rachel: Oh...see... but Joanie loved Chachi! That's the difference!

Joke 13.1 is based on embarrassment, because watching the episode of *Joanie Loves Chachi* reminds Rachel of her own failed wedding, which makes her feel uncomfortable. Input 1 of the network contains expected responses to somebody else's wedding, such as feeling happy for them, or commenting on the beauty of the ceremony. Input 2 contains Rachel's response, in which she compares their wedding to her own. The blend shows that Rachel responds in an unexpected manner since the thought of her recent attempt at getting married makes her feel embarrassed.

The information in both inputs is correct, and the viewer will be able to deduce the emergent information through his or her own experiences and through his or her knowledge about weddings. The general knowledge of this joke seems to depend on

whether or not the viewer understands that Rachel is comparing herself to Joanie and Chachi. This is solved by the priest marrying Joanie and Chachi on TV when he says “We are gathered here today to join Joanne Louise Cunningham and Charles, Chachi-Chachi-Chachi, Arcola in the bound of holy matrimony.” By introducing the topic of the joke before Rachel comments on it the viewer will be able to understand joke 1.3.

In episode three of TBBT while Leonard is getting ready for his date, Sheldon points out that he has used too much *Aramis* in joke 3.3. Sheldon asks him when his date is, and Leonard replies that his date is at six thirty.

Sheldon: Perfect. That gives you two hours and fifteen minutes for that dense molecular cloud of *Aramis* to dissipate.

This is a joke of sarcasm, since Sheldon makes fun of Leonard in a hostile way. A problem with this joke could be that the viewer is unfamiliar with the perfume *Aramis*, but this issue seems to be solved by the phrase *dense molecular cloud* and the fact that Leonard just came out of the bathroom while preparing for a date. The viewer’s encyclopedic knowledge of dating preparation in combination with Sheldon’s phrase should be enough to understand what *Aramis* means. Input 1 of the sarcasm network contains neutral ways of telling somebody they are wearing too much perfume, this could be simply pointing it out, or asking if the person if they accidentally put on too much perfume. Input 2 shows Sheldon’s comment, and the blend shows that Sheldon is not just neutrally letting Leonard know that he put on too much perfume, but he is actually making fun of him.

The information in both inputs is correct, and the blend contains emergent information. The viewer will be familiar with the information in the inputs based on his or her own social experiences of commenting on the behavior of others. Furthermore, the fact that Sheldon is commenting on Leonard’s perfume use is saved by Sheldon’s buffer phrase.

Even jokes where the viewer does not understand the punch line can be solved by including a buffer. In episode five of *Friends* Chandler wants to break up with Janice, but

when he meets her she has brought him a present of Bullwinkle socks. In joke 4.5 she explains why she bought him these socks.

Chandler: Bullwinkle socks. That's so sweet.

Janice: Well, I knew you had the Rockys, and so I figured, you know, you can wear Bullwinkle and Bullwinkle, or you can wear Rocky and Rocky, or, you can mix and match, moose and squirrel.

This is a joke of absurdity, since usually people wear socks that match instead of purposefully wearing two different socks to be able to wear two different cartoon figures. In principle there should not be a problem with this joke since it can be expected to be absurd to all viewers to choose to wear socks that do not match. However, in this episode there is no audience reaction until the phrase *moose and squirrel*. It could be that the audience waits with their response until the entire joke is over and Janice pauses, but it could also be that the phrase *moose and squirrel* carries significance in this joke. Rocky and Bullwinkle, the cartoon characters on the socks Janice is talking about, are a moose and a squirrel and *moose and squirrel* is often used instead of their names to refer to them. Input 1 of the absurdity network contains information about wearing socks, in particular the fact that people wear two matching socks. Input 2 contains the fact that Janice suggests that Chandler wears two socks that do not match. The blend shows that Janice's suggestion is odd.

The information about the way in which most people wear sock is correct, and the blend contains emergent information. It remains unclear whether the phrase *moose and squirrel* is a specific reference, but if it is, this joke has the buffer phrase *mix and match*. By making clear Janice is suggesting that Chandler wears one sock each of two different pairs, the absurdity of this joke will be understood by all viewers.

3.6.6 Political correctness

The problem with jokes that do not adhere to political correctness is that the joke is made at the expense of a group of people. These jokes often are based on stereotype, meaning that they generalize a quality of one or some members of a group to all members of the group. Some stereotype jokes do not suffer from this problem, for example if they

generalize likeable qualities or neutral qualities. However, jokes that generalize less likable qualities can become more problematic, especially when the members groups they make fun off have struggled or are still struggling to be accepted members of society. This is for example true for groups based on religion, race, and sexuality.

While some jokes make use of taboo subjects to achieve their humorous effect (Buijzen & Valkenburg 2004: 151), the problem with politically incorrect jokes becomes clear when considering media reactions to politically incorrect episodes of TV programs in 2014. For example *Germany's Next Top Model*, a TV program that is not aired in the US and does usually not receive international media attention was heavily criticized last season (Selby 2014). In one of the episodes the young female contestants of this reality show had to pose for a photo shoot dressed as Native Americans, a shoot not well received, especially in the US, with the website *Last Real Indians* posting an essay expressing disgust and embarrassment at the shoot and stating “Natives are not costumes one can take on and off” (Hopkins 2014). Eventually, the makers of the German TV show were forced to issue an apology in English (Selby 2014).

However, this issue would not have been avoided had *Germany's Next Top Model* been a comedy program. The sitcom *How I Met Your Mother* received similar criticism for an episode in 2014. In one episode of its final season, during the depiction of time spent in Shanghai, three of the sitcom's characters are shown dressed up in Asian clothes and yellowface. The show was immediately criticized on social media, with twitter users making use of #HowIMetYourRacism to express their dislike for the episode. Like in the case of *Germany's Next Top Model*, the show's makers were forced to issue an apology (Botelho 2014). These two instances are evidence of the fact that the current media landscape is sensitive to the way in which minorities are depicted, which means that sitcoms need to be careful in their use of politically incorrect jokes.

Since a lack of political correctness was not included in the three requirements that were created at the beginning of this study, a fourth requirement was added for those jokes in the form of Political Correctness (P.C.). For this purpose, the table used during the analysis was also modified, as can be seen in Table 5.

Table 5 Requirements including P.C.

E.I.	Yes
Cor.	Yes
G.K.	Yes
P.C.	No

While all jokes concerning stereotype were analyzed keeping the importance of political correctness in mind, the P.C. requirement was only added to those jokes that fail to meet it. This was done to avoid adding an unnecessary requirement to all jokes. As the analysis of the politically incorrect jokes below shows, the requirement behaves like the other requirements, and also politically incorrect jokes can be solved. A first example of a politically incorrect joke occurs in joke 4.1 of episode four of ML when the main characters are discussing the things Kate's sister Julia might want to experience during her stay in New York.

Connie: Besides, Julia is going to want to do things she can't do in a small town, like climb a skyscraper, go to a sporting event, or talk to a Jewish person.

This joke is based on stereotype by generalizing living areas of Jewish people. Input 1 of the stereotype network contains the information that Julia lives in a small town, and Input 2 contains the stereotypical information that there are more Jewish people living in big cities than small towns. The blend shows that Julia is unlikely to meet a Jewish person where she lives, but that it would be possible for her to meet one in New York.

The information in the inputs is correct, since there is more religious diversity in larger cities. The viewer can be expected to know this, and the blend contains the emergent information that the chances for Julia to meet Jewish people in a small town are not very high. While this might indicate that this joke is problem-free, the stereotypical idea that there are no Jewish people in small towns could be offensive to some viewers. Therefore this joke suffers from a lack of political correctness, and the additional fourth requirement was included.

Joke 1.2 occurs when Emily recounts the events of her first date with Stan to Reilly and Josh.

Josh: That's it. I'm brewing you a special keep-your-panties-on-infusion.

This joke is based on networks of ridicule, and pun. Input 1 of the pun network contains information about infusions, while Input 2 contains information about the phrase keep your panties on. The blend shows a new kind of infusion that would prevent a woman from rashly deciding to have sex with a man. This network aides the understanding of the other networks of the joke, which both make use of similar inputs. Input 1 of the ridicule network shows kind and friendly reactions to a friend telling a story about a date. This includes being supportive, being interested in hearing the rest, and, if needed, kindly expressing concern. Input 2 contains Josh's *keep-your-panties-on-infusion*. The blend shows that Josh is making fun of Emily's dating life.

This joke makes use of correct information, the blend contains emergent information, and the information in the inputs will be familiar to the viewers, because it is based on general knowledge from social and sexual situations. The problem with this joke, however, lies with its lack of political correctness. Emily's best friend judging her for the way in which she chooses to go about her sex life is out of place, especially considering that she is single, and that there is no reason presented for why she should live her life differently. This topic is a hot topic, and has been dubbed slut-shaming, an example of which is the judging of a woman for having several sexual partners while men are praised for it (Tarrant 2014). This means that this joke fails the additional requirement of political correctness.

An indication that ERWN does not see a problem with slut-shaming is given immediately after this joke, when Josh's line of thought is continued by Emily's other friend Reilly, who says the following in joke 1.3.

Reilly: I'm gonna need a few more details before I judge her. And judge her harshly.

The topic of slut-shaming continues to be a popular one for ERWN jokes, and it returns in joke 2.1 of episode two. The scene shows Emily waiting at the gynecologist's office and stressing that the patients dress up for their doctor's visit, because the doctor is very handsome. Then she looks at a woman next to her and she simply thinks:

Emily Voice Over: Slut.

Based on the visual clues and the fact that she has just commented that women want to look good for a good-looking doctor, it can be assumed that she says this out of jealousy about this attractive woman. The networks of this joke are conceptual surprise and absurdity, since Emily's insult comes out of the blue and seems unfounded. Input 1 of the conceptual surprise network shows Emily's peaceful way of speaking about her gynecologist in the beginning of this episode, and Input 2 shows the insult to the other woman. The blend shows that Emily changes both the topic and her manner of speaking. Input 1 of the absurdity network shows ways that people can deal with jealousy of people they don't know, such as preemptively deciding not to like them. Input 2 shows that Emily insults the woman next to her, who, like her, dressed up nicely for the gynecologist. The blend shows that Emily's way of reacting to an attractive woman at her gynecologist's office is absurd.

As stated, the problem with this joke, like the problem with the other jokes is the slut-shaming. This joke is different than the previous two jokes in the sense that instead of criticizing a woman's behavior, it criticizes her appearance. The inputs contain correct information that leads to a blend with emergent information, and it can be assumed that the viewer will know that *slut* is an insult. The problem with the use of the word slut has been documented widely in the media recently, especially because of its frequent presence on social media (Schwartz 2013). The term is often used to describe a woman who openly expresses her sexual desire, which the other woman in this joke does by dressing up to show sexual interest in a man (Kitzinger 1995: 193). Based on the fact that the use of the word slut is seen as inappropriate, and would best be avoided in a sitcom. Therefore, calling another woman a *slut* for no reason at all does not make a good joke, and shows that this joke suffers from a lack of the political correctness requirement.

However, ERWN shows that it can also make politically incorrect jokes about male characters. In this scene from episode one, Josh, Reilly, and Emily discover stains on Emily's sheets after Stan stayed over. They realize that Stan wears bronzer, which rubbed off on the sheets. This leads to Emily stating the second reason not to date Stan in joke 1.7.

Emily: He wears makeup!

This joke can be represented in a stereotype network, and a ridicule network. Input 1 of the stereotype network contains stereotypical information about men who wear makeup, such as them being feminine and high maintenance. Input 2 contains the information that Stan wears makeup, while the blend shows that Emily deduces that Stan must be feminine and high maintenance. Input 1 of the ridicule network includes neutral comments about Stan's beauty regime, such as Emily not having noticed his use of makeup until now. Input 2 shows Emily being shocked at the fact that he uses makeup. The blend shows that Emily dislikes the idea of Stan wearing makeup and is making fun of his choice to do so.

All networks contain emergent information and the information in the inputs is correct and a part of the general knowledge of the viewer. However, this joke as well suffers from not fulfilling the additional political correctness requirement. The use of makeup by men is more and more accepted, and it seems out of order to draw conclusions such as a man not being a suitable date based on this.

In episode five Emily's boss advises her to hire an assistant in joke 1.4.

Milo: Hire an assistant. But keep the crazy blouse thing, it makes you look like the hot girl on the short bus.

This joke is based on ridicule. Input 1 contains neutral ways of telling a person their blouse is not done up correctly, such as 'you might want to check your blouse'. Input 2

contains the way Milo tells Emily her blouse is done up incorrectly. The blend shows Milo is making fun of the way Emily has dressed herself.

The information in the inputs is correct, and they lead to a blend that contains emergent information. The problem with this joke is that this situation takes place at work, where people are expected to speak to each other in a professional manner, and the fact that Midas is Emily's boss. Taking this into consideration, Midas's comment is inappropriate, and, depending on the personal relationship between Emily and Midas, borders on sexual harassment. Considering that this episode focuses on inappropriate relationships in the workplace, it seems odd that this joke would be included in the beginning of the episode. Thus also this joke is politically incorrect.

ERWN contains a substantial amount of jokes based on Josh's homosexuality. Viewers and reviewers already picked up on this after the first episode with one viewer saying that:

“This is one of the most stereotypically disgraceful portrayals of a homosexual man on TV in a loooong time. ABC might as well write gay bashing jokes in this sitcom because they're doing nothing positive for the gay community to have this actor playing the role so stereotypically gay. It's an embarrassment to the gay community” (tylerbevhill 2006).

Others mainly took offense at the choice to give the main character a gay best friend, saying “[t]he characters were all bland clichés or offensive stereotypes (the gay friend)” and “[...] her stereotypical gay black friend [...] only appears to be in the show for the occasional flamboyant one-liner” (Frehlich 2006). Joke 6.1 shows how the series, at times, avoids it that jokes concerning Josh's homosexuality are politically incorrect. In episode two after Lila tells Reilly she thinks Reilly is a lesbian, and Reilly asks Josh if she looks gay, Josh responds in joke 2.9:

Josh: Honey, everybody looks gay to me.

This joke can be represented in a stereotype network. Input 1 contains the stereotypical information that homosexuals tend to think others are gay as well, while Input 2 contains

Josh's statement that everybody looks gay to him. The blend shows that everybody looks gay to Josh because he is a homosexual.

The information in the inputs is correct, and the viewer is expected to be familiar with the information in the inputs. The viewer also already knows that Josh is gay, which makes it possible to arrive at the emergent information in the blend. The problem with this joke is that it generalizes information about homosexuals, which could be seen as offensive by some viewers. However, by having a gay character make this statement, ERWN circumvents this.

While this self-solving joke shows that ERWN can get away with some jokes on homosexuality when they are made by Josh, other jokes using homosexuality to achieve a humorous effect fail. This can be seen in joke 1.8 of episode one, when Emily tries to impress her ex Reese by mentioning Stan's good qualities one of which is that he plays Brazilian jiu-jitsu. However, Reese is not impressed by this.

Reese: Brazilian jiu-jitsu. That's like the gayest sport there is!

This joke is based on ridicule by making fun of Brazilian jiu-jitsu those who practice it, and on stereotype, since implies that men who touch other men must be gay, regardless of the context in which they touch each other. Input 1 of the ridicule network contains neutral comments about the sport, such as it being a martial art, and that two participants fight against each other. Input 2 contains Reese's statement that it is the *gayest sport*. The blend shows that Reese's comment is not neutral, but that it expresses a dislike for Brazilian jiu-jitsu, and that by making this comment Reese is making fun of the sport.

The information in the inputs is correct, and the blend contains the emergent information that Reese is ridiculing Brazilian jiu-jitsu. The viewer can be expected to understand that Reese intends to make fun of the sport in this joke.

Input 1 of the stereotype network contains the information that men touch each other while practicing Brazilian jiu-jitsu. Input 2 contains the information that gay men can touch each other in a romantic or sexual way. The blend shows that men who practice Brazilian jiu-jitsu touch each other, and therefore must be gay.

The information in the inputs is correct, and the emergent information in the blend can be deduced from the information in the inputs. It can be assumed that the viewer knows that participants in martial arts touch each other, as well as that gay men can touch each other in a romantic or sexual context. The problem with this joke is not so much that the qualities of gay men are generalized to all men, but that the term *gay* is given a negative value, and as a result this joke is not politically correct. This was commented on by Cormier, who reviewed the series for *Splitsider*, noticing that while the comment was made by Reese, who is not supposed to be likable to the viewer, the phrasing becomes more problematic when Emily repeats it and uses it as one of her reasons not to date Stan (Cormier 2013).

In episode three of ERWN a number of the jokes stem from Josh's homosexuality yet again. The first ones are jokes 4.1 and 4.2, where Emily attempts to speak in metaphors to Josh about issues she is having at work with Glitter.

Emily: Josh, it's like when the wicked witch of the west wrote surrender Dorothy across the sky did Dorothy surrender? [JOKE 4.1]

Josh: Uhuh.

Emily: No, Josh, she didn't.

Josh: How many times do I have to tell you that I am the only gay man alive who hasn't seen *The Wizard of Oz*. [JOKE 4.2]

These jokes are based on stereotype, since Emily believes that what is thought to be true for gay men must be true for Josh, and joke 4.2 is based on embarrassment as well, since Josh is uncomfortable about not meeting Emily's expectations. Input 1 of the stereotype networks contains the information that gay men have a special appreciation for the movie *The Wizard of Oz*. Input 2 contains the information that Josh is a gay man who has not seen *The Wizard of Oz*, and the blend shows that Josh is odd for not having seen *The Wizard of Oz*.

Both inputs contain correct information and the blend shows that by not having seen the movie Josh does not fulfill the stereotype. In case the viewer is not familiar with the special place *The Wizard of Oz* holds in gay culture, Josh explains this in Joke 4.2.

Input 1 of the embarrassment network shows neutral responses to a friend assuming you are familiar with something when you are not. This could be simply stating that you are unfamiliar with what your friend is discussing, or, in the case of a movie, expressing interest in seeing it in the future. Input 2 contains the information that Josh calls himself *the only gay man alive who hasn't seen The Wizard of Oz*. The blend shows that Josh is embarrassed because he has not seen *The Wizard of Oz*, which is confirmed by his facial expression and prosody.

The information in the inputs is correct, and the blend shows Josh's embarrassment, which the viewer will recognize from social situations. The problem with this joke is that as a member of a minority that is being treated in a stereotypical way in this joke, Josh does nothing to defend himself and other members of the group. Had he been angry at Emily for making assumptions based on his sexuality the joke might have been more acceptable. Therefore, this joke is not politically correct.

An interesting joke that fails to be politically correct is joke 1.4 of ML episode one, which is a direct response to joke 1.3. Both jokes occur in the scene in which Larry and Connie are seen bickering after they meet each other for the first time.

Connie: You actually look a little familiar too, but that could be 'cause I used to go to a lot of pedophile conventions. [JOKE 1.3]

Larry: Oh man I always thought it was cool when I saw women at those. [JOKE 1.4]

Joke 1.3 is a risqué joke already since it deals with pedophilia, a difficult topic to make light of. However, joke 1.4 only makes it worse by insinuating that female pedophiles are rare. The joke is based on stereotype by implying that almost all pedophiles are men, and ridicule, since Larry mocks Connie's joke that she is a pedophile. Input 1 of the stereotype network contains the information that Connie is a woman, and Input 2 contains the stereotypical information that Larry points at, namely that women are rarely pedophiles. The blend shows that Larry believes that since she is a woman, is odd for Connie to suggest that she is a pedophile.

The blend contains emergent information, and, while based on a stereotype, the information in the inputs is correct. This is possible because it is true that the majority of

pedophiles are men, however by insinuating that women are traditionally not a part of the group 'pedophiles' ML risks alienating victims of female pedophiles and those familiar with these victims or their stories. Therefore, it would be wiser if ML would not joke about a topic as sensitive as pedophilia. The viewer can be expected to be familiar with the information in the inputs, meeting the general knowledge requirement.

Input 1 of the ridicule network contains socially acceptable responses to Connie stating she goes to pedophile conventions, such as being shocked. Input 2 contains the blend from stereotype network, which shows that Larry thinks it is odd for Connie to suggest that she is a pedophile because she is a woman. The blend shows that Larry is making fun of Connie by mocking the joke she made.

The blend contains emergent information, and, as explained for the stereotype network, the information in the inputs is correct. The viewer will recognize that Larry is mocking Connie from his or her own social experiences. However, since also this joke is based on the idea that women are unlikely to be pedophiles, this joke suffers from a lack of political correctness as well.

The ML writers do not seem to think that pedophilia is not a good topic for a joke, since the joke between Larry and Connie continues in joke 2.7 in episode two. In this scene the two of them are bickering over who gets to determine what to put on the television, and after Connie switches the channel she states the following:

Connie: Oh, goody, a city council meeting. Look, they've approved a new playground in central park! Another place you can't go within twenty-five feet of.

Making this a running joke brings up an additional problem, namely the fact that Larry has never been shown to behave inappropriately around children, which, if the series insists on making jokes that suggest that Larry is a pedophile, without showing behavior to confirm this, could end up being a character inconsistency. Furthermore, considering the fact that this joke appears in the two first episodes, it is unfortunate that it is Larry who sleeps with Kate's much younger sister Julia in the fourth episode. While Kate's sister is not underage, the episode stresses that Kate continues to see her as a little girl, and she is supposed to be approximately a decade younger than the four main characters. The fact that Larry is shown to be sexually attracted to somebody who is introduced as

much younger than himself is in bad taste when seen in combination with the pedophilia jokes in the first two episodes. For Larry, this is not the only unlikeable manner in which his character is depicted, as will become clear in the following section.

3.6.7 Jokes that are too absurd

An issue that mainly arises in ML is the problem that the series assigns many unlikeable personality traits to one character. This issue is mostly evident in Larry, who, as has already been discussed, is assigned many unlikable eccentric qualities. As a result, Larry has become an obnoxious character, which becomes clear in the jokes analyzed below. For example, the first ever joke in ML is immediately a joke in which Larry displays one of his less likable personality traits. In the scene Ben tells Larry that he wants to break up with his girlfriend Erin, and Larry suggests a way of how to do it.

Larry: Oh, good. About time. How you gonna do it? I find the least painful way to be to sleep with her sister.

This is an absurd joke, since Larry describes a strange way of breaking up with a girlfriend, and the joke is based on Larry's eccentricity. Input 1 of the absurdity network displays a normal way of breaking up with somebody, which is telling them the truth in a conversation. Input 2 is, as Larry suggests sleeping with the girlfriend's sister. The blend shows that Larry's suggestion is not a normal way of breaking up with somebody, making it an absurd joke.

The information in the inputs is correct, and the viewer can be expected to be familiar with different views of the best way to break up with somebody. The blend shows that the joke is absurd because Larry suggests a way of breaking up with somebody that is usually not acceptable.

As became clear through other jokes that introduced eccentric characters, when a character is first shown to the viewer, any traits the character displays can become a part of the viewer's general knowledge of the character, which is shown in the eccentricity network for the joke. Input 1 of this network contains the same information as Input 2 of the absurdity network, namely the fact that Larry suggests that Ben should break up with his girlfriend by sleeping with her sister. Input 2 contains information about Larry's

character, and because the viewer has only just been introduced to Larry all he or she knows about Larry is that Larry does not believe in fairy tales, as he stated himself in the introductory voice over, and that Larry thinks the best way to break up with somebody is by sleeping with their sister. From this information the viewer could deduce that Larry is unromantic and does not believe in relationships. The blend shows that Larry suggests that Ben breaks up with Erin this way because he does not have a romantic view of relationships.

The blend shows why Larry suggests this way of breaking up with Erin, and even with the little knowledge he has of Larry, the viewer should be able to understand it as a part of Larry's personality. The problem with this joke seem to be the extremity of the absurdity of what Larry is saying. While sitcoms can of course have unlikable characters, it could be argued that Larry, as the one who tells the story through a voice over at the beginning and end of each episode, is the main protagonist. Since Larry is not introduced as a villain, it can be assumed that the viewer is supposed to like him. This joke fails the general knowledge requirement, because Larry's behavior is not part of the general knowledge of the viewer with regard to the behavior of likable characters. It appears that in the case of truly absurd jokes, even an eccentric character cannot save them. Being such an important character on the show, by making this joke Larry does not make a good first impression.

One of Larry's traits that is most difficult to understand in light of his friendship with Ben is his laziness. Larry's laziness mainly appears with regard to his job, and it is always Ben who suffers and has to work extra. Joke 1.8 appears in a scene where Larry is standing in Ben's office.

Larry: Hey, listen. This is ridiculous. I'm not used to doing half of our work.

This joke is an absurd joke, since Larry's vision of the amount of work he should do is unexpected, and the joke is based on Larry's eccentricity. Input 1 of the absurdity network contains information about a professional environment, and, in particular, that a workload is divided equally between two equal employees. Input 2 contains the

information that Larry thinks doing half of the work that is assigned to him and Ben is too much. The blend shows that Larry's impression of how their workload should be divided is absurd.

The information in the inputs is correct, and the viewer will be familiar with workplace situations and the fact that Larry's behavior is out of place. The blend correctly shows that Larry has an absurd view of his workload.

Input 1 of the eccentricity network is the same as the blend for the absurdity network, showing that Larry's view of his workload is absurd. Input 2 contains information about Larry, such as that he views women in a purely sexual manner, and that he does not like to read. Since this joke takes place in the first episode of ML, the viewer will adjust his or her knowledge of Larry to include that Larry is lazy, allowing the blend to show that Larry does not want to do as much work as Ben because of his laziness.

The information in the inputs is correct, and the blend shows that Larry is lazy when it comes to the amount of work he does. The problem with this joke lies in the fact that Larry and Ben have been shown to be close friends. The fact that Larry would purposefully give his best friend more work, so that he has to do less himself is not a sign of a good friendship. This means that this joke is not part of the viewer's general knowledge of a likable character, and that, again, even though Larry has his eccentricities, they do not make his behavior acceptable.

Other than not being very kind when he discusses women, and the fact that he is a lazy employee, Larry is also shown to be cheap. This can first be seen in the first ML episode in the scene at the gym. Here, Connie pays for Larry's food because he did not bring his wallet. Larry's cheapness again appears in the opening scene of episode two in jokes 2.1 and 2.2 where he is meeting Ben for breakfast. He greets Ben in the following way:

Larry: Yoohoo. I took the liberty of ordering us a little hot breakfast. The problem is, I don't have any money to pay for it. [JOKE 2.1 Money]

Before he leaves, Larry reminds Ben he is the one who has to pay.

Larry: I will see you upstairs, alright? Don't forget to pay. [JOKE 2.2]

Both of these jokes are based on networks of absurdity, and eccentricity. Input 1 of the absurdity network contains information about how a person is expected to behave if they do not have money with them to pay for something. It could, for example, contain information that the person will be humble and grateful to those who are lending him money. Input 2 contains the information that Larry expects others to pay for him and that he does not show them a lot of gratitude. The blend shows that Larry is behaving in a rude way by not thanking Ben, but simply expecting him to pay for Larry.

The information in both inputs is correct, and the blend correctly shows that Larry's behavior is inappropriate. The viewer is already aware that Larry is cheap, and from his or her own social experiences he or she will know that Larry is behaving in an unacceptable way.

Input 1 of the eccentricity network is the same as the blend of the absurdity network, namely that Larry is being rude by expecting others to pay for him. Input 2 contains information about Larry's character, and for this joke it is most important that he is established as a cheap person. The blend shows that Larry is behaving in this way because he is cheap.

The information in the inputs is correctly based on Larry's character and the absurdity network. The blend shows why Larry is behaving this way, but again the general knowledge requirement is not met, since Larry's behavior does not go together with being a likable character. An additional problem is now the number of eccentricities Larry has, of which here the fact that he views women mainly as a sexual object, the fact that he is lazy, and the fact that he is cheap have been shown. While it was already impossible to accept his behavior in light of his friendship with Ben, Larry's eccentricities are also making it hard to understand Larry and Ben's friendship in light of his behavior.

However, it is not just Larry who suffers from behavior that is too eccentric to understand. In episode two of ML also Connie is displaying behavior that would

normally be unacceptable for an adult. In this scene, Ben is at Connie and Kate's for the first time, and Connie storms into the kitchen where the two of them are trying to have some privacy. Connie is wearing a nose plaster, which she pulls off while saying the following in jokes 2.4 and 2.5:

Connie: Ok, time to check on all the gunk in my pores. [pulls off nose plaster]
[JOKE 2.4]

Even when Kate responds dismissively, she continues her behavior.

Connie: Oh, I get it. We're pretending not to care about our pores. I'll just leave it on your night stand. [JOKE 2.5]

These jokes are both based on absurdity, since the way Connie is acting is out of place. Input 1 of the absurdity network contains information about nose plasters, and the situation in which people usually use them. Most importantly, nose plasters are normally used in private and immediately thrown away. Input 2 shows that Connie uses her plaster in front of Kate and Ben, and that, instead of throwing it away, she keeps it to look at it with Kate. The blend shows that Connie's behavior is unacceptable.

The information in the inputs is correct, and the blend correctly shows that Connie is behaving in a way that is not socially acceptable. The problem with this joke is that, like Larry, Connie is supposed to be a likable character. The behavior Connie displays in this scene is not part of the general knowledge of the viewer concerning likable characters. While this joke in itself suggests that the viewer should add 'inappropriate' to Connie's qualities, the joke was not analyzed for eccentricity, since this is the only instance in which Connie shows inappropriate behavior.

Also jokes from ERWN at times suffer from the issue that they are too absurd. Like the jokes based on characters displaying unlikely eccentric behavior, this happens when the premise for the joke is so far-fetched that it is not part of any general knowledge, and it is a stretch for the viewer to make it a part of his or her general knowledge. This can be seen in joke 2.3 through 2.5 of episode 2 of ERWN. In this scene Emily and Glitter are discussing one of the central topics of the episode, namely that Emily does not date men,

but boys. Glitter lists three boys that Emily has dated, and while joke 2.3 lists a general knowledge reason for a man being immature, the reasons given in the other two jokes are rather bizarre.

Glitter: What about the guy who lived with his mom? [JOKE 2.3]

Emily: His mom lived with him.

Glitter: What about the guy who only ate things out of a vending machine? [JOKE 2.4]

Emily: It was a vending machine that he managed.

Glitter: What about the guy who spent all his time coming up with a name for a band instead of actually playing in one? [JOKE 2.5]

All of these jokes can be represented in ridicule networks and absurdity networks. Input 1 of the ridicule networks include neutral comments of the men Emily has dated while Input 2 includes comments that label them as boys not as men. The blends show that Glitter is making these comments to place the men in a certain light. The absurdity networks for these three jokes are not all the same. While the absurdity blend of Joke 2.3 shows that it is unexpected for a grown man to still live with his mother, the viewer will know that this is not impossible and does happen in real life. The blends of 2.5 and especially 2.4 depict situations that are not just unexpected, but actually inconceivable. Furthermore, while these would be qualities of very eccentric characters, they are not as clearly evidence of immaturity as joke 2.3.

The problem with joke 2.4 and 2.5 is that rather than using possible situations from real life that are signs of immaturity, unlikely hypothetical situations were created for these off-screen characters. Joke 2.4 had worked better had it, for example, been a comment about the lack of cooking skill of one of the men Emily used to date. This would have fit in with the viewer's general knowledge of what makes a man immature, while the actual information in joke 2.4 and 2.5 does not. Therefore, this joke suffers from a lack referring to concepts that are a part of the viewer's general knowledge.

The same happens in joke 2.7 of episode two when Emily is discussing Dan's qualities.

Emily Voice Over: He's accomplished, successful, outdoorsy. And he's not intimidated by the afterbirth!

The final quality she lists is not in concordance with the first two. This joke is based on conceptual surprise, since not being intimidated by the afterbirth is not expected on a list of desirable qualities a man can have and absurdity, since it is odd to think of not being intimidated by the afterbirth as a desirable quality. Input 1 of the conceptual surprise network contains a normal list of positive qualities of men, an example would be the first three qualities Emily gives. Input 2 contains the fact that Emily adds that Dan is not intimidated by the afterbirth. The blend shows that this quality is not expected on this list, leading to the conceptual surprise. The absurdity network makes use of the same inputs, but the blend adds the fact that since this quality of Dan's is not expected on this list, it is unusual.

The information in the inputs is correct, and it leads to emergent information in the blend. The problem with this joke is the absurdity of the fourth quality of Dan's Emily lists. There seems to be no reason why a woman looking for a man would consider his reaction to the afterbirth. In fact, it seems to be a relatively foreign concept to which people in general do not give a lot of thought.

A better list, with conceivable qualities is given in joke 2.8.

Emily: He owns his own home, he gives to charities, and he warms the stirrups.

While warming up the stirrups might still not be a quality women look for in a man, at least it can be considered a positive quality if a doctor does this.

The entire second episode is based on the idea that Emily is immature and that she is trying to date a mature man for the first time, and joke 2.11 takes this concept too far when Emily and Dan are saying goodbye for the evening.

Emily: How do grownups say goodnight? I have no idea. Hearty hand grasp? Slap on the back?

This joke is based on absurdity, since it seems impossible that a woman in her thirties does not know how to say goodbye to another adult. Input 1 of the absurdity network contains ways in which adults who are dating say goodbye to each other, for example by kissing, either on the mouth or the cheek, or by politely saying goodbye to each other. Input 2 shows Emily's suggestion of a slap on the back. The blend shows that this suggestion is not an accepted way for adults who are dating to say goodbye at the end of a date.

While it is possible that Emily is unsure of how to say goodbye to Dan, it seems strange that she would suggest a more childish manner of doing so, if she wants him to think she is a grownup. Considering that Emily is in her thirties, it does not seem possible that she has never had to say goodnight to somebody in a grownup manner, or at the very least have witnessed somebody doing so. Therefore the information in this joke clashes with the knowledge the viewer will have both of adults saying goodbye and ideas adults might have of how they are supposed to say goodbye.

Episode 3 of ERWN does not contain many jokes, but in joke 3.3 Emily recounts how she dealt with her breakup with Reese to Bethany.

Emily: [...] I cried so hard I burst a blood vessel in my eye. Do you know how hard it is to cover an eye patch with makeup?

This joke can be shown in a network of absurdity. Input 1 shows people trying to stick to their normal beauty regime while wearing an eye patch. This could be applying creams or makeup to the rest of their face, trying to find an eye patch that matches their skin so others don't notice, or trying to find a decorated eye patch so that it stands out in a good way. Input 2 shows Emily trying to put her normal makeup on top of the normal eye patch. The blend shows that Emily's way of dealing with having to wear an eye patch is absurd.

The information in the inputs is correct, and the blend contains emergent information. The viewer knows that Emily is superficial and childish, but even for Emily this behavior is a bit of a stretch. It seems impossible for an adult woman to actually try to cover an eye patch with makeup. Had she, for example, said 'Do you know how hard it

is to find cute eye patches?’ the same aspects of her personality would have come through, but the joke would not have been impossible. Since the viewer is unlikely to be familiar with women who behave this way, this joke is included with those who do not refer to general knowledge of the viewer.

In the fourth episode the main problem stems from the storyline, not necessarily from individual jokes. The problem with the storyline is that it is so absurd that it is hard to go along with the premise as a viewer. The absurdity can be separated into two parts, the first one of which is the fact that Emily’s date Vincent treats his twin sister as though she is his girlfriend. This goes so far as to let her in bed with him and the woman he is dating and to take her along on dates. The second part of the absurdity is the fact that Emily for the majority of the episode happily goes along with this. Even when Vanessa joins her and Vincent in bed Emily initially speaks up about this, but then decides that she herself is probably too uptight. This can be seen in the scene that contains joke 4.3. While it is possible this scene is supposed to contain more jokes, even for the purposes of analysis it is hard to accept the premise of this episode in order to be able to analyze these jokes individually.

Some of the bad jokes made by minor characters could have been saved by ‘a voice of reason’. Had one of the main characters pointed out the ridiculousness of their behavior and laughed at them with the viewer, the focus of the joke would have been moved and the jokes could have worked. How this works can for example be seen in episode five of ERWN when Reilly questions Emily’s relationship with Milo. In this scene Reilly and Josh are at a restaurant and Emily and Milo join them for lunch. While Emily gushes about her relationship with Milo, Reilly seems to be unconvinced it is a professional relationship.

This can for example be seen in joke 5.3 in which Reilly responds to Emily after she places her order with the waitress.

Emily: Yes, to go. Can I have the tuna and a side salad with balsamic in two separate containers. Milo and I like to go splitsies.

Reilly: Splitsies?

Rather than letting Emily be the one who is supposed to elicit a humorous reaction, Reilly becomes the one to make the joke. Because Reilly makes fun of Emily, this is a joke of ridicule. Input 1 of the network contains neutral responses to Emily's statement that she and Milo *like to go splitsies*. This could be asking her about their relationship, or confirming that it is important to get along with your assistant. Input 2 contains the fact that Reilly repeats the word *splitsies*, which seems to be short for the phrase 'Did you just say splitsies?'. The blend shows that Reilly is repeating a part of Emily's sentence to make fun of what she is saying, and thereby the way in which her relationship with her assistant is developing.

The information in the inputs is correct and the viewer can be expected to be familiar with it. The blend shows that Reilly is repeating after Emily to make fun of her. Had Reilly not made fun of Emily, there would have been room for the viewer to question Emily's behavior and through this the storyline in this episode of ML. Since Reilly shows throughout this episode that she is not convinced the relationship between Milo and Emily is such a good idea, she shares the opinion of the viewer who might feel the same way. By putting Reilly in this position it becomes easier for the viewer to accept the storyline and the way the characters behave in this episode.

3.6.8 Jokes that fall outside of the framework

The analysis thus far has shown jokes that fit the framework and can correctly be analyzed using a combination of categories and conceptual blending theory. However, there are also jokes that do not fit into the networks, or jokes whose scope lies outside of this analysis. This holds true for jokes containing irony, jokes that refer to taboo topics, and jokes of which the analysis would be based on a combination of jokes and networks. The following joke from episode four of TBBT, for example, shows a joke that combines ridicule with irony. In the scene in which joke 4.1 is set, Penny offers to pick up groceries for Leonard and Sheldon. Sheldon starts to explain what he needs, but in the end decides it would be better for him to join Penny. The joke shows Penny's response.

Sheldon: Never mind, you won't get it right. I'd better come with you.

Penny: Oh, yay!

The problem with this joke is that irony as a category is particularly hard to place into a conceptual blending network. In order for an ironic joke to be successful the viewer has to process a lot of information at once, by combining the literal meaning of what is being said with the context in which it is being said, the knowledge he has of the person who makes the statement, and the prosody with which the statement is being said in order to arrive at the figurative meaning. The fact that all this information is processed simultaneously is in itself problematic when trying to place it in a blending network, since blending networks can make these processes appear sequential. In the case of this joke there needs to be an input containing the fact that ‘oh yay’ is an exclamation of excitement, an input containing the information presented in the scene that Sheldon believes that Penny cannot remember the specifications of the eggs he needs and therefore wants to join her to the supermarket, an input containing information about the character of Penny, and an input containing the fact that the way in which Penny says it does not convey excitement.

Unfortunately Fauconnier and Turner’s *The Way We Think* does not offer a clear-cut solution to the question of how to depict irony in a blending network either (2002: 69). Fauconnier and Turner reject the traditional view that irony breaks the Gricean Maxim of Quality, which assumes that irony is based on the idea that the hearer can trust the speaker to only speak the truth (2002: 69). Instead, Fauconnier and Turner do not offer a way of dealing with irony in conceptual blending networks, but they do offer some thoughts on the topic of literal meaning in conceptual blending.

“[P]utting the blend together does not require going through an intermediate stage of forming and rejecting a literal meaning. [...] Moreover, what gets called literal meaning is only a plausible default in minimally specified contexts. It is not clear that the notion “literal meaning” plays any privileged role in the on-line construction of meaning.” (2002: 69)

This confirms the idea that the viewer of a sitcom has to create non-literal meaning based on a lot of contextual information. It does not, however, clarify how to deal with irony in a blending network. The complexity of the analysis of jokes based on irony encountered in any of the four sitcoms analyzed unfortunately means it was not possible to discuss those individual jokes in the analysis above.

The fact that the difficulty of the topic of irony is not solely limited to the study of linguistics becomes clear through a running joke in the second episode of TBBT. This joke is one concerning irony, or, rather, Sheldon's inability to detect irony. However, throughout the episode what would be considered irony according to the categories created by Buijzen and Valkenburg (2004: 153), is continuously labelled as *sarcasm*. This issue first comes up when Leonard and Sheldon discuss the fact that Sheldon chose to break into Penny's apartment to clean it.

Leonard: I'm not surprised. A well-known folk cure for insomnia is to break into your neighbor's apartment and clean. [JOKE 2.6]

Sheldon: Sarcasm?

Leonard: You think? [JOKE 2.7]

Sheldon: Granted, my methods may have been somewhat unorthodox, but ... I think the end result will be a measurable enhancement of Penny's quality of life.

Leonard: You know what, you've convinced me. Maybe tonight we should sneak in and shampoo her carpet. [JOKE 2.8]

Sheldon: You don't think that crosses a line? [JOKE 2.9]

Leonard: Yes! For God's sake, Sheldon, do I have to hold up a sarcasm sign every time I open my mouth.

Sheldon: [seriously] You have a sarcasm sign? [JOKE 2.10]

Leonard: No, I do not have a sarcasm sign.

Later in the episode, when Penny learns about the break-in, the issue returns.

Penny: And what kind of doctor removes shoes from asses?

Sheldon: Depending on the depth, that's either a ... proctologist or a general surgeon.

[Leonard holds up a quickly scribbled sign over Penny's shoulder. It reads, "SARCASM"] [JOKE 2.13]

And it continues when Leonard suggests Sheldon should apologize to Penny and Sheldon responds by laughing.

Leonard: What's funny?

Sheldon: That wasn't sarcasm? [JOKE 2.14]

Leonard: [pointing at the door] No!

Sheldon: Woo-boy! You are all over the place this morning. [JOKE 2.15]

The issue with these jokes is different than that of the other illogical jokes. In this case the issue is the problem with the use of the terms 'sarcasm' and 'irony'. According to Merriam Webster, sarcasm is:

“1.: a sharp and often satirical or ironic utterance designed to cut or give pain
2. a : a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual
b : the use or language of sarcasm” (“irony” 2014)

While irony is defined as follows:

“1.: a pretense of ignorance and of willingness to learn from another assumed in order to make the other's false conceptions conspicuous by adroit questioning —called also Socratic irony
2.a : the use of words to express something other than and especially the opposite of the literal meaning
b : a usually humorous or sardonic literary style or form characterized by irony
c : an ironic expression or utterance” (“sarcasm” 2014)

The hostility in Leonard’s comments in this episode is unmistakably sarcasm, but the jokes seem to be based on their ironic qualities, which leaves Sheldon unsure of how to interpret them. The problem with the labels of sarcasm and irony extends beyond the realm of TBBT, with the two terms often being used interchangeably (“Sarcasm vs Irony” 2014). One possibility for the mislabeling of these jokes could be that the use of the term sarcasm is broadening, which would indicate that the issue that this joke presents might not be an issue for the viewer, who might accept these jokes as examples of sarcasm.

Jokes based on irony are not the only jokes that are difficult to place in a conceptual blending network, as is demonstrated by the following joke from ERWN. After Stan spends the nights at Emily’s apartment, Emily discovers her sheets are covered in reddish brown stains. Reilly and Josh come over and in joke 1.6 Reilly wonders what the stains could be.

Reilly: Ah! Loss of bowel control?

The humorous effect of this joke ensues from the mentioning of feces, which would mean it needs to be placed in a category for taboo topics. However, the categories created by Buijzen and Valkenburg do not include one specifically made for general taboo topics

(2004: 153-154). In fact, it seems that the category closest to that of taboos is that of sexual allusion, which seems to provide the best fit for this ERWN joke. As already discussed, sexual allusion jokes cannot be placed in a network since the humorous effect depends on the mentioning of the terms, and not on the blending of different concepts. The same goes for taboo jokes, which also are humorous by just the mention of a forbidden concept.

A final type of joke that does not fit perfectly into the blending networks as used in this analysis are those jokes that work together and thereby extend beyond one individual joke. This can be seen in jokes 4.1 and 4.2 of episode four from *Friends*.

Phoebe: I remember the day I got my first pay check. There was a cave in in one of the mines, and eight people were killed. [JOKE 4.1]

Monica: Wow, you worked in a mine?

Phoebe: I worked in a Dairy Queen, why? [JOKE 4.2]

This is a joke based on conceptual surprise, because Phoebe changes the topic of the conversation from working in a mine to working in a Dairy Queen, and misunderstanding, since both Monica and the viewer initially believe that Phoebe implies she used to work in a mine. The information on Input 1 is based on the fact that Phoebe is talking about a paycheck and mines, and that Monica deduces that Phoebe must have worked in a mine. Input 2 contains the information that Phoebe did not work in a mine, but in a Dairy Queen. The blend combines the two inputs to show that Phoebe introduces a concept that is different from the ones that she had mentioned in the conversation up until this point.

The information in the inputs is correct and the blend correctly shows that Phoebe switches the topic of the conversation from working in a mine to working in a Dairy Queen. The problem with this joke is that international viewers are unlikely to be familiar with the fast food chain Dairy Queen. While they will still be able to understand that a switch in concepts takes place, any connotations that Dairy Queen brings to the joke, such as working in a fast food chain being easy, will be lost.

What makes joke 4.2 difficult to analyze is the fact that it is based on misunderstanding. The analysis of jokes from this category depends on several factors, such as who is the person that misinterprets the situation, when does the misunderstanding take place, and when is the misunderstanding resolved. In this joke both the viewer and Monica initially misinterpret what Phoebe is trying to say, with both thinking that Phoebe mentioned the cave in in a mine in relation to her own paycheck and job. This misunderstanding takes place in joke 4.1, and is confirmed by Monica saying *Wow, you worked in a mine?*. The misunderstanding is resolved after Phoebe explains that she did not mean that she worked in the mine that caved in, but that she worked in a Dairy Queen instead. This means that from the point at which the misunderstanding occurs to the point at which the misunderstanding is resolved, two jokes occur, resulting in the misunderstanding being based on both jokes and the connective phrase. Because of this the misunderstanding cannot be represented by only one network, but instead depends on a combination of several networks of both jokes. While it would be interesting to investigate exactly how this misunderstanding is built up, and how misunderstanding in jokes works in general, this lies outside of the scope of this study.

4. Discussion

This analysis shows that it is possible to successfully place most of the jokes from American sitcoms into conceptual blending networks. The analysis of the good jokes shows that networks can either work together to provide the viewer with the necessary emergent information to understand the humorous effect, and that some networks stand on their own. The choice to separate the networks based on predetermined categories of audiovisual humor also shows to offer suitable categories for most jokes. The analysis of the bad jokes shows even more benefits of the system chosen in this study. By placing the jokes into networks based on the category of the joke it quickly becomes clear where the problem with the joke lies, which allows for the problems to be solved and for many of the jokes to be changed from bad ones to good ones. The potential usefulness of this can for example be seen in a behind the scenes documentary about *Friends*. This documentary shows the writers discussing a joke during the taping of episode one from

season six, because they noticed the audience did not respond well to the joke (AwesomeTubes 2013). Had the writers had access to this joke in a conceptual blending network, the potential problems with the joke would have become clear more quickly, and the taping would have not been interrupted as long. The fact that the sitcoms contain self-solving jokes shows that the writers already attempt to include buffers to make the joke understandable to as many viewers as possible.

The main aspect of this study that would need to be revised is the choice of requirements. While the requirements of Emergent Information, Correct Information and General Knowledge are important to these jokes, the analysis of the bad jokes suggests that there are many jokes that have problems that are not covered by these requirements, for example the lack of being politically correct. It also seems that it is not possible for a joke to lack emergent information while containing correct information in the inputs, which suggests that these two requirements could be merged. Finally, there is a need to develop a better way of dealing with irony in a conceptual blending network. As the discussion of the problems with regard to placing irony in a blending network shows, there is currently no accepted way of placing ironic jokes into a conceptual blending network. For humor research to continue to benefit from Conceptual Blending Theory, a way to depict irony using this theory would be valuable.

When comparing the results of this study to those of previous research on humor studies, as those introduced in chapter two, it has to be noted that in this analysis the jokes were considered as stand-alone objects which has implications for the way in which they interact with general theories of humor. Mills, for example, considers sitcoms as a whole to be at the core of humor theories, requiring a different interpretation of for example Superiority Theory (2009: 79-80). The difficulty with taking the sitcom as a concept for analysis instead of its jokes becomes clear when Mills discusses how it can be difficult to interpret the participants of a joke in a sitcom:

“[I]s it the writer, or the performer, or the programme-maker, or the broadcaster? In legal and regulatory terms the broadcaster is held responsible, yet it is the writers and actors who are commonly and more visibly associated with programmes.” (80)

Mills’s interpretation seems an odd one, especially in light of Conceptual Blending Theory. Conceptual blending tells us that it is possible for people to make sense of

imaginary situations through mental processes. Fauconnier and Turner explain that viewers blend the character they are watching with the actor who plays him in a fictional space (Fauconnier & Turner 2002: 266). Furthermore they state that the viewer does not include himself in this blend:

“Experiencing a dramatic performance requires [...] complex blends. [...] Perhaps most notable, the spectator will live in the blend only by selective projection: Many aspects of her existence [...] are not to be projected to the blend. The actor, meanwhile, is engaged in a different kind of blend, one in which his motor patterns and power of speech come directly into play, but nor his free will or his foreknowledge of the outcome.”

Based on this way in which viewers and actors blend a dramatic performance, it seems that for the viewer of a sitcom, the character is interpreted as the one making the joke, even though the viewer is aware that the character is different from the actor and that, in most cases, neither of them are the one who created the joke. Therefore, it seems that when analyzing the jokes of sitcoms the writers and broadcasters only come into play when discussing how a joke can be changed or whether a joke should be aired at all.

As mentioned in chapter two, a study that also analyzed individual jokes that were aired on TV is a study by Delibegovic Dzanic and Berberovic. While their study did not focus on sitcom jokes, but on jokes from late-night talk shows, its use of conceptual blending networks makes it relevant to this analysis (Delibegovic Dzanic & Berberovic 2010: 202). A difference between this analysis and the analysis of Delibegovic Dzanic and Berberovic is that they analyzed jokes as a whole without first separating their content into categories (2010: 201). The way in which Delibegovic Dzanic and Berberovic analyzed the jokes shows how an analysis of TV jokes using blending networks is aided by separating the jokes into networks based on different categories. The following figure, Figure 3, shows an example from the jokes they analyzed (Delibegovic Dzanic & Berberovic 2010: 205):

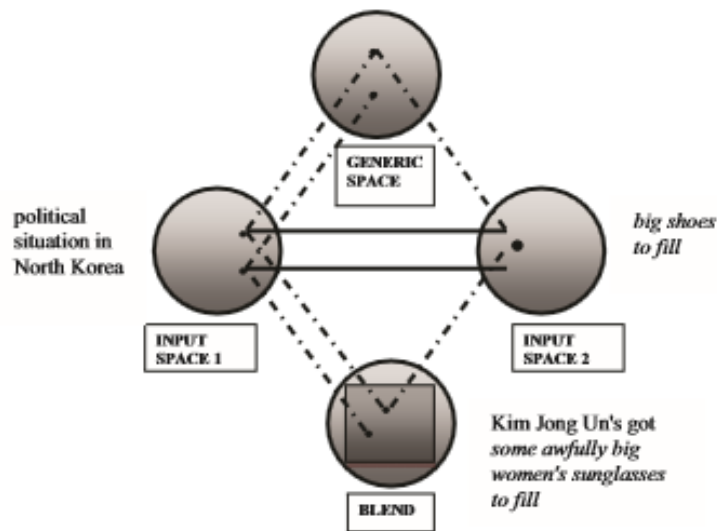


Figure 3 Late night talk show joke network

While this joke can be understood through their analysis, it is clear that this joke is a combination of a ridicule network and a pun network. In the blend as depicted there is a lot of general information in both inputs, and it does not necessarily become clear which elements from the inputs are mapped. By analyzing a joke in this manner a lot of detail goes lost as well. Separating this joke would help to surface the details of the joke, such as the women's sunglasses. The highlighting of such details is especially important when analyzing the quality of sitcoms, since, as the study at hand shows, in many jokes the details are what determine whether the joke is good or bad. Furthermore, by choosing to solely focus on the incongruity of a joke (Delibegovic Dzanic & Berberovic 2010: 210), other aspects are lost. This joke especially could benefit from an analysis that would include Superiority Theory, since it makes fun of Kim Jong Un.

Also already discussed in chapter two, is a study that did focus on dividing its jokes into categories, namely that of Brône, who analyzed jokes of hyper- and misunderstanding from *Blackadder* (2008). While Brône did not make use of Conceptual Blending Theory in his study, his results are relevant here, not only because he did use a theory from Cognitive Linguistics to analyze jokes from a sitcom, but also because he did so using a quantitative analysis based on elements, comparable to the audiovisual categories used in this thesis. That Brône found ten different subcategories for both hyper- and misunderstanding, is interesting in light of the results of this study, since the

fact that there are differences between jokes, supports an analysis of sitcom jokes according to categories (2008: 2055). While Brône did not make any statement on the quality of the jokes he analyzed, his study shows that for certain categories it can be useful to divide the higher level categories into subcategories.

5. Suggestions for future research

Since this study only concerned itself with four series who were created and aired relatively close to each other historically, it would be interesting to repeat this study on more sitcoms, particularly on those created decades earlier. This would especially be interesting since the analysis of *Friends* in comparison to that of the other series suggests that older series suffer from jokes that do not refer to general knowledge of a modern viewer. An analysis that focused on older sitcoms would make it clear whether this is a problem from which only *Friends* suffers or whether this is something from which more sitcoms suffer when they are viewed years after they were created.

Another aspect that would be interesting to study would be to analyze the first episodes of new sitcoms. By analyzing the first episodes of a new series and trying to label it as good or bad, it would be possible to see if this method of analysis holds any predictive value. This could be done by analyzing a number of episodes of new sitcoms at the beginning of their run and seeing whether there is a difference between the once labeled good and bad are received one year later.

On a different level, it could be tested whether this method of analysis works outside of the realm of the sitcom. For this non-sitcom jokes considered good or bad would have to be analyzed. A difference between jokes from sitcoms and stand-alone jokes could be that sitcoms usually can build up a larger context on which the joke can depend.

6. Conclusion

This analysis shows that Conceptual Blending Theory can be used to analyze jokes from sitcoms. By discussing jokes based on their blending networks the emergent information that is supposed to lead to the humorous effect of the joke becomes clear. In combination with the categories taken from advertising the jokes can be analyzed more easily, and it allows similar jokes to be compared to each other based on their categories.

Interestingly, using this combination of blending theory and categories can help to explain an intuitive feeling about a joke. After all, when a joke does not ‘feel’ funny, the conceptual blending networks based on the categories can help to determine why the joke fails.

Based on the analysis, for these four sitcoms the question posed in the introduction can be answered affirmatively: yes, conceptual blending theory can be used to determine the difference between good and bad American sitcoms. While the analysis does not immediately make it clear why some sitcoms are good and others are bad, it does point out differences between the sitcoms. It shows, for example, that most of the bad jokes in *Friends* suffer from the fact that they are culture-specific, a problem that is rare in the other sitcoms. It could be possible that the international audience has become more important over the last decade with media, and thus sitcoms, becoming more available outside of the US, but whether this explains a reduction in culture-specific jokes over the last ten years does not become clear through this analysis. This analysis does show that in the case of these four sitcoms, it is only the bad sitcoms that make use of politically incorrect jokes. While they are non-existent in TBBT and *Friends* they are a staple in ML and ERWN. The analysis also shows that it is important to divide eccentric qualities between the main characters of a sitcom instead of burdening one character with them. This can be seen in ML, where a large number of the bad jokes stem from the fact that Larry is not believable as a likable character in his group of friends.

The fact that the differences between these sitcoms are so minor confirms the importance of analyzing the jokes in several networks based on humor categories. While this in itself already shows the value of analyzing based on categories, it becomes even more notable when realizing that this detailed method of analysis for many jokes provides a way in which the issue from which the joke suffers could be solved.

The fact that this study was successful in using Conceptual Blending Theory to determine the quality of jokes of sitcoms, and thereby the quality of the sitcom, stresses the importance of Cognitive Linguistics in general and Conceptual Blending Theory in particular to humor research. The results of this study could give impetus to future research using Conceptual Blending Theory to determine the quality of humor.

7. References

- Adalian, Josef. 2012. "Why *Big Bang* Reruns Are One of the Most Powerful Forces on Cable." *Vulture*. <http://www.vulture.com/2012/03/big-bang-theory-reruns-tbs.html> (30 July 2014).
- Attardo, Salvatore. 1994. *Linguistic Theories of Humor*. New York: Mouton de Gruyter.
- Attardo, Salvatore. 2006. "Cognitive Linguistics and Humor". *Humor* 19(3), 3411-362.
- AwesomeTubes. 26 Sep. 2013. "FRIENDS SERIE Behind The Scenes Full". *YouTube*. 2013. <https://www.youtube.com/watch?v=jUjw2pAfesA> (3 Aug. 2014).
- "barn raising scene in witness / big time". 2003. *UsingEnglish.com*. <http://www.usingenglish.com/forum/threads/2509-barn-raising-scene-in-witness-big-time> (27 June 2014).
- Bianco, Robert. 2006. "Wanted: Reasons to watch 'Emily'". *USA Today*, 9 Jan. 2006. http://usatoday30.usatoday.com/life/television/reviews/2006-01-09-emilys-reasons_x.htm. (28 June 2014).
- "Big Bang Theory: Seasons 1-6" [Blu-Ray] (2012). 2014. *Amazon.com*. http://www.amazon.com/Big-Bang-Theory-Seasons-Blu-ray/dp/B00AQN09VQ/ref=sr_1_1?ie=UTF8&qid=1403982226&sr=8-1&keywords=the+big+bang+theory+seasons+1-6. (28 June 2014).
- "big bang theory transcripts." 2014. <http://bigbangtrans.wordpress.com/> (29 June 2014).
- Botelho, Greg. 16 Jan. 2014. "Asian-Americans up in arms over 'How I Met Your Mother' episode." *CNN*. <http://edition.cnn.com/2014/01/15/showbiz/how-i-met-your-mother-controversy/> (2 Aug. 2014).
- Brodzinsky, David M. et al. 1981. "Sex of Subject and Gender Identity as Factors in Humor Appreciation". *Sex Roles* 7(5), 561-573.
- Brône, Geert. 2008. "Hyper- and misunderstanding in interactional humor". *Journal of Pragmatics* 40, 2027-2061.
- Brône, Geert et al. 2006. "Introduction: Cognitive linguistic approaches to humor." *Humor* 19(3), 203-208.
- Buijzen, Moniek; Valkenburg, Patti. 2004. "Developing a Typology of Humor in Audiovisual Media." *Media Psychology* 6(2), 147-167.
- Charney, Maurice. 2005. *Comedy a Geographic and Historical Guide, Volume 2*. Westport: Praeger Publishers.
- Corbett, Edward P.J.; Connors, Robert J. 1999. *Classical Rhetoric for the Modern Student*. New York: Oxford University Press.
- Cormier, Roger. 25 Mar. 2013. "'Emily's Reasons Why Not': Because Once Was Enough". *Splitsider*. <http://splitsider.com/2013/03/emilys-reasons-why-not-because-once-was-enough/> (3 Aug. 2013).

- Cronin, Brian. 20 Nov. 2013. “‘Big Bang Theory’s’ Sheldon Originally Had a Sex Drive”. *Comic Book Resources*.
http://spinoff.comicbookresources.com/2013/11/20/tv-legends-revealed-big-bang-theorys-sheldon-originally-had-a-sex-drive/?utm_source=zergnet.com&utm_medium=referral&utm_campaign=zergnet_111391 (2 Aug. 2014).
- Cummings, Louise (ed.). 2010. *The Pragmatics Encyclopedia*. Oxford: Routledge.
- Dana Nowak. 2013. “songs sung in grade school”. *Memory Lane Forum*, 7 Aug. 2013.
<http://genforum.genealogy.com/memorylane/messages/26432.html> (27 June 2014).
- Donaldson James, Susan. 2008. “MD Recruits Face Culture Shock in Appalachia”. *ABC News*, 2 Oct. 2008. <http://abcnews.go.com/Health/story?id=5922943> (17 June 2014)
- Delibegovic Dzanic, Nihada; Berberovic, Sanja. 2010. “On politicians in big women’s sunglasses driving buses with their feet in mouth: Late-night political humor and conceptual integration theory. *Linguistics (Jezikoslovlje)* 11(2), 197-214.
- “Emily’s Reasons Why Not”. 16 May 2014.
 Wikipedia. http://en.wikipedia.org/wiki/Emily's_Reasons_Why_Not (27 June 2014).
- “Emily’s Reasons Why Not: Season 1”.
 2014. *metacritic*. <http://www.metacritic.com/tv/emilys-reasons-why-not>. (28 June 2014).
- “Emily’s Reasons Why Not: The Complete Series”. 2014. *Amazon.com*.
http://www.amazon.com/Emilys-Reasons-Why-Not-Complete/dp/B007Q0JI00/ref=sr_1_cc_1?s=aps&ie=UTF8&qid=1403993878&sr=1-1-catcorr&keywords=emily%27s+reasons+why+not+complete (28 June 2014).
- Evans, Vyvyan; Green, Melanie. 2006. *Cognitive Linguistics An Introduction*.
 Edinburgh: Edinburgh University Press.
- Fauconnier, Gilles. 1997. *Mappings in Thought and Language*. Cambridge: Cambridge University Press.
- Fauconnier, Gilles; Turner, Mark. 2002. *The Way We Think Conceptual Blending And the Mind’s Hidden Complexities*. New York: Basic Books.
- Frehlich, Seth. 13 May 2006. “I Still Wouldn’t Kick Heather Graham Out of Bed for Eating Crackers”. *Pajiba*. http://www.pajiba.com/tv_reviews/emilys-reasons-why-not.php (3 Aug. 2013).
- “Friends – the Transcripts”. 2009. <http://www.friendstranscripts.tk/> (29 June 2014).
- “Friends Awards”. 2014. *IMDb*. <http://www.imdb.com/title/tt0108778/awards> (28 June 2014).

- Friends De Complete Serie 1*. 2005. DVD. Prod. and dir. by Kevin S. Bright, Marta Kauffman and David Crane. Warner Bros.
- “Friends: Season 1”. 2014. *metacritic*. <http://www.metacritic.com/tv/friends>. (28 June 2014).
- “Friends: The Complete Series (2006)”. 2014. *Amazon.com*.
http://www.amazon.com/Friends-Complete-Series-Jennifer-Aniston/dp/B00B1LN8WY/ref=sr_1_1?ie=UTF8&qid=1403984173&sr=8-1&keywords=friends+complete+series (28 June 2014).
- Gay, Verne. 2011. “‘Mad Love’s’ sidekicks steal the show”. *Newsday*, 13 Feb. 2011.
http://www.amazon.com/Friends-Complete-Series-Jennifer-Aniston/dp/B00B1LN8WY/ref=sr_1_1?ie=UTF8&qid=1403984173&sr=8-1&keywords=friends+complete+series. (28 June 2014).
- Gilbert, Matthew. 2007. “‘Big Bang’ collapses under weight of nerd jokes”. *The Boston Globe*, 24 Sep. 2007.
http://www.boston.com/ae/tv/articles/2007/09/24/big_bang_collapses_under_weight_of_nerd_jokes/ (28 June 2014).
- Goodman, Tim. 2006. “‘Reasons Why’ ABC sitcom misses the mark”. *SFGate*, 9 Jan 2006. <http://www.sfgate.com/entertainment/article/Reasons-Why-ABC-sitcom-misses-the-mark-2543791.php>. (28 June 2014).
- Grady, Joseph E. et al. 1999. *Blending and Metaphor*.
http://cogweb.ucla.edu/CogSci/Grady_99.html (3 Aug. 2014).
- “Helen Keller Biography.” 2014. *AFB American Foundation for the Blind*.
<http://www.afb.org/info/about-us/helen-keller/biography-and-chronology/biography/1235> (30 July 14).
- Hiltbrand, David. 3 Oct. 1994. *Picks and Pans Main: Tube*. “People Weekly”.
<http://www.people.com/people/archive/article/0,,20104006,00.html> (28 June 2014).
- Hopkins, Ruth. 2014. “Heidi Klum’s Redface Photo Shoot”. *Last Real Indians*.
<http://lastrealindians.com/heidi-klums-redface-photo-shoot-by-ruth-hopkins/> (2 Aug. 2014).
- “International Broadcasts”. 2014. *The Big Bang Theory Wiki*.
http://bigbangtheory.wikia.com/wiki/International_broadcasts (27 June 2014).
- “irony”. 2014. *Merriam Webster m-w.com*. <http://www.merriam-webster.com/dictionary/irony>. (28 June 2014).
- Kate. 2011. *Every Friends Joke*. <http://every-friends-joke.blogspot.com/> (17 June 2014)
- Kitzinger, Jenny. 1995. “‘I’m sexually active, but I’m powerful’”: Young women negotiating sexual reputation.” *Women’s Studies International Forum* 18(2), 187-196.

- “Mad Love: The DVD Edition (2011)”. 2014. *Amazon.com*.
http://www.amazon.com/Mad-Love-DVD-Jason-Biggs/dp/B0054JELSO/ref=sr_1_1?s=movies-tv&ie=UTF8&qid=1403984703&sr=1-1&keywords=mad+love (28 June 2014).
- Lakoff, George. 1987. *Women, Fire, and Dangerous Things What Categories Reveal about the Mind* (1990 edition). Chicago: The University of Chicago Press.
- Lowry, Brian. 2006. “Review: Emily’s Reasons Why Not”. *Variety*, 5 Jan 2006.
<http://variety.com/2006/scene/reviews/emily-s-reasons-why-not-1200519451/> (28 June 2014).
- Lowry, Brian. 2011. “Review: Mad Love”. *Variety*, 13 Feb. 2011.
<http://variety.com/2011/tv/reviews/mad-love-1117944602/> (28 June 2014).
- Maciak, Phillip. 8 Mar. 2011. “Mad Love: Season 1”. *Slant*, 8 Mar. 2011.
<http://www.slantmagazine.com/tv/review/mad-love-season-one/237> (28 June 2014).
- “Margaritaville Lifestyle”. 2014. *Margaritaville Lifestyle*. <http://lifestyle.margaritavilleretail.com/> (28 June 2014).
- Mills, Brett. 2009. *The Sitcom*. Edinburgh: Edinburgh University Press.
- “Nannies and Housework: What Can I Expect?”. 2011. *Nanny Biz Reviews*. <http://nannybizreviews.com/2011/08/nannies-and-housework-what-can-i-expect/> (27 June 2014).
- “New Locations”. 2014. *Costco Wholesale*. <http://www.costco.com/new-locations.html> (27 June 2014).
- O’Donovan et al. 2014. “The 10 best TV sitcoms of all time”. *The Telegraph*, 20 May 2014. <http://www.telegraph.co.uk/culture/tvandradio/10121664/The-10-best-TV-sitcoms-of-all-time.html> (28 June 2014).
- Partridge, Darcy. 2008. “The One Where Chandler Takes a Bath”. *Friends Episode Guide*. <http://www.friends-tv.org/zz813.html> (17 June 2014).
- Philosophy of Humor. 2012. *Stanford Encyclopedia of Philosophy*, 20 Nov. 2012. <http://plato.stanford.edu/entries/humor/> (28 June 2014).
- Plato. 2006. *Philebus: Easyread Comfort Edition*. (transl. by Benjamin Jowett). http://books.google.at/books?id=QW_Y0FqM-QQC&dq (28 June 2014).
- Raskin, Victor. 1985. *Semantic Mechanisms of Humor*. Dordrecht: D. Reidel Publishing Company.
- Rice, Lynette. 2014. “‘The Big Bang Theory’ renewed for three more years”. *Entertainment Weekly*, 12 Mar. 2014. <http://insidetv.ew.com/2014/03/12/the-big-bang-theory-renewed-for-three-more-years/> (28 June 2014).
- rjc35. 6 Oct. 2011. “amish barn raising (as depicted in the film “Witness”)”. *YouTube*. <http://www.youtube.com/watch?v=hCXCeV5RbHg> (27 June 2014).

- Rosch, Eleanor. 1978. *Principles of Categorization*. 1-25.
http://commonweb.unifr.ch/artsdean/pub/gestens/f/as/files/4610/9778_083247.pdf
 (2 Aug. 2014).
- Ryan, Maureen. 2007. "'Big Bang Theory' and the comedy of contempt". *Chicago Tribune*, 21 Sep.
 2007. http://featuresblogs.chicagotribune.com/entertainment_tv/2007/09/im-not-sure-wha.html (28 June 2014).
- "sarcasm". 2014. *Merriam Webster m-w.com*. <http://www.merriam-webster.com/dictionary/sarcasm>. (28 June 2014).
- "Sarcasm vs Irony". 2014. *Sarcasm Society*. <http://www.sarcasmsociety.com/sarcasm-and-irony.html> (28 June 2014).
- Schwartz, Sarah. 26 Sep. 2013. "Experts Agree: Social Media Slut Shaming is Out of Control." *Bombshell*. <http://blastbombshell.com/2013/09/26/experts-agree-social-media-slut-shaming-is-out-of-control/> (2 Aug 2014).
- Scott, Tony. 1994. "Review: Friends". *Variety*, 22 Sep. 1994.
<http://variety.com/1994/tv/reviews/friends-4-1200438471/> (28 June 2014).
- Selby, Jenn. 10 April 2014. "Heidi Klum faces 'racism' backlash over 'redface' Native American shoot: Germany's Next Top Model issue apology." *The Independent*.
<http://www.independent.co.uk/news/people/heidi-klum-facing-racism-backlash-over-her-promotion-of-redface-native-american-themed-germanys-next-top-model-shoot-9251080.html> (2 Aug. 2014).
- Shales, Tom. 2007. "Way to go 'Chuck'!". *Washington Post*, 24 Sep. 2007.
<http://www.washingtonpost.com/wp-dyn/content/article/2007/09/23/AR2007092301360.html> (28 June 2014).
- "Shari Lewis". 2014. *Mallory Lewis and Lamb Chop*.
<http://mallorylewisandlambchop.com/shari-lewis/> (27 June 2014).
- Steinberg, Neil. 2013. „Roger Ebert dead at 70 after battle with cancer". *Chicago Sun-Times.com*, 8 Apr. 2013. <http://www.suntimes.com/news/metro/17320958-418/roger-ebert-dies-at-70-after-battle-with-cancer.html#.U62dMfmSxDw> (27 June 2014)
- Tarrant, Shira. 2014. "Slut-Shaming Hurts Every Woman – Including Mean Girls". *In These Times*, 23 June 2014. http://inthesetimes.com/article/16865/slut_shaming_hurts_every_woman_including_mean_girls (28 June 2014).
- "The Big Bang Theory Awards". 2014. *IMDb*.
<http://www.imdb.com/title/tt0898266/awards> (28 June 2014).
- "The Big Bang Theory: Season 1". 2014. *metacritic*. <http://www.metacritic.com/tv/the-big-bang-theory>. (28 June 2014).

- “The Happy Wanderer”. 1999-2000. *adam vaughan*. http://www.adamvaughan.org/html/the_happy_wanderer.html (27 June 2014).
- “The Happy Wanderer”. 2013. *scoutsongs.com Virtual Songbook*. <http://www.scoutsongs.com/lyrics/happywanderer.html> (27 June 2014).
- tylerbevhill. 10 Jan. 2006. “Emily’s Reasons Why Not Fan Reviews”. *tv.com*. <http://www.tv.com/shows/emilys-reasons-why-not/reviews/> (3 Aug. 2014).
- “Urban Dictionary: Costco”. 2014. *Urban Dictionary*. <http://de.urbandictionary.com/define.php?term=costco&defid=1129720> (27 June 2014).
- “Urban Dictionary: K-Mart”. 2014. *Urban Dictionary*. <http://de.urbandictionary.com/define.php?term=kmart> (27 June 2014).
- “Urban Dictionary: snatch”. 2014. *Urban Dictionary*. <http://www.urbandictionary.com/define.php?term=snatch> (27 June 2014).
- “What’s the deal with nerds and allergy problems?”. 2008. *AnandTech Forums*. <http://forums.anandtech.com/showthread.php?t=176951> (17 June 2014).
- “Why Become a Member”. 2014. *Costco Wholesale*. <http://www.costco.com/membership-information.html> (27 June 2014).

8. Appendix

8.1 Transcripts

8.1.1 The Big Bang Theory Transcripts

The Big Bang Theory Series 1 Episode 01 – Pilot Episode

[Scene: A corridor at a sperm bank.]

Sheldon: So if a photon is directed through a plane with two slits in it and either slit is observed it will not go through both slits. If it's unobserved it will, however, if it's observed after it's left the plane but before it hits its target, it will not have gone through both slits.

Leonard: Agreed, what's your point?

Sheldon: There's no point, I just think it's a good idea for a tee-shirt.

Leonard: Excuse me?

Receptionist: Hang on.

Leonard: One across is Aegean, eight down is Nabokov, twenty-six across is MCM, fourteen down is... move your finger... phylum, which makes fourteen across Port-au-Prince. See, Papa Doc's capital idea, that's Port-au-Prince. Haiti.

Receptionist: Can I help you?

Leonard: Yes. Um, is this the High IQ sperm bank?

Receptionist: If you have to ask, maybe you shouldn't be here.

Sheldon: I think this is the place.

Receptionist: Fill these out.

Leonard: Thank-you. We'll be right back.

Receptionist: Oh, take your time. I'll just finish my crossword puzzle. Oh wait.

[They sit and begin to fill in forms].

Sheldon: Leonard, I don't think I can do this.

Leonard: What, are you kidding? You're a semi-pro.

Sheldon: No. We are committing genetic fraud. There's no guarantee that our sperm is going to generate high IQ offspring, think about that. I have a sister with the same basic DNA mix who hostesses at Fuddruckers.

Leonard: Sheldon, this was your idea. A little extra money to get fractional T1 bandwidth in the apartment.

Sheldon: I know, and I do yearn for faster downloads, but there's some poor woman is going to pin her hopes on my sperm, what if she winds up with a toddler who doesn't know if he should use an integral or a differential to solve the area under a curve.

Leonard: I'm sure she'll still love him.

Sheldon: I wouldn't.

Leonard: Well, what do you want to do?

Sheldon: I want to leave.

Leonard: Okay.

Sheldon: What's the protocol for leaving?

Leonard: I don't know, I've never reneged on a proffer of sperm before.

Sheldon: Let's try just walking out.

Leonard: Okay.

Receptionist: Bye.

Sheldon: Bye-bye

Leonard: See you.

[Scene: The stairs of the apartment building.]

Sheldon: Are you still mad about the sperm bank?

Leonard: No.

Sheldon: You want to hear an interesting thing about stairs?

Leonard: Not really.

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

[JOKE 1.1]

Leonard: I don't care. Two millimeters? That doesn't seem right.

Sheldon: No, it's true, I did a series of experiments when I was twelve, my father broke his clavicle.

Leonard: Is that why they sent you to boarding school?

Sheldon: No, that was the result of my work with lasers.

Leonard: New neighbor?

Sheldon: Evidently.

Leonard: Significant improvement over the old neighbor.

Sheldon: Two hundred pound transvestite with a skin condition, yes she is.

Penny: Oh, hi!

Leonard: Hi.

Sheldon: Hi.

Leonard: Hi.

Sheldon: Hi.

Penny: Hi?

Leonard: We don't mean to interrupt, we live across the hall.

Penny: Oh, that's nice.

Leonard: Oh... uh... no... we don't live together... um... we live together but in separate, heterosexual bedrooms.

Penny: Oh, okay, well, guess I'm your new neighbour, Penny.

Leonard: Leonard, Sheldon.

Penny: Hi.

Leonard: Hi.

Sheldon: Hi.

Penny: Hi.

Leonard: Hi. Well, uh, oh, welcome to the building.

Penny: Thankyou, maybe we can have coffee sometime.

Leonard: Oh, great.

Penny: Great.

Sheldon: Great.

Leonard: Great. Well, bye.

Penny: Bye.

Sheldon: Bye.

Leonard: Bye.

Leonard: Should we have invited her for lunch?

Sheldon: No. We're going to start Season Two of Battlestar Galactica.

Leonard: We already watched the Season Two DVDs.

Sheldon: Not with commentary.

Leonard: I think we should be good neighbours, invite her over, make her feel welcome.

Sheldon: We never invited Louis-slash-Louise over.

Leonard: Well, then that was wrong of us. We need to widen our circle.

Sheldon: I have a very wide circle. I have 212 friends on myspace.

[JOKE 1.2]

Leonard: Yes, and you've never met one of them.

Sheldon: That's the beauty of it.

Leonard: I'm going to invite her over. We'll have a nice meal and chat.

Sheldon: Chat? We don't chat. At least not offline.

Leonard: Well it's not difficult, you just listen to what she says and then you say something appropriate in response.

Sheldon: To what end?

Leonard: Hi. Again.

Penny: Hi.

Sheldon: Hi.

Leonard: Hi.

Penny: Hi.

Leonard: Anyway, um. We brought home Indian food. And, um. I know that moving can be stressful, and I find that when I'm undergoing stress, that good food and company can have a comforting effect. Also, curry is a natural laxative, and I don't have to tell you that, uh, a clean colon is just one less thing to worry about.

Sheldon: Leonard, I'm not expert here but I believe in the context of a luncheon invitation, you might want to skip the reference to bowel movements.

Penny: Oh, you're inviting me over to eat?

Leonard: Uh, yes.

Penny: Oh, that's so nice, I'd love to.

Leonard: Great.

Penny: So, what do you guys do for fun around here?

Sheldon: Well, today we tried masturbating for money.

[Credit sequence]

[Scene: Sheldon and Leonard's apartment.]

Leonard: Okay, well, make yourself at home.

Penny: Okay, thank you.

Leonard: You're very welcome.

Penny: This looks like some serious stuff, Leonard, did you do this?

Sheldon: Actually that's my work.

Penny: Wow.

Sheldon: Yeah, well, it's just some quantum mechanics, with a little string theory doodling around the edges. That part there, that's just a joke, it's a spoof of the Bourne-Oppenheimer approximation.

Penny: So you're like, one of those, beautiful mind genius guys.

Sheldon: Yeah.

Penny: This is really impressive.

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

Penny: Holy smokes.

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

Leonard: What?

Sheldon: Oh, come on. Who hasn't seen this differential below "here I sit broken hearted?"

Leonard: At least I didn't have to invent twenty-six dimensions just to make the math come out.

Sheldon: I didn't invent them, they're there.

Leonard: In what universe?

Sheldon: In all of them, that is the point.

Penny: Uh, do you guys mind if I start?

Sheldon: Um, Penny, that's where I sit.

Penny: So, sit next to me.

Sheldon: No, I sit there.

Penny: What's the difference?

Sheldon: What's the difference?

Leonard: Here we go.

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

Penny: Do you want me to move?

Sheldon: Well.

Leonard: Just sit somewhere else.

Sheldon: Fine. [Wanders in circles, looking lost.]

Leonard: Sheldon, sit!

Sheldon: Aaah!

Leonard: Well this is nice. We don't have a lot of company over.

Sheldon: That's not true. Koothrapali and Wolowitz come over all the time.

Leonard: Yes I now, but...

Sheldon: Tuesday night we played Klingon boggle until one in the morning.

Leonard: Yes, I remember.

Sheldon: I resent you saying we don't have company.

Leonard: I'm sorry.

Sheldon: That is an antisocial implication.

Leonard: I said I'm sorry.

Penny: So, Klingon boggle?

Leonard: Yeah, it's like regular boggle but, in Klingon. That's probably enough about us, tell us about you.

Penny: Um, me, okay, I'm Sagittarius, which probably tells you way more than you need to know.

Sheldon: Yes, it tells us that you participate in the mass cultural delusion that the Sun's apparent position relative to arbitrarily defined constellations and the time of your birth somehow effects your personality.

Penny: Participate in the what?

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

Penny: Oh, yeah, a lot of people think I'm a water sign. Okay, let's see, what else, oh, I'm a vegetarian, oh, except for fish, and the occasional steak, I love steak.

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

Leonard: Wu-uh, do you have some sort of a job?

Penny: Oh, yeah, I'm a waitress at the Cheesecake Factory.

Leonard: Oh, okay. I love cheesecake.

Sheldon: You're lactose intolerant.

Leonard: I don't eat it, I just think it's a good idea.

Penny: Oh, anyways, I'm also writing a screenplay. It's about this sensitive girl who comes to L.A. from Lincoln Nebraska to be an actress, and winds up a waitress at the Cheesecake Factory.

Leonard: So it's based on your life?

Penny: No, I'm from Omaha.

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

Penny: I know, right? Okay, let's see, what else? Um, that's about it. That's the story of Penny.

Leonard: Well it sounds wonderful.

Penny: It was. Until I fell in love with a jerk.

Sheldon [mouths]: What's happening.

Leonard [mouths back]: I don't know.

Penny: Oh God, you know, four years I lived with him, four years, that's like as long as High School.

Sheldon: It took you four years to get through High School?

Leonard: Don't.

Penny: I just, I can't believe I trusted him.

Leonard: Should I say something? I feel like I should say something.

Sheldon: You? No, you'll only make it worse.

Penny: You want to know the most pathetic part? Even though I hate his lying, cheating guts, I still love him. Is that crazy?

Sheldon: Yes.

Leonard: No, it's not crazy it's, uh, uh, it's a paradox. And paradoxes are part of nature, think about light. Now if you look at Huygens, light is a wave, as confirmed by the double slit experiments, but then, along comes Albert Einstein and discovers that light behaves like particles too. Well, I didn't make it worse.

Penny: Oh, I'm so sorry, I'm such a mess, and on top of everything else I'm all gross from moving and my stupid shower doesn't even work.

Leonard: Our shower works.

Penny: Really? Would it be totally weird if I used it?

Sheldon: Yes.

Leonard: No.

Sheldon: No?

Leonard: No.

Sheldon: No.

Leonard: It's right down the hall.

Penny: Thanks. You guys are really sweet.

Sheldon: Well this is an interesting development.

Leonard: How so?

Sheldon: It has been some time since we've had a woman take her clothes off in our apartment.

Leonard: That's not true, remember at Thanksgiving my grandmother with Alzheimer's had that episode.

Sheldon: Point taken. It has been some time since we've had a woman take her clothes off after which we didn't want to rip our eyes out.

Leonard: The worst part was watching her carve that turkey.

Sheldon: So, what exactly are you trying to accomplish here?

Leonard: Excuse me?

Sheldon: That woman in there's not going to have sex with you.

Leonard: Well I'm not trying to have sex with her.

Sheldon: Oh, good. Then you won't be disappointed.

Leonard: What makes you think she wouldn't have sex with me, I'm a male and she's a female?

Sheldon: Yes, but not of the same species.

Leonard: I'm not going to engage in hypotheticals here, I'm just trying to be a good neighbour.

Sheldon: Oh, of course.

Leonard: That's not to say that if a carnal relationship were to develop that I wouldn't participate. However briefly.

Sheldon: Do you think this possibility will be helped or hindered when she discovers your Luke Skywalker no-more-tears shampoo?

Leonard: It's Darth Vader shampoo. [There is a knock on the door.] Luke Skywalker's the conditioner.

Howard: Wait till you see this.

Raj: It's fantastic. Unbelievable.

Leonard: See what?

Howard: It's a Stephen Hawking lecture from MIT in 1974.

Leonard: This is not a good time.

Howard: It's before he became a creepy computer voice:.

Leonard: That's great, you guys have to go.

Raj: Why?

Leonard: It's just not a good time.

Sheldon: Leonard has a lady over.

Howard: Yeah, right, your grandmother back in town?

Leonard: No. And she's not a lady, she's just a new neighbour.

Howard: Hang on, there really is a lady here?

Leonard: Uh-huh.

Howard: And you want us out because you're anticipating coitus?

Leonard: I'm not anticipating coitus.

Howard: So she's available for coitus?

Leonard: Can we please stop saying coitus?

Sheldon: Technically that would be coitus interruptus.

Penny: Hey, is there a trick to getting it to switch from tub to shower. Oh. Hi, sorry. Hello!

Howard: Enchante Mademoiselle. Howard Wolowitz, Cal-Tech department of Applied Physics. You may be familiar with some of my work, it's currently orbiting Jupiter's largest moon taking high-resolution digital photographs.

Penny: Penny. I work at the Cheesecake Factory.

Leonard: Come on, I'll show you the trick with the shower.

Howard: Bon douche.

Penny: I'm sorry?

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

Leonard: Save it for your blog, Howard.

Howard: See-ka-tong-guay-jow.

[Scene: In the bathroom.]

Leonard: Uh, there it goes, it sticks, I'm sorry.

Penny: Okay. Thanks.

Leonard: You're welcome, oh, you're going to step right, okay, I'll....

Penny: Hey, Leonard?

Leonard: The hair products are Sheldon's.

Penny: Um, okay. Can I ask you a favour.

Leonard: A favour? Sure, you can ask me a favour, I would do you a favour for you.

Penny: It's okay if you say no.

Leonard: Oh, I'll probably say yes.

Penny: It's just not the kind of thing you ask a guy you've just met.

Leonard: Wow.

[Scene: Leonard and Sheldon, Inside Leonard's car]

Sheldon: I really think we should examine the chain of causality here.

Leonard: Must we?

Sheldon: Event A. A beautiful woman stands naked in our shower. Event B. We drive half way across town to retrieve a television set from the aforementioned woman's ex-boyfriend. Query, on what plane of existence is there even a semi-rational link between these events?

Leonard: She asked me to do her a favor, Sheldon.

Sheldon: Ah, yes, well that may be the proximal cause of our journey, but we both know it only exists in contradistinction to the higher level distal cause.

Leonard: Which is?

Sheldon: You think with your penis.

Leonard: That's a biological impossibility and you didn't have to come.

Sheldon: Oh, right, yes, I could have stayed behind and watched Wolowitz try to hit on Penny in Russian, Arabic and Farsi. Why can't she get her own TV?

Leonard: Come on, you know how it is with break-ups.

Sheldon: No I don't. And neither do you.

Leonard: Wuh, I, I broke up with Joyce Kim.

Sheldon: You did not break up with Joyce Kim, she defected to North Korea.

Leonard: To mend her broken heart. This situation is much less complicated. There's some kind of dispute between Penny and her ex-boyfriend as to who gets custody of the TV. She just wanted to avoid having a scene with him.

Sheldon: So we get to have a scene with him?

Leonard: No, Sheldon, there's not going to be a scene. There's two of us and one of him.

Sheldon: Leonard, the two of us can't even carry a TV.

Scene: Back at the apartment.

Penny [to Raj]: So, you guys work with Leonard and Sheldon at the University?

[Raj looks at her, looks back at his food, takes a mouthful].

Penny: Uh, I'm sorry, do you speak English?

Howard: Oh, he speaks English, he just can't speak to women.

Penny: Really, why?

Howard: He's kind of a nerd. Juice box?

[Scene: Outside Penny's old apartment building.]

Leonard [pushes buzzer]: I'll do the talking.

Voice from buzzer: Yeah.

Leonard: Hi, I'm Leonard, this is Sheldon.

Sheldon: Hello.

Leonard: What did I just.... Uh, we're here to pick up Penny's TV.

Voice: Get lost.

Sheldon: Okay, thanks for your time.

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

Sheldon: Leonard, the TV is in the building, we've been denied access to the building, ergo we are done.

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

Sheldon: My apologies. What's your plan.

[Leonard starts rattling the doors violently.]

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

Leonard: Come on, we have a combined IQ of 360, we should be able to figure out how to get into a stupid building.

[Two girl scouts arrive carrying bags of cookies. One runs her hand down the intercom, pushing all the buttons. The door is buzzed open.]

Sheldon: What do you think their combined IQ is?

Leonard: Just grab the door.

[Scene: Outside Penny's ex-boyfriend's apartment.]

Leonard: This is it. [Knocks.] I'll do the talking.

Sheldon: Good thinking, I'll just be the muscle.

Enormous man: Yeah?

Leonard: I'm Leonard, this is Sheldon.

Sheldon: From the intercom.

Man: How the hell did you get in the building?

Leonard: Oh. We're scientists.

Sheldon: Tell him about our IQ.

[Scene: Outside the apartment building. Leonard and Sheldon exit. They are not wearing pants.]

Sheldon: Leonard.

Leonard: What?

Sheldon: My mom bought me those pants.

Leonard: I'm sorry.

Sheldon: You're going to have to call her.

[Scene: On the stairs of Sheldon and Leonard's building.]

Leonard: Sheldon, I'm so sorry I dragged you through this.

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

Leonard: And you were right about my motives, I was hoping to establish a relationship with Penny that might have some day led to sex.

Sheldon: Well you got me out of my pants.

Leonard: Anyway, I've learned my lesson. She's out of my league, I'm done with her, I've got my work, one day I'll win the Nobel Prize and then I'll die alone.

Sheldon: Don't think like that, you're not going to die alone.

Leonard: Thank you Sheldon, you're a good friend.

Sheldon: And you're certainly not going to win a Nobel Prize.

[Scene: Inside Sheldon and Leonard's apartment.]

Howard: This is one of my favorite places to kick back after a quest, they have a great house ale.

Penny: Wow, cool tiger.

Howard: Yeah, I've had him since level ten. His name is Buttons. Anyway, if you had your own game character we could hang out, maybe go on a quest.

Penny: Uh, sounds interesting.

Howard: So you'll think about it?

Penny: Oh, I don't think I'll be able to stop thinking about it.

Raj: Smooth.

Leonard: We're home.

Penny: Oh, my God, what happened?

Leonard: Well, your ex-boyfriend sends his regards and I think the rest is fairly self-explanatory.

Penny: I'm so sorry, I really thought if you guys went instead of me he wouldn't be such an ass.

Leonard: No, it was a valid hypothesis.

Sheldon: That was a valid hypothesis? What is happening to you?

Penny: Really, thank you so much for going and trying you're, uh, you're so terrific. Why don't you put some clothes on, I'll get my purse and dinner is on me, okay?

Leonard: Really? Great.

Sheldon: Thank you. You're not done with her, are you?

Leonard: Our babies will be smart and beautiful.

Sheldon: Not to mention imaginary.

[Scene: All five in Leonard's car.]

Leonard: Is Thai food okay with you Penny?

Penny: Sure.

Sheldon: We can't have Thai food, we had Indian for lunch.

Penny: So?

Sheldon: They're both curry based cuisines.

Penny: So?

Sheldon: They would be gastronomically redundant. I can see we're going to have to spell out everything for this girl.

Penny: Any ideas Raj? [He just looks at her with a worried expression.]

Howard: Turn left on Lake Street and head up to Colorado. I know a wonderful little sushi bar that has karaoke.

Penny: That sounds like fun.

Howard [sings]: Baby, baby don't get hooked on me. Uh, baby, baby don't get hooked on me.

Sheldon: I don't know what your odds are in the world as a whole, but as far as the population of this car goes, you're a veritable Mack Daddy.

The Big Bang Theory Series 1 Episode 02 – The Big Bran Hypothesis

[Scene: Sheldon and Leonard's apartment. Sheldon, Leonard, Howard and Raj are present.]

Leonard: There you go, Pad Thai, no peanuts.

Howard: But does it have peanut oil?

Leonard: Uh, I'm not sure, everyone keep an eye on Howard in case he starts to swell up.

Sheldon: Since it's not bee season, you can have my epinephrine.

[JOKE 2.1]

Raj: Are there any chopsticks?

Sheldon: You don't need chopsticks, this is Thai food.

Leonard: Here we go.

Sheldon: Thailand has had the fork since the latter half of the nineteenth century. Interestingly they don't actually put the fork in their mouth, they use it to put the food on a spoon which then goes into their mouth.

Leonard: Ask him for a napkin, I dare you. [There is a knock on the door.] I'll get it.

Howard: Do I look puffy? I feel puffy.

[Leonard opens door to Penny, steps into hallway]

Penny: Hey Leonard.

Leonard: Oh, hi Penny.

Penny: Am I interrupting.

Leonard: No.

Sheldon [off]: You're not swelling, Howard.

Howard [off]: No, no, look at my fingers, they're like Vienna sausages.

Penny: Sounds like you have company.

Leonard: They're not going anywhere. [Closes door, staying in hallway.] So, you're coming home from work. That's great. How was work?

Penny: Well, you know, it's the Cheesecake Factory. People order cheesecake, and I bring it to them.

Leonard: So, you sort of act as a carbohydrate delivery system.

Penny: Yeah, call it whatever you want, I get minimum wage. Yeah, anyways, I was wondering if you could help me out with something, I was....

Leonard: Yes.

Penny: Oh. Okay, great, I'm having some furniture delivered tomorrow, and I may not be here, so.... [apartment door opens, Sheldon, Raj and Howard appear] Oh! Hel...hello!

Howard: [speaks a phrase in Russian].

Penny: I'm sorry?

Howard: Haven't you ever been told how beautiful you are in flawless Russian?

Penny: No, I haven't.

Howard: Get used to it.

Penny: Yeah, I probably won't, but... Hey Sheldon.

Sheldon: Hi.

Penny: Hey Raj! [Raj looks uncomfortable] Still not talking to me, huh?

[JOKE 2.2]

Sheldon: Don't take it personally, it's his pathology, he can't talk to women.

Howard: He can't talk to attractive women, or in your case a cheesecake-scented Goddess!

Leonard: So, there's gonna be some furniture delivered?

Penny: Yeah, yeah, if it gets here and I'm not here tomorrow could you just sign for it and have them put it in my apartment.

Leonard: Yeah, no problem.

Penny: Great, here's my spare key. Thank you.

Leonard: Penny, wait.

Penny: Yeah?

Leonard: Um, if you don't have any other plans, do you want to join us for Thai food and a Superman movie marathon?

Penny: A marathon? Wow, how many Superman movies are there?

Sheldon: You're kidding, right?

Penny: Yeah, I do like the one where Lois Lane falls from the helicopter and Superman swooshes down and catches her, which one was that?

Leonard, Sheldon, Howard [together]: One. [Raj raises one finger].

Sheldon: You realize that scene was rife with scientific inaccuracy.

Penny: Yes, I know, men can't fly.

Sheldon: Oh no, let's assume that they can. Lois Lane is falling, accelerating at an initial rate of 32 feet per second per second. Superman swoops down to save her by reaching out two arms of steel. Miss Lane, who is now travelling at approximately 120 miles per hour, hits them, and is immediately sliced into three equal pieces.

Leonard: Unless, Superman matches her speed and decelerates.

Sheldon: In what space, sir, in what space? She's two feet above the ground. Frankly, if he really loved her, he'd let her hit the pavement. It would be a more merciful death.

Leonard: Excuse me, your entire argument is predicated on the assumption that Superman's flight is a feat of strength.

Sheldon: Are you listening to yourself, it is well established that Superman's flight is a feat of strength, it is an extension of his ability to leap tall buildings, an ability he derives from Earth's yellow Sun.

Howard: Yeah, and you don't have a problem with that, how does he fly at night.

Sheldon: Uh, a combination of the moon's solar reflection and the energy storage capacity of Kryptonian skin cells.

Penny: I'm just going to go wash up.

Leonard: I have 26 hundred comic books in there, I challenge you to find a single reference to Kryptonian skin cells.

Sheldon: Challenge accepted. [Tries door.] We're locked out.

Raj: Also, the pretty girl left.

[Credit sequence]

[Scene: Ground floor hallway of the apartment building. Leonard is signing for the delivery.]

Leonard: Okay, her apartment's on the fourth floor but the elevator's broken so you're going to have to [delivery man leaves] oh, you're just going to be done, okay, cool, thanks. I guess we'll just bring it up ourselves.

Sheldon: I hardly think so.

Leonard: Why not?

Sheldon: Well, we don't have a dolly, or lifting belts, or any measurable upper body strength.

Leonard: We don't need strength, we're physicists. We are the intellectual descendents of Archimedes. Give me a fulcrum and a lever and I can move the Earth, it's just a matter...[starts to move package] I don't have this... I don't have this I don't have this.

Sheldon: Archimedes would be so proud.

Leonard: Do you have any ideas?

Sheldon: Yes, but they all involve a green lantern and a power ring.

[JOKE 2.3]

Time shift, Leonard and Sheldon are now lowering the package onto the bottom of the stairs.

Leonard: Easy, easy [package falls] Okay! Now we've got an inclined plane. The force required to lift is reduced by the sine of the angle of the stairs, call it thirty degrees, so about half.

Sheldon: Exactly half.

Leonard [with snarky voice]: Exactly half. Let's push. Okay, see, it's moving, this is easy, all in the math.

Sheldon: What's your formula for the corner?

Leonard: What? Oh, okay, uh, okay, yeah, no problem, just come up here and help me pull and turn.

[Sheldon heads up the stairs. The package slides back down to the bottom.]

Sheldon: Ah, gravity, thou art a heartless bitch.

Time shift, they now have the package on an upstairs hallway, not their own.

Sheldon: You do understand that our efforts here will in no way increase the odds of you having sexual congress with this woman?

Leonard: Men do things for women without expecting sex.

Sheldon: Yeah, those are men who just had sex.

Leonard: I'm doing this to be a good neighbor. In any case, there's no way it could lower the odds.

Quick cut to the hallway of their floor, they are nearing the top of the staircase.

Leonard: Almost there, almost there, almost there. [Lets go of package, it starts to slip down]

Sheldon: No we're not, no we're not, no we're not.

[Scene: Inside Penny's apartment. They are laying the package down on the floor.]

Sheldon: Watch your fingers. Watch your fingers. Oh God, my fingers!

Leonard: You okay?

Sheldon: No, it hurt... [looking around] Great Caesar's Ghost, look at this place?

Leonard: So Penny's a little messy.

Sheldon: A little messy? The Mandelbrot set of complex numbers is a little messy, this is chaos. Excuse me, explain to me an organizational system where a tray of flatware on a couch is valid. I'm just inferring that this is a couch, because the evidence suggests the coffee table's having a tiny garage sale.

Leonard: Did it ever occur to you that not everyone has the compulsive need to sort, organize and label the entire world around them?

Sheldon: No.

Leonard: Well they don't. Hard as it may be for you to believe, most people don't sort their breakfast cereal numerically by fiber content.

[JOKE 2.4]

Sheldon: Excuse me, but I think we've both found that helpful at times.

[JOKE 2.5]

Leonard: Come on, we should go.

Sheldon: Hang on.

Leonard: What are you doing?

Sheldon: Straightening up.

Leonard: Sheldon, this is not your home.

Sheldon: This is not anyone's home, this is a swirling vortex of entropy.

Leonard: When the transvestite lived here, you didn't care how he kept the place.

Sheldon: Because it was immaculate, I mean, you open that man's closet, it was left to right, evening gowns, cocktail dresses, then his police uniforms.

Leonard: What were you doing in his closet?

Sheldon: I helped run some cable for a webcam.

Penny [entering]: Hey guys.

Leonard: Oh, hey Penny, this just arrived, we just brought this up, just now.

Penny: Great. Was it hard getting it up the stairs?

Sheldon: [sucks in breath]

Leonard: No.

Sheldon: No?

Leonard: No.

Sheldon: No.

Leonard: Well, we'll get out of your hair.

Penny: Oh, great, thank you again [she throws her jacket over the back of the sofa].

Sheldon: Penny, I just want you to know that, you don't have to live like this. I'm here for you.

Penny: What's he talking about?

Leonard: It's a joke.

Penny: I don't get it.

Leonard: Yeah, he didn't tell it right.

[Scene: Leonard's bedroom, he is asleep. Sound of door opening and closing somewhere else is heard. Leonard wakes, puts on his glasses and looks at the clock. It is 2:16.]

Leonard: Sheldon?

[Scene: The living room. Leonard enters carrying a light sabre.]

Leonard: Sheldon? Hello?

[Notices front door is open, turns off light sabre.]

[Scene: Penny's apartment, penny is sleeping, Sheldon is cleaning. Leonard enters.]

Leonard: Sheldon!

Sheldon: Sssshhhh! Penny's sleeping.

Leonard: Are you insane, you can't just break into a woman's apartment in the middle of the night and clean.

Sheldon: I had no choice. I couldn't sleep knowing that just outside my bedroom was our living room, and just outside our living room was that hallway, and immediately adjacent to that hallway was... this.

Leonard: Do you realize that if Penny wakes up, there is no reasonable explanation as to why we're here?

Sheldon: I just gave you a reasonable explanation.

Leonard: No, no. You gave me an explanation, its reasonableness will be determined by a jury of your peers.

Sheldon: Don't be ridiculous. I have no peers.

Leonard: Sheldon, we have to get out of here.

[Penny snores]

Sheldon: You might want to speak in a lower register.

Leonard: What?

Sheldon: Evolution has made women sensitive to high pitched noises while they sleep, so that they'll be roused by a crying baby. If you want to avoid waking her, speak in a lower register.

Leonard: That's ridiculous. [Penny snores again.]

Sheldon: No, [lowering his voice dramatically,] that's ridiculous.

Leonard [doing likewise]: Fine. I accept your premise, now please let's go.

Sheldon: I am not leaving until I'm done.

Leonard: O-o-o-oh! [Collapses against wall].

Sheldon: If you have time to lean, you have time to clean.

Leonard: Oh, what the hell.

Scene: Sheldon and Leonard's living room, morning. Sheldon enters, singing to himself.

Sheldon: Morning.

Leonard: Morning.

Sheldon: I have to say, I slept splendidly. Granted, not long, but just deeply and well.

Leonard: I'm not surprised. A well-known folk cure for insomnia is to break into your neighbor's apartment and clean.

[JOKE 2.6]

Sheldon: Sarcasm?

Leonard: You think?

[JOKE 2.7]

Sheldon: Granted, my methods may have been somewhat unorthodox, but I think the end result will be a measurable enhancement of Penny's quality of life.

Leonard: You know what, you've convinced me, maybe tonight we should sneak in and shampoo her carpet.

[JOKE 2.8]

Sheldon: You don't think that crosses a line?

[JOKE 2.9]

Leonard: Yes! For God's sake, Sheldon, do I have to hold up a sarcasm sign every time I open my mouth.

Sheldon: You have a sarcasm sign?

[JOKE 2.10]

Leonard: No, I do not have a sarcasm sign.

Sheldon: Do you want some cereal. I'm feeling so good today I'm going to choose from the low fiber end of the shelf. Hello, Honey Puffs.

[JOKE 2.11]

Penny [voice off]: Son of a Bitch!

Leonard: Penny's up.

Penny [voice off]: You sick, geeky bastards!

Leonard: How did she know it was us?

Sheldon: I may have left a suggested organizational schematic for her bedroom closet.

Penny [voice off]: Leonard!

Leonard: God, this is going to be bad.

Sheldon: Goodbye, Honey Puffs, hello Big Bran.

[JOKE 2.12]

Penny [entering]: You came into my apartment last night when I was sleeping?

Leonard: Yes, but, only to clean.

Sheldon: Really more to organize, you're not actually dirty, per se.

Penny: Give me back my key.

Leonard: I'm very, very sorry.

Penny: Do you understand how creepy this is.

Leonard: Oh, yes, we discussed it at length last night.

Penny: In my apartment, while I was sleeping.

Sheldon: And snoring. And that's probably just a sinus infection, but it could be sleep apnoea, you might want to see an otolaryngologist. It's a throat doctor.

Penny: And what kind of doctor removes shoes from asses?

Sheldon: Depending on the depth, that's either a proctologist or a general surgeon.
[Leonard holds up a sign reading "Sarcasm"]

[JOKE 2.13]

Oh!

Penny: God!

Leonard: Okay, look, no Penny, I think what you're feeling is perfectly valid, and maybe a little bit later today when you're feeling a little bit less, for lack of a better word, violated, maybe we could talk about this some more.

Penny: Stay away from me.

Leonard: Sure, that's another way to go.

Sheldon: Penny, Penny, just to clarify because there will be a discussion when you leave, is your objection solely to our presence in the apartment while you were sleeping, or do you also object to the imposition of a new organizational paradigm. [Penny stares in disbelief, then leaves.] Well that was a little non-responsive.

Leonard: You are going to march yourself over there right now and apologize. [Sheldon laughs.] What's funny?

Sheldon: That wasn't sarcasm?

[JOKE 2.14]

Leonard: No.

Sheldon: Woo, boy, you are all over the place this morning.

[JOKE 2.15]

[Knocks on Penny's door.] I have a masters and two PhD's, I should not have to do this.

Penny [opening door]: What?

Sheldon: I am truly sorry for what happened last night, I take full responsibility. And I hope that it won't color your opinion of Leonard, who is not only a wonderful guy, but also, I hear, a gentle and thorough lover. [Penny closes door in his face.] I did what I could.

Scene: The stairwell. Raj is coming up the stairs, he meets Penny who is going down.

Penny: Hey Raj. [Raj stands looking uncomfortable.] Hey, listen, I don't know if you heard about what happened last night with Leonard and Sheldon, but I'm really upset about it, I mean they just, they let themselves into my place, and then they cleaned it, I mean can you even believe that? How weird is that?

Raj [internally, while Penny continues to talk]: Ooh, she's standing very close to me. Oh my, she does smell good. What is that, vanilla?

Penny: You know, where I come from, someone comes into your house at night, you shoot, okay? And you don't shoot to wound. I mean, alright, my sister shot her husband, but it was an accident, they were drunk. What was I saying?

Raj [internally]: She's so chatty. Maybe my parents are right. Maybe I'd be better off with an Indian girl. We'd have the same cultural background, and my wife would sing to my children the same lullabies my mother sang to me.

Penny: It's obvious that they meant well, but I'm just, I'm having a really rough time, like I said, I broke up with my boyfriend, and it's just freaking me out.

Raj [internally sings an Indian lullaby.]

Penny: I mean, just because most of the men I've known in my life happen to be jerks, doesn't mean I should just assume Leonard and Sheldon are. Right?

Raj [internally]: She asked me a question. I should probably nod. [Does so.]

Penny: That's exactly what I thought. Thank you for listening. You're a doll. [She hugs him.]

Raj [internally]: Oh-oh. Turn your pelvis. [Does so.]

[Scene: Sheldon and Leonard's living room. Howard is there, playing on a dance video game.]

Howard [jumping off game mat]: Grab a napkin, homie. You just got served.

Leonard: It's fine. You win.

Howard: What's his problem?

Sheldon: His imaginary girlfriend broke up with him.

Howard: Been there.

Raj [entering]: Hello. Sorry I'm late. But I was in the hallway, chatting up Penny.

Howard: Really? You? Rajesh Koothrapali, spoke to Penny?

Raj: Actually, I was less the chatter than the chattee.

Leonard: What did she say? Is she still mad at me?

Raj: Well, she was upset at first, but, probably because her sister shot somebody. Then there was something about you and... then she hugged me.

Howard: She hugged you? How did she hug you? [Raj hugs Howard.] Is that her perfume I smell?

Raj: Intoxicating, isn't it?

[Scene: The hallway, Leonard puts a note under Penny's door. It opens.]

Penny: Hi.

Leonard: Oh.

Penny: What's going on?

Leonard: Um, here's the thing. [Reads from note.] Penny. Just as Oppenheimer came to regret his contributions to the first atomic bomb, so too I regret my participation in what was, at the very least, an error in judgment. The hallmark of the great human experiment is the willingness to recognize one's mistakes. Some mistakes, such as Madame Curie's discovery of Radium turned out to have great scientific potential even though she would later die a slow, painful death from radiation poisoning. Another example, from the field of Ebola research....

Penny: Leonard.

Leonard: Yeah.

Penny [hugs him]: We're okay. [Kisses him on cheek. Closes door. Leonard looks happy, walks back across hallway and straight into the apartment door.]

[Scene: Penny's apartment. Sheldon and Leonard are trying to construct furniture.]

Leonard: Six two inch dowels.

Sheldon: Check.

Leonard: One package, Phillips head screws.

Sheldon: Check.

Penny: Guys, seriously, I grew up on a farm, okay, I rebuilt a tractor engine when I was like twelve, I think I can put together a cheap Swedish media center.

Leonard: No, please, we insist, it's the least we can do considering.

Sheldon: Considering what? How great this place looks?

Howard [across room with Raj]: Oh boy, I was afraid of this.

Leonard: What?

Howard: These instructions are a pictographic representation of the least imaginative way to assemble these components. This right here is why Sweden has no space program.

Penny: Well, uh, it looked pretty good in the store.

Leonard: It is an inefficient design, for example Penny has a flat screen TV, which means all the space behind it is wasted.

Sheldon: We could put her stereo back there.

Leonard: And control it how?

Sheldon: Run an infra-red repeater, photocell here, emitter here, easy peasy.

Howard [after Raj whispers in his ear]: Good point, how you gonna cool it?

Penny: Hey guys, I got this.

Sheldon: Hang on Penny. How about fans, here and here?

Leonard: Also inefficient, and might be loud.

Howard: How about liquid coolant? Maybe a little aquarium pump here, run some quarter inch PVC...

Penny: Guys, this is actually really simple.

Howard: Hold on, honey, men at work. The PVC comes down here, maybe a little corrugated sheet metal as a radiator here.

Leonard: Oh, really, show me where we put a drip tray, a sluice and an overflow reservoir?

Sheldon: And if water is involved we're going to have to ground the crap out of the thing.

Penny: Guys, it's hot in here, I think I'll just take off all my clothes.

Leonard: Oh, I've got it. How about if we replace panels A, B and F and crossbar H with aircraft grade aluminum.

Sheldon: Right, then the entire thing's one big heat sink.

Howard: Perfect, Leonard, why don't you and Sheldon go down to the junk yard and pick up about six square meters of scrap aluminum, Raj and I will run down to my lab and get the oxy-acetylene torch.

Leonard: Meet back here in an hour?

Howard: Done.

Leonard: Got it. [They all leave].

Penny: Okay, this place does look pretty good.

The Big Bang Theory Series 1 Episode 03 – The Fuzzy Boots Corollary

[Scene: Sheldon and Leonard's apartment. Sheldon, Leonard, Howard and Raj are using laptops. All are wearing microphone headsets.]

Howard: Alright, just a few more feet, and.... here we are gentlemen, the Gates of Elzebub.

Sheldon: Good lord!

Raj: Oooh.

Leonard: Don't panic, this is what the last 97 hours have been about.

Howard: Stay frosty, there's a horde of armed goblins on the other side of that gate guarding the Sword of Azeroth.

Leonard: Warriors, unsheathe your weapons, magic wielders raise your wands.

Sheldon: Lock and load.

Howard: Raj, blow up the gates.

Raj: Blowing the gates. Control, shift, B! Oh, my God, so many goblins!

Howard: Don't just stand there, slash and move, slash and move.

Leonard: Stay in formation.

Howard: Leonard, you've got one on your tail.

Leonard: That's alright, my tail's prehensile, I'll swat him off.

Raj: I've got him Leonard. Tonight I spice my meat with goblin blood!

Leonard: Raj, no, it's a trap, they're flanking us!

Raj: Oooh, he's got me.

Howard: Sheldon, he's got Raj, use your stealth spell. Sheldon! Sheldon!

Sheldon: I've got the Sword of Azeroth!

Leonard: Forget the sword, Sheldon, help Raj.

Sheldon: There is no more Sheldon, I am the Sword master!

Howard: Leonard look out!

Leonard: Dammit man, we're dying here.

Sheldon: Goodbye, peasants.

Leonard: The bastard teleported.

Raj: He's selling the Sword of Azeroth on eBay.

Leonard: You betrayed us for money, who are you?

Sheldon: I'm a rogue knight elf, don't you people read character descriptions? Wait, wait, wait, somebody just clicked "buy it now."

Howard: I am the Sword master!

[Credit sequence]

[Scene: The same.]

Sheldon: Woo, I'm all sweaty, anybody want to log on to second life and go swimming, I just built a virtual pool.

Leonard: No, I can't look at you or your avatar right now.

[Sound of female laughter from out in the hall].

Howard: Sounds like your neighbor's home.

Leonard: Excuse me.

Sheldon: Don't forget the mail you took accidentally on purpose so you'd have an excuse to talk to her.

Leonard: Oh, right, right right right right.

Howard: Stealing snail mail, very old school, I like it.

Leonard [exiting to hallway]: Penny, the mailman did it again, he... [looks up to see Penny kissing a hunky man] Oh! Sorry.

Penny: Um, no, hi Leonard, this is Doug, Doug, this is my neighbor Leonard.

Doug: What's up bro?

Leonard: Not much. Bro.

Penny: Is, is everything okay.

Leonard: Uh, yeah, uh, I just, I got your mail again, here.

Penny: Thank you, I've got to talk to that mailman.

Leonard: Oh no, that's probably not such a good idea. Civil servants have a documented propensity to, you know, snap.

Penny: Okay, well, thank you, again.

Leonard: No problem. Bye. Oh, and, bye, bro! [Returns to apartment].

Sheldon: Penny for your thoughts.

Raj: What's the matter?

Leonard: No, I'm fine. Penny's fine, the guy she's kissing is really fine and...

Howard: Kissing, what kind of kissing? Cheeks? Lips? Chaste? French?

Leonard: What is wrong with you?

Howard: I'm a romantic.

Sheldon: Please don't tell me that your hopeless infatuation is devolving into pointless jealousy.

Leonard: No, I'm not jealous, I'm just a little concerned for her. I didn't like the look of the guy that she was with.

Howard: Because he looked better than you?

Leonard: Yeah. He was kinda dreamy.

Sheldon: Well, at least now you can retrieve the black box from the twisted smoldering wreckage that was once your fantasy of dating her, and analyze the data so that you don't crash into geek mountain again.

Howard: I disagree, love is not a sprint, it's a marathon. A relentless pursuit that only ends when she falls into your arms. Or hits you with the pepper spray.

Leonard: Well, I'm done with Penny. I'm going to be more realistic and go after someone my own speed.

Raj: Like who?

Leonard: I don't know. Olivia Geiger?

Sheldon: The dietician at the cafeteria with the limp and the lazy eye?

Leonard: Yeah.

Sheldon: Well, I don't think you have a shot there. I have noticed that Lesley Winkle recently started shaving her legs. Now, given that winter is coming one can only assume that she is signalling sexual availability.

Howard: I don't know, you guys work in the same lab.

Leonard: So?

Howard: There are pitfalls, trust me, I know. When it comes to sexual harassment law I'm... a bit of a self-taught expert.

[JOKE 3.1]

Leonard: Look, Howard, if I were to ask Lesley Winkle out it would just be for dinner, I'm not going to walk into the lab, ask her to strip naked and dance for me.

Howard: Oh, then you're probably okay.

[Scene: Howard and Lesley's lab.]

Leonard: Hello Lesley.

Lesley: Hi Leonard.

Leonard: Lesley I would like to propose an experiment.

Lesley: Goggles, Leonard.

Leonard: Right. Lesley, I would like to propose an experiment.

Lesley: Hang on. I'm trying to see how long it takes a five hundred kilowatt oxygen iodine laser to heat up my cup o' noodles.

Leonard: Pfff, I've done it, about two seconds, 2.6 for minestrone. Anyway, I was thinking more of a bio-social exploration with a neuro-chemical overlay.

Leslie: Wait, are you asking me out?

Leonard: I was going to characterize it as the modification of our colleague/friendship paradigm, with the addition of a date-like component. But we don't need to quibble over terminology.

Leslie: What sort of experiment would you propose?

Leonard: There is a generally accepted pattern in this area, I would pick you up, take you to a restaurant, then we would see a movie, probably a romantic comedy featuring the talents of Hugh Grant or Sandra Bullock.

[JOKE 3.2]

Leslie: Interesting. And would you agree that the primary way we would evaluate either the success or failure of the date would be based on the bio-chemical reaction during the goodnight kiss.

Leonard: Heart rate, pheromones, etc., yes.

Leslie: Well, why don't we just stipulate that the date goes well and move to the key variable?

Leonard: You mean, kiss you now?

Leslie: Yes.

Leonard: Can you define the parameters of the kiss?

Leslie: Closed mouth but romantic. Mint?

Leonard: Thank you. [Takes mint]. Shall I count down from three?

Leslie: No, I think it needs to be spontaneous.

[They kiss.]

Leslie: What do you think?

Leonard: You proposed the experiment, I think you should present your findings first.

Leslie: Fair enough. On the plus side, it was a good kiss, reasonable technique, no extraneous spittle. On the other hand, no arousal.

Leonard: None?

Leslie: None.

Leonard: Ah. Well, thank you for your time.

Leslie: Thank you.

[They shake hands. Leonard leaves. Then returns.]

Leonard: None at all?

[Scene: Sheldon and Leonard's flat. Sheldon, Raj and Howard are playing Jenga.]

Howard: Sheldon, if you were a robot, and I knew and you didn't, would you want me to tell you?

Sheldon: That depends. When I learn that I'm a robot, will I be able to handle it?

Howard: Maybe, although the history of science-fiction is not on your side.

Sheldon: Uh, let me ask you this. When I learn that I'm a robot, would I be bound by Asimov's three laws of robotics?

Raj: You might be bound by them right now.

Howard: That's true. Have you ever harmed a human being, or through inaction allowed a human being to come to harm?

Sheldon: Of course not.

Howard: Have you ever harmed yourself, or allowed yourself to be harmed except in cases where a human being would have been endangered?

Sheldon: Well, no.

Howard: I smell robot.

Leonard [entering]: Hey, what's going on?

Sheldon: The internet's been down for half an hour.

Raj: Also, Sheldon may be a robot.

Howard: So, how did it go with Lesley?

Leonard: Oh, we tried kissing, but the earth didn't move. I mean any more than the 383 miles that it was going to move anyway.

Sheldon: Oh, I've seen that look before. This is just going to be two weeks of moping and tedious emo songs, and calling me to come down to pet stores to look at cats. I don't know if I can take it.

Raj: You could power down.

Howard: Well, as usual, Wolowitz has the solution. I happen to know a place where there are plenty of eligible women, and Leonard could have his pick.

[Scene: A salsa class. The four guys and a random fat bloke salsa opposite five middle-aged women.]

Class instructor: Remember the Latin hips. Shoulders stay still, and we sway. One two three. Five six seven.

Howard [to Leonard]: I think Mrs. Tishman's got her eye on you. I've been there, you're in for a treat.

[Scene: The flat, Leonard is entering, singing to himself a depressing emo song.]

Sheldon: Oh, good lord.

Leonard [singing]: You don't know me, you don't wear my chains... God, that's a good song.

Sheldon: If you're compiling a mix CD for a double suicide. [Leonard is taking supplies out of a bag] Oh, I hope that scratching post is for you.

Leonard: I know what you're thinking, I've taken your asthma into account. There's a feline geneticist in San Diego who has developed the cutest little hypo-allergenic calicos.

Sheldon: Leonard, listen to me...

Leonard: I've been thinking about names, I'm kind of torn between Einstein, Newton and Sergeant Fuzzyboots.

Sheldon: Leonard, do you really think you can satisfy your need for a relationship with a genetically altered cat?

Leonard: Maybe, if it's a cute little cuddly cat.

Sheldon: Oh, come on, Leonard! This is obviously about Penny.

Leonard: It doesn't matter. The woman's not interested in me, the woman rejected me.

Sheldon: Okay, look, I think that you have as much of a chance of having a sexual relationship with Penny as the Hubble Telescope does of discovering at the center of every black hole is a little man with a flashlight searching for a circuit breaker. Nevertheless, I do feel obligated to point out to you that she did not reject you. You did not ask her out.

Leonard: You're right. I didn't ask her out, I should ask her out.

Sheldon: No. No, now that was not my point. My point was, don't buy a cat.

Leonard: No, but you're right. I should march over there and ask her out.

Sheldon: Oh, goody, we're getting a cat.

[Scene: The hallway. Leonard knocks on Penny's door.]

Penny [opening door]: Ah, hey Leonard.

Leonard: Good afternoon Penny, so hi, hey. Uh... I was wondering if you had plans for dinner.

Penny: Uh, do you mean dinner tonight?

Leonard: There is an inherent ambiguity in the word dinner. Technically it refers to the largest meal of the day whenever it is consumed, so, to clarify here, by dinner I mean supper.

Penny: Supper?

Leonard: Or dinner. I was thinking six thirty, if you can go, or a different time.

Penny: Uh, six thirty's great.

Leonard: Really? Great!

Penny: Yeah, I like hanging out with you guys.

Leonard: Us guys?

Penny: You know, Sheldon, Howard, Raj, who all's coming?

Leonard: They.... might all be there. Or a subset of them might be there, uh, algebraically speaking there are too many unknowns, for example Sheldon had Quizznos for lunch, sometimes he finds that filling, other times he doesn't, it's no fault of Quizznos, they have a varied menu.

Penny: Okay, whatever, it sounds like fun.

Leonard: Great. Did we say a time?

Penny: Six thirty.

Leonard: And that's still good for you.

Penny: It's fine.

Leonard: Cos it's not carved in stone.

Penny: No, six thirty's great.

Leonard: I'll get my chisel.

Penny: Why?

Leonard: To... carve the... okay, I'll see you six thirty.

[Scene: Sheldon and Leonard's apartment. Leonard enters from bedrooms, dressed in a smart shirt and pants. They are covered in sweat stains.]

Leonard: How do I look?

Sheldon: Could you be more specific?

Leonard: Can you tell I'm perspiring a little?

Sheldon: No. The dark crescent-shaped patterns under your arms conceal it nicely. What time is your date?

Leonard: Six thirty.

Sheldon: Perfect, that gives you two hours and fifteen minutes for that dense molecular cloud of Aramis to dissipate.

[JOKE 3.3]

Leonard: Is it too much?

Sheldon: Not if you're a rugby team.

Leonard: By the way, if it should ever come up, you didn't join us because you stuffed yourself with a chicken carbonara sub at Quizznos.

Sheldon: Why would I join you?

Leonard: No reason. Oh, you know what, maybe this isn't such a good idea.

Sheldon: Oh, no, no, no, well now, there's always the possibility that alcohol and poor judgment on her part might lead to a nice romantic evening.

Leonard: You're right, alcohol, poor judgment, it could go well.

Sheldon: Of course, there's the other possibility that this date kicks off a rather unpleasant six months of the two of you passing awkwardly in the hall until one of you breaks down and moves to another zip code.

Leonard: You could have stopped at "it could go well."

Sheldon: If I could of, I would of.

Leonard: I mean, I'm a perfectly nice guy. There's no reason we couldn't go to the restaurant and have a lovely dinner. Maybe take a walk afterwards, talk about things we have in common, "you love pottery? I love pottery!" You know, there's a pause, we both know what's happening, I lean in, we kiss, it's a little tentative at first but then I realize, she's kissing me back, and she's biting my lower lip, you know, she wants me, this thing is going the distance, we're going to have sex! Oh God! Oh, my God!

Sheldon: Is the sex starting now?

Leonard: I'm having a panic attack.

Sheldon: Oh, okay, well then, calm down.

Leonard: If I could calm down I wouldn't be having a panic attack, that's why they call it a panic attack.

Sheldon: Alright, alright, well, just, sit down, yes, sit down, now close your eyes.

Leonard: Why?

Sheldon: Just do it.

Leonard: Okay.

Sheldon: Now try to increase your alpha-wave activity.

Leonard: What?

Sheldon: It's a bio-feedback technique, it's relaxation through brain-wave manipulation, I read a paper about it in the Journal of American Neuroscience, it was a little sparsely sourced but I think the basic science is valid, I probably have it here somewhere.

Leonard: Oh, who am I kidding, I can't go through with this, you need to call her and cancel.

Sheldon: Me?

Leonard: Yes.

Sheldon: What should I tell her?

Leonard: I don't know. Tell her I'm sick.

Sheldon: Okay.

Leonard: Not the kind of illness that will make her want to come over and take care of me, but nothing so critical that she'll feel uncomfortable going out with me in the future if I want to try this again.

Sheldon: Got it. So I'm assuming nothing venereal. I'll just tell her that you had a routine colonoscopy and haven't quite bounced back.

Leonard: Give me the phone.

Sheldon: But I thought you wanted to cancel?

Leonard: I can't because if I don't show up she'll still be expecting you.

Sheldon: Why would she be expecting me?

Leonard: Stop asking me all these questions, I need to take another shower.

[Scene: A restaurant.]

Penny: So are the rest of the guys meeting us here?

Leonard: Oh, yeah, no. Turns out that Raj and Howard had to work, and Sheldon had a colonoscopy and he hasn't quite bounced back yet.

Penny: Ooh, my uncle just had a colonoscopy.

Leonard: You're kidding, well, then, that's something we have in common.

Penny: How?

Leonard: We both have people in our lives who... want to nip intestinal polyps in the bud.

Penny: So, what's new in the world of physics?

Leonard: Nothing.

Penny: Really, nothing?

Leonard: Well, with the exception of string theory, not much has happened since the 1930's, and you can't prove string theory, at best you can say "hey, look, my idea has an internal logical consistency."

Penny: Ah. Well I'm sure things will pick up.

Leonard: What's new at the Cheesecake Factory?

Penny: Oh, uh, not much. We do have a chocolate key lime that's moving pretty well.

Leonard: Good. Good. And what about your, uh, hallway friend.

Penny: Doug? Oh, yeah, I dunno, I mean, he's nice and funny, but...

Waitress: Can I get you started with some drinks?

Leonard: No. [waves her away] You were saying, but...

Penny: I'd like a drink.

Leonard: Just say the but thing about Doug and then I'll get her back.

Penny: Okay, well, you know, it's just me. I'm still getting over this break-up with Kurt, and this thing with Doug would be just rebound sex.

Leonard: Ugh, don't get me started on rebound sex.

Penny: It's just, it's my pattern. I break up, then I find some cute guy, and then it's just thirty six meaningless of... well, you know.

Leonard: I'm not sure that I do. Um, is that one thirty-six hour experience, or is it thirty six hours spread out over say, one... glorious summer.

Penny: No, it's usually over a weekend, and trust me, you do not feel good after it.

Leonard: Well, chafing, right?

Penny: Emotionally.

Leonard: Of course, yeah, emotional chafing. Hey, do you want to see something cool? [Penny nods.] I can make this olive go into this glass without touching it.

Penny: How?

Leonard: Physics. [He places the glass over the olive and spins it until the olive gets caught up on the side].

Penny: Wow, centrifugal force!

Leonard: Actually, it's centripetal force, which is an inward force generated by the glass acting on the olive. [The olive drops.] Excuse me. [Leonard disappears under table.] Now, if you were riding on the olive, you'd be in a non-inertial reference frame, and would [he bangs his head on the underside of the table.]

Penny: Are you okay?

Leonard: Yeah, I'm okay. Did you spill ketchup?

Penny: No.

Leonard: I'm not okay.

[Scene: The stairwell of the apartment building.]

Penny: Are you sure you don't want to go to the emergency room?

Leonard: No, no, I'm okay, it's stopped bleeding.

Penny: I know, but you did throw up. Isn't that a sign of a concussion?

Leonard: Yes, but I get car sick too, so...

Penny: Okay.

Leonard: Sorry about your car, by the way.

Penny: Oh, no, it's fine, you got most of it out the window.

Leonard: The poor guy on the bike. I had a nice time.

Penny: Yeah, me too. Um, good night. [Leonard turns across hallway.] Leonard?

Leonard: Yeah.

Penny: Was this supposed to be a date?

Leonard: This? No. No, of course not, this was just you and me hanging out with a bunch of guys who didn't show up, because of work and a colonoscopy.

Penny: Okay, I was just checking.

Leonard: When I take a girl out on a date, and I do, she knows she's been dated. Capital D. Bold face, underline, like Day-ted. I think I might have a little concussion, I'm going to go lay down for a while, good night.

[Scene: The apartment, Leonard enters.]

Sheldon: So, how was your date?

Leonard: Awesome!

Sheldon: Score one for liquor and poor judgment.

The Big Bang Theory Series 1 Episode 04 – The Luminous Fish Effect

[Scene: Sheldon and Leonard's apartment.]

Sheldon: I've been thinking about time travel again.

Leonard: Why, did you hit a roadblock with invisibility?

Sheldon: Put it on the back burner. Anyway, it occurs to me, if I ever did perfect a time machine, I'd just go into the past and give it to myself, thus eliminating the need for me to invent it in the first place.

Leonard: Interesting.

Sheldon: Yeah, it really takes the pressure off.

Leonard: Sounds like a breakthrough, should I call the science magazines and tell them to hold the front cover? [Exiting the apartment.]

Sheldon: It's time travel, Leonard, I will have already done that.

Leonard: Then I guess congratulations are in order.

Sheldon: No, congratulations will have been in order. You know, I'm not going to enjoy this party.

Leonard: I know, I'm familiar with you.

Sheldon: At the last department party, Dr. Finkleday cornered me and talked about spelunking for 45 minutes.

Leonard: Yes, I was there.

Sheldon: You know what's interesting about caves, Leonard?

Leonard: What?

Sheldon: Nothing.

Leonard: Well then we'll avoid Finkleday, we'll meet the new department head, congratulate him, shake his hand and go.

Sheldon: How's this? Pleased to meet you, Dr. Gablehauser. How fortunate for you that the University has chosen to hire you, despite the fact that you've done no original research in 25 years, and instead have written a series of popular books that reduce the great concepts of science to a series of anecdotes, each one dumbed down to accommodate the duration of an average bowel movement. Mahalo.

Leonard: Mahalo's a nice touch.

Sheldon: Do you know there are only eight consonants in the Hawaiian language.

Leonard: Interesting, you should lead with that.

[Scene: The department party. Sheldon, Raj and Leonard are at the buffet table.]

Raj: Oh, God, Look at this buffet. I love America.

Leonard: You don't have buffets in India?

Raj: Of course, but it's all Indian food. You can't find a bagel in Mumbai to save your life. Smear me.

Sheldon: Well here's an interesting turn of events.

Leonard: What. [Sees Howard entering with a statuesque blonde] Howard brought a date?

Sheldon: A more plausible explanation is that his work in robotics has made an amazing leap forward.

Howard: Hey, what up, science bitches? May I introduce my special lady friend, Summer.[Puts arm around her.]

Summer: I already told you, touching's extra.

Howard: Right. Sorry.

Leonard [to Sheldon]: Here comes our new boss, be polite.

Gablehauser: Hi fellas, Eric Gablehauser.

Howard: Howard Wolowitz.

Gablehauser: Howard, nice to meet you, and you are?

Sheldon: An actual real scientist. [To Leonard] How was that?

[Scene: The stairwell of the apartment building. Sheldon is carrying a box of his things.]

Sheldon: I can't believe he fired me.

Leonard: Well, you did call him a glorified high-school science teacher whose last successful experiment was lighting his own farts.

Sheldon: In my defense, I prefaced that by saying "with all due respect."

[Credit sequence]

[Scene: The apartment, Sheldon is in the kitchen cooking, Leonard enters.]

Leonard: Morning

Sheldon: Morning.

Leonard: You're making eggs for breakfast?

Sheldon: This isn't breakfast, it's an experiment.

Leonard: Huh? Cos it looks a lot like breakfast.

Sheldon: I finally have the time to test my hypothesis, about the separation of the water molecules from the egg proteins, and its impact vis-a-vis taste.

Leonard: Sounds yummy. I look forward to your work with bacon.

Sheldon: As do I.

Leonard: You know, I'm sure if you just apologized to Gablehauser he would give you your job back.

Sheldon: I don't want my job back. I've spent the last three and a half years staring at grease boards full of equations. Before that I spent four years working on my thesis. Before that I was in college, and before that, I was in the fifth grade. This is my first day off in decades, and I'm going to savor it.

Leonard: Okay. I'll let you get back to fixing your eggs.

Sheldon: I'm not just fixing my eggs, I'm fixing everyone's eggs.

Leonard: And we all thank you.

[Sheldon takes his eggs and sits down. Takes a photograph of them. Writes in his notebook, then takes a forkful. Writes in notebook again.]

Sheldon: Use new eggs. [There is a knock on the door].

Penny [popping her head round]: Hi, hey. I'm running out to the market, do you guys need anything?

Sheldon: Oh, well this would be one of those circumstances that people unfamiliar with the law of large numbers would call a coincidence.

Penny: I'm sorry?

Sheldon: I need eggs. Four dozen should suffice.

Penny: Four dozen?

Sheldon: Yes, and evenly distributed amongst brown, white, free range, large, extra-large and jumbo.

Penny: Okay, one more time?

Sheldon: Never mind, you won't get it right, I'd better come with you.

Penny: Oh, yay!

[JOKE 4.1]

[Scene: Penny's car]

Penny: How come you didn't go into work today?

Sheldon: I'm taking a sabbatical, because I won't kowtow to mediocre minds.

Penny: So you got canned, huh?

Sheldon: Theoretical physicists do not get canned. But yeah.

Penny: Well, maybe it's all for the best, you know I always say, when one door closes, another one opens.

Sheldon: No it doesn't. Not unless the two doors are connected by relays, or there are motion sensors involved.

Penny: No, no, I meant...

Sheldon: Or the first door closing causes a change of air pressure that acts upon the second door.

Penny: Never mind.

Sheldon: Slow down. Slow down, please slow down.

Penny: We're fine.

Sheldon: Look, you're not leaving yourself enough space between cars.

Penny: Oh, sure I am.

Sheldon: No, no. Let me do the math for you, this car weighs let's say 4,000lb, now add say 140 for me, 120 for you.

Penny: 120?

Sheldon: Oh, I'm sorry, did I insult you? Is your body mass somehow tied into your self-worth?

Penny: Well, yeah.

Sheldon: Interesting. Anyway, that gives us a total weight of, let's say, 4,400lb.

Penny: Let's say 4,390.

Sheldon: Fine. We're travelling forward at, good Lord, 51 miles an hour. Now let's assume that your brakes are new and the calipers are aligned, still, by the time we come to a stop, we'll be occupying the same space as that Buick in front of us, an impossibility that nature will quickly resolve into death, mutilation and... oh look, they built a new put-put course.

[Scene: The supermarket.]

Sheldon: This is great. Look at me, out in the real world of ordinary people, just living their ordinary, colorless, workaday lives.

Penny: Thank you.

Sheldon: No, thank you. And thank you, ordinary person. Hey, you want to hear an interesting thing about tomatoes.

Penny: Uh, no, no not really. Listen, didn't you say you needed some eggs.

Sheldon: Uh, yes, but anyone who knows anything about the dynamics of bacterial growth knows to pick up their refrigerated foods on the way out of the supermarket.

Penny: Oh, okay, well maybe you should start heading on out then.

Sheldon: No, this is fun. Oh, the thing about tomatoes, and I think you'll really enjoy this, is, they're shelved with the vegetables, but they're technically a fruit.

Penny: Interesting.

Sheldon: Isn't it?

Penny: No, I mean what you find enjoyable.

Sheldon [as Penny selects vitamin supplements]: Oh boy.

Penny: What now?

Sheldon: Well, there's some value to taking a multivitamin, but the human body can only absorb so much, what you're buying here are the ingredients for very expensive urine.

Penny: Well, maybe that's what I was going for.

Sheldon: Well then you'll want some manganese.

[Scene: On the stairwell of the apartment building.]

Sheldon: That was fun. Maybe tomorrow we can go to one of those big warehouse stores.

Penny: Oh, I don't know Sheldon, it's going to take me a while to recover from all the fun I had today.

Sheldon: Are you sure. There are a lot of advantages to buying in bulk. For example, I noticed that you purchase your tampons one month's supply at a time.

Penny: What?

Sheldon: Well think about it, it's a product that doesn't spoil, and you're going to be needing them for at least the next thirty years.

Penny: You want me to buy thirty years' worth of tampons?

Sheldon: Well, thirty, thirty five, hey, when did your mother go into menopause?

Penny: Okay, I'm not talking about this with you.

Sheldon: Oh, Penny, this is a natural human process, and we're talking about statistically significant savings. Now, if you assume 15 tampons per cycle and a 28 day cycle, are you fairly regular? [Penny shuts door in his face.] Okay, no warehouse store, but we're still on for put-put golf, right?

[Scene: The apartment, Sheldon has several bowls containing goldfish.]

Leonard [entering]: Hey, I just ran into Penny, she seemed upset about something.

Sheldon: I think it's her time of the month. I marked the calendar for future reference.

Leonard: What's with the fish?

Sheldon: It's an experiment.

Leonard: What happened to your scrambled egg research?

Sheldon: Oh, that was a dead end. Scrambled eggs are as good as they're ever going to be.

Leonard: So... fish.

Sheldon: I read an article about Japanese scientists, who inserted DNA from luminous jellyfish into other animals, and I thought hey, fish nightlights.

Leonard: Fish nightlights.

Sheldon: It's a billion dollar idea. Shh!

Leonard: Mum's the word. Sheldon, are you sure you don't want to just apologize to Gablehauser and get your job back.

Sheldon: Oh, no, no, no. No, I've too much to do.

Leonard: Like luminous fish.

Sheldon: Shh!

Leonard: Right... I didn't....

Sheldon: That's just the beginning. I also have an idea for a bulk mail-order feminine hygiene company. Oh, glow in the dark tampons! Leonard, we're going to be rich.

[Scene: The stairwell of the apartment building.]

Leonard: Thank you for coming on such short notice.

Mary: You did the right thing calling.

Leonard: I didn't know what else to do, he's lost all focus, every day he's got a new obsession. [They enter the apartment. Sheldon is weaving on a loom. He is wrapped in a poncho.] This is a particularly disturbing one.

Sheldon [looking round]: Mommy.

Mary: Hi baby.

Sheldon [mouths]: You called my mother?

Mary: Oh, you got yourself a loom, how nice.

Sheldon: Thank you.

Mary: Honey, why did you get a loom?

Sheldon: I was working with luminous fish, and I thought, hey, loom! Mom, what are you doing here?

Mary: Leonard called me.

Sheldon: I know, but why?

Leonard: Because one of the great minds of the twenty-first century is raising glow-in-the-dark fish and weaving serapes.

Sheldon: This is not a serape. This is a poncho. A serape is open at the sides, a poncho is closed, this is a poncho, and neither is a reason to call someone's mother.

Leonard: Really, when was the last time you left the house?

Sheldon: I went to the market with Penny.

Leonard: That was three weeks ago.

Sheldon: Well then buckle up, in the next four to eight days she's going to get very crabby.

Mary: Sweetheart, your little friend is concerned about you.

Sheldon: Yes, well I'm not a child, I'm a grown man capable of living my life as I see fit. And I certainly don't need someone telling on me to my mother.

Leonard: Where are you going?

Sheldon: To my room, and no-one's allowed in.

Mary: He gets his temper from his daddy.

Leonard: Oh.

Mary: He's got my eyes.

Leonard: I see.

Mary: All that science stuff, that comes from Jesus.

[Scene: Everyone but Sheldon is in the kitchen of the apartment.]

Leonard: Sheldon? Your mum made dinner.

Sheldon [off]: I'm not hungry.

Mary: Oh, Leonard, don't trouble yourself, he's stubborn. He may stay in there 'til the Rapture.

Penny: Are we so sure that's a bad thing?

Mary: I'll tell ya, I love the boy to death, but he has been difficult since he fell out of me at the K-Mart.

[JOKE 4.2]

Howard: Excuse me for being so bold, but I now see where Sheldon gets his smoldering good looks.

Mary: Oh, honey that ain't going to work, but you keep trying. [To Raj] I made chicken, I hope that isn't one of the animals that you people think is magic? You know, we have an Indian gentleman at our church, a Dr. Patel, it's a beautiful story, the lord spoke to him, and moved him to give us all 20% off on lasik, you know, those that needed it.

Leonard: That is a lovely story, um, are we going to do anything about Sheldon?

Mary: Oh, we will, you have to take your time with Sheldon. His father, God rest his soul, used to say to me, Mary, you have to take your time with Sheldon.

Leonard: Sounds like a wise man.

Mary: Oh, not so wise, he was trying to fight a bobcat for some liquorish. So, everybody grab a plate, and a pretty place mat that Shelly wove.

Penny: Has Shelly ever freaked out like this before.

Mary: Oh, all the time, I remember one summer when he was thirteen, he built a small nuclear reactor in the shed and told everybody he was going to provide free electricity for the whole town, well the only problem was he had no, whatchacall, fissionable materials. Anyway, when he went on the internets to get some, a man from the government came by and sat him down real gentle and told him it's against the law to have yellow cake uranium in a shed.

Penny: What happened?

Mary: Well, the poor boy had a fit, locked himself in his room and built a sonic death ray.

Leonard: A death ray?

Mary: Well, that's what he called it, didn't even slow down the neighbor kids. It pissed our dog off to no end. You know, you two make a cute couple.

[Both Leonard and Penny laugh, a little too forced.]

Leonard: No, we're not, we're not, not a couple, two singles, like those individually wrapped slices of cheese that.... are friends.

Mary: Did I pluck a nerve there?

Howard: Oh yeah.

Mary: Okay. Alright everybody, it's time to eat. [Everybody begins to do so] Oh Lord, we thank you for this meal, all your bounty, and we pray that you help Sheldon get back on his rocker. [To Raj and Howard] Now after a moment of silent meditation I'm going to end with "In Jesus' Name" but you two don't feel any obligation to join in. Unless, of course, the Holy Spirit moves you.

[Later]

Penny: Oh my God, this is the best cobbler I've ever had.

Mary: It was always Sheldon's favorite. You know what the secret ingredient is?

Penny: Love?

Mary: Lard.

[Sheldon emerges from the bedroom area.]

Howard: Hey, look who's come out....

Mary: Shh! You'll spook him. He's like a baby deer, you gotta let him come to you.

[Sheldon crosses to the cobbler, takes some and puts it on a plate. Looks round at the group in the matter of a frightened animal. Everyone but Leonard looks down at their meal.]

Leonard: This is ridiculous. Dammit, Sheldon, snap out of it. You're a physicist, you belong at the University doing research, not hiding in your room. [Sheldon scuttles away]

Mary: You don't hunt, do you?

[Scene: Sheldon's bedroom. He is building a model of some kind of double helix. There is a knock on the door.]

Mary [entering]: Good morning, snicker-doodle.

Sheldon: Morning.

Mary: Oh, well that looks awful fancy, what is that?

Sheldon: It's my idea of what DNA would look like in a silicon based life form.

Mary: But intelligently designed by a creator, right?

Sheldon: What do you want, mom?

Mary: You know how your daddy used to say that you can only fish for so long before you got to throw a stick of dynamite in the water?

Sheldon: Yeah.

Mary: Well, I'm done fishing. [Throwing a pair of trousers on the bed] You put those on.

Sheldon: What for?

Mary: Because you're going to go down to your office, you're going to apologize to your boss, and get your job back.

Sheldon: No.

Mary: I'm sorry, did I start that sentence with the words "if it please your highness?"

Sheldon: I'm not going to apologize, I didn't say anything that wasn't true.

Mary: Now you listen here, I have been telling you since you were four years old, it's okay to be smarter than everybody but you can't go around pointing it out.

Sheldon: Why not?

Mary: Because people don't like it. Remember all the ass-kickings you got from the neighbor kids? Now let's get cracking. Shower, shirt, shoes, and let's shove off. [Exits]

Sheldon: Wouldn't have been any ass-kickings if that stupid death ray had worked.

[Scene: The kitchen.]

Mary: Problem solved.

Leonard: Really? That's impressive.

Mary: Leonard, the Lord never gives us more than we can handle. Thankfully he blessed me with two other children who are dumb as soup.

[Scene: Dr. Gablehauser's office.]

Mary: Excuse me, Dr. Gablehauser, are you busy?

Gablehauser: Well, actually....

Mary: Sheldon, he's just doodling, get in here.

Sheldon: Dr. Gablehauser.

Gablehauser: Dr. Cooper.

Mary: Let's go, baby, we're losing daylight.

Sheldon: Um, as you know, several weeks ago in our first encounter we may have gotten off on the wrong foot, when I called you an idiot. And I just wanted to say that I was wrong. To point it out.

Gablehauser [to Mrs. Cooper]: I'm sorry, we haven't been introduced. Dr. Eric Gablehauser.

Mary: Mary Cooper, Sheldon's mom.

Gablehauser: Now that's impossible, you must have had him when you were a teenager.

Mary: Oh, aren't you sweet, his father's dead.

Gablehauser: Recently?

Mary: Long enough.

Gablehauser [indicating chair]: Please. Sheldon, shouldn't you be working?

Sheldon [leaving]: Okay.

Leonard: Hey, how did it go?

Sheldon: I got my job back.

Leonard: Really? What happened?

Sheldon: I'm not quite sure. It involves a part of the human experience that has always eluded me.

Leonard: That narrows it down.

[Scene: Sheldon's bedroom. Mrs. Cooper is tucking him in.]

Mary: I'm very proud of you honey, you showed a lot of courage today.

Sheldon: Thanks, mom. Mom?

Mary: Mm-hmm?

Sheldon: Is Dr. Gablehauser going to be my new daddy?

Mary: We'll see. Sleep tight.

[Sheldon turns over to sleep in the glow of a luminous goldfish.]

The Big Bang Theory Series 1 Episode 05 – The Hamburger Postulate

[Scene: The Cheesecake Factory]

Sheldon: Alright, I'm moving my infantry division, augmented by a battalion of Orcs from Lord of the Rings, we flank the Tennessee Volunteers, and the North once again wins the Battle of Gettysburg.

Howard: Not so fast, remember the South still has two infantry divisions, plus Superman and Godzilla.

Leonard: No, no, no, no, Orcs are magic, Superman is vulnerable to magic, not to mention, you already lost Godzilla to the Illinois Cavalry and Hulk.

Raj: Why don't you just have Robert E. Lee charge the line with Shiva and Ganesh?

Penny: Hi, you guys ready to order?

Howard: Hang on, honey. Shiva and Ganesh? The Hindu Gods against the entire Union army?

Leonard: And Orcs!

Penny: I'll be back.

Raj: Excuse me, Ganesh is the remover of obstacles, and Shiva is the destroyer. When the smoke clears, Abraham Lincoln will be speaking Hindi and drinking mint juleps.

Penny: Alright, my boss says you either have to order, or leave and never come back.

Howard: What do you recommend for someone who worked up a man-sized appetite from a morning of weight training and cardio-funk?

Penny: A shower.

Howard: I'll take the heart smart platter.

Penny: Alright, thank you, and Sheldon.

Sheldon: We don't eat here, I don't know what's good.

Penny: Well, it's all good.

Sheldon: Statistically unlikely.

Leonard: Just get a hamburger, you like hamburgers.

Sheldon: I like the hamburgers where we usually have hamburgers, you can't make the assumption that I'll like the hamburgers here.

Leonard: I'm sorry. Give him a hamburger.

Penny: Uh, which one, the Classic Burger, the Ranch House Burger, the Barbecue Burger or the Kobe burger?

Sheldon: Can't we just go to Big Boy? They only have one burger. The Big Boy.

Penny: The Barbecue Burger is like the Big Boy.

Sheldon: Excuse me, in a world that already includes the Big Boy, why would I settle for something like a Big Boy?

Penny: Because you are not at Big Boy!

Sheldon: Fine, I'll have the Barbecue Burger.

Leonard: Make it two.

Sheldon: Waitresses don't yell at you at Big Boy.

Leslie [entering]: Hey Leonard, hi guys.

Leonard: Hey Lesley.

Leslie: I didn't know you ate here.

Sheldon: We don't. This is a disturbing aberration.

Leonard: Lesley, this is Penny, she lives across the hall from Sheldon and me.

Howard: And walks in quiet beauty like the night.

Penny: Howard, I've asked you not to do that.

Leonard: Lesley and I do research together at the University.

Penny: Oh, wow, a girl scientist.

Leslie: Yep, come for the breasts, stay for the brains. So, I'm glad I ran into you, the physics department string quartet needs a new cellist.

Leonard: What happened to Elliot Wong?

Leslie: He switched over to high energy radiation research, had a little mishap, and now the other guys are uncomfortable sitting next to him. So, are you in?

Leonard: Yeah, sure, why not.

Leslie: Great, we rehearse on Tuesdays at your place.

Leonard: Why at my place?

Leslie: Yeah, the department of energy said our regular space is kind of a hot zone. Nice meeting you.

Penny: Yeah, you too. Leonard, I didn't know you played the cello?

Leonard: Yeah, my parents felt that naming me Leonard and putting me in advanced placement classes wasn't getting me beaten up enough.

Howard: If you're into music, I happen to be a human beat box.

Penny: Really? [Howard performs some of the worst beat boxing imaginable.] I'm actually not that into music. So hey, your friend's really cute, anything going on with you two.

Leonard: Lesley? No, no-oh, what are you kidding?

Sheldon: He asked her out once, it was an embarrassing failure.

Leonard: Thank you Sheldon.

Sheldon: Oh, I'm sorry, was that supposed to be a secret?

Penny: Oh, that's too bad, you guys would make a cute couple.

Raj: Oh dear.

Howard: What's the matter?

Raj: She didn't take my order.

Howard: How can she take your order when you're too neurotic to talk to her.

Raj: Nevertheless, this will be reflected in her tip.

[Scene: The stairwell of the apartment building.]

Leonard: What did Penny mean, you'd make a cute couple?

Sheldon: Well I assume she meant that the two of you together would constitute a couple that others might consider cute. An alternate, and somewhat less likely interpretation, is that you could manufacture one. As in, oh look, Leonard and Lesley made Mr. and Mrs. Goldfarb, aren't they adorable.

Leonard: If Penny didn't know that Lesley had already turned me down then that would unambiguously mean that she, Penny, thought that I should her, Lesley, out, indicating that she, Penny, had no interest in me asking her, Penny, out. But because she did know that I had asked Lesley out and that she, Lesley, had turned me down then she, Penny, could be offering consolation. That's too bad, you would have made a cute couple. But while thinking, good, Leonard remains available.

Sheldon: You're a lucky man, Leonard.

Leonard: How so?

Sheldon: You're talking to one of the three men in the Western hemisphere capable of following that train of thought.

Leonard: Well, what do you think?

Sheldon: I said I could follow it, I didn't say I cared.

[Credit sequence.]

[Scene: The apartment living room. The string quartet are practicing.]

Leslie: I admire your fingering.

Leonard: Thank you.

Leslie: Maybe some time you can try that on my instrument.

[Later]

Leslie: Goodnight guys, good job.

Male string player: Thanks.

Female string player: See you next week.

Leonard: That was fun, Lesley, thanks for including me.

Leslie: You're welcome. If you're up for it we could practice that middle section again.

Leonard: Uh, sure, why not.

Leslie: Just so we're clear, you understand that me hanging back to practice with you is a pretext for letting you know that I'm sexually available.

Leonard: Really?

Leslie: Yeah, I'm good to go.

Leonard: I thought you weren't interested in me.

Leslie: That was before I saw you handling that beautiful piece of wood between your legs.

Leonard: You mean my cello?

Leslie: No, I mean the obvious crude double entendre. I'm seducing you.

Leonard: No kidding?

Leslie: What can I say, I'm a passionate and impulsive woman. So how about it?

Leonard: Gee, uh...

Leslie: Is it the waitress?

Leonard: Penny? What about her?

Leslie: Well, I thought I saw your pupils dilate when you looked at her, which, unless you're a heroin addict, points to sexual attraction.

Leonard: Well, I did have a poppy seed bagel for breakfast, which could give a positive urine test for opiates but certainly not dilate my pupils, so I guess there's no point in bringing it up.

[JOKE 5.1]

Leslie: You and the waitress then?

Leonard: No. No, there's nothing going on between Penny and me.

Leslie: So, you're open to a sexual relationship?

Leonard: Yeah. Yeah, I guess I am.

Leslie: Good.

Leonard: Yeah, yeah it is good. Did you want to start now?

Leslie: Why don't we finish the section first.

Leonard: Oh. Okay. A little musical foreplay. Terrific.

[They play, gradually going faster and faster.]

Leonard: I'm good, I'm good to go.

Leslie: Me too. [Exit in direction of bedrooms.]

[Scene: The hallway, Sheldon scuttles out of apartment door and crosses to Penny's. Knocks on it urgently.]

Penny [opening door]: Oh, hey Sheldon, what's going on?

Sheldon: I need your opinion on a matter of semiotics.

Penny: I'm sorry?

Sheldon: Semiotics. The study of signs and symbols, it's a branch of philosophy related to linguistics.

Penny: Okay, sweetie, I know you think you're explaining yourself, but you're really not.

Sheldon: Just come with me.

[Jump to the pair of them standing outside Leonard's bedroom door. Bryan Adams's *Have You Ever Loved A Woman* is emerging. There is a tie on the bedroom door.]

Sheldon: Well?

Penny: Well what?

Sheldon: What does it mean?

Penny: Oh, come on, you went to college.

Sheldon: Yes, but I was eleven.

Penny: Alright, look, a tie on the doorknob usually means someone doesn't want to be disturbed because they're, you know, getting busy.

Sheldon: So you're saying Leonard has a girl in there.

Penny: Well, either that or he's lost his tie rack and gotten really into Bryan Adams.

Leslie [voice off]: Oh Leonard, you magnificent beast.

Penny: We really shouldn't be standing here.

Sheldon [entering living room]: This is very awkward.

Penny: Oh, come on, you know, Leonard's had girls over before, right?

Sheldon: Oh, yes, but there's usually planning, courtship and advance notice. Last time I was able to book a cruise to the Arctic to see a solar eclipse.

Penny: Wait, you had to leave the state because your roommate was having sex?

Sheldon: I didn't have to, the dates just happened to coincide.

Penny: So, do you know who's in there?

Sheldon: Well, there's Leonard. [Picking up violin case] And he's either with Lesley Winkle or a 1930's gangster.

Penny: Hmmm. Good for him. Good for Leonard. Okay, night.

Sheldon: No, no, wait, hold on.

Penny: What's the matter?

Sheldon: I don't know what the protocol is here. Do I stay, do I leave? Do I wait to greet them with a refreshing beverage?

Penny: Gee, Sheldon, you're asking the wrong girl. I'm usually on the other side of the tie.

[Sheldon looks lost for a moment. The pulls out his mobile phone and dials.]

Sheldon: Hi, Leonard. It's me, Sheldon. In the living room. I just, I wanted you to know I saw the tie. Message received. You're welcome. You carry on. Give my best to Lesley.

[Scene: In Leonard's Bedroom. Leonard wakes up next to Lesley, puts on glasses and grins.]

[Scene: Living room, Sheldon is sleeping on the sofa, with his head on Lesley's Violin case.]

Sheldon: Big boy! [Wakes up, looks at watch, wraps self in blanket, walks towards kitchen] Someone touched my board. Oh God, my board. Leonard! Leonard!

Leonard [entering]: Hey, what's the matter?

Sheldon: My equations, someone's tampered with my equations.

Leonard: Are you sure?

Sheldon: Of course I'm sure. Look at the beta-function of quantum chrono-dynamics, the sign's been changed.

Leonard: Oh yeah. But doesn't that fix the problem you've been having?

Sheldon: Are you insane? Are you out of your mind? Are you.... hey look, that fixes the problem I've been having.

Leslie [entering]: You're welcome.

Sheldon: You did this?

Leslie: Yeah, I noticed it when I got up to get a glass of water, so I fixed it, now you can show that quarks are asymptotically free at high energies. Pretty cool, huh?

Sheldon: Cool?

Leslie: Listen, I got to hit the lab. Thanks for a great night.

Leonard: Thank you, I'll see you at work.

Sheldon: Uh-duh, hold on, hold on!

Leslie: What?

Sheldon: Who told you you could touch my board?

Leslie: No-one.

Sheldon: I don't come into your house and touch your board.

Leslie: There are no incorrect equations on my board.

Sheldon: Oh, that is so... so...

Leslie: I'm sorry, I've got to run, if you come up with an adjective, text me. [Leaves].

Sheldon: Inconsiderate, that is the adjective, inconsiderate.

[Scene: The hallway.]

Leonard [exiting the apartment]: You can stare at your board all day Sheldon, she's still going to be right.

Sheldon [inside]: I'm not staring, I'm mulling.

Penny: Oh, hey Leonard.

Leonard: Oh, hi.

Penny: So, how's it going?

Leonard: Pretty good.

Penny: Just pretty good, I'd think you were doing very good.

Leonard: Pretty, very, there's really no objective scale for delineating variations of good, why do you ask?

Penny: Well, a little bird told me that you and Lesley hooked up last night.

Leonard: Sheldon!

Sheldon: I'm coming.

Penny: So, is it serious, do you like her?

Leonard: We-, I don't.... th-th-th-that's really two different questions, uh, I'm not.... Sheldon, we have to go!

Sheldon: Boy, you're wound awfully tight for a man who just had sexual intercourse.

Penny: Alright, well, I'll talk to you later, but, I am so happy for you Leonard.

Leonard: Thank you. What did she mean, she's happy for me? Is she happy because I'm seeing someone, or is she happy because she thinks that I'm happy, because anyone who cared for someone would want them to be happy, even if the reason for their happiness made the first person unhappy. You know, because the second person, though happy, is now romantically unavailable to the first person.

Sheldon: Do you realize I may have to share a Nobel Prize with your booty call?

Leonard: You know what, I'm being ridiculous. But who cares what Penny thinks, Lesley is a terrific girl, she's attractive, we like each other, she's extremely intelligent.

Sheldon: She's not that intelligent.

Leonard: She fixed your equation.

Sheldon: She got lucky.

Leonard: You don't believe in luck.

Sheldon: I don't have to believe in it for her to be lucky.

Leonard: Regardless, I have a chance at a real relationship with Lesley, I'm not going to pass that up for some hypothetical future happiness with a woman who may or may not want me to be happy with a woman who is currently making me happy.

Sheldon: Leonard?

Leonard: Yeah.

Sheldon: I still don't care.

Scene: Leonard and Lesley's lab.

Leonard: Hey, Lesley.

Leslie: Careful Leonard, liquid nitrogen, 320 degrees below zero.

Leonard: Brr. Why are you smashing a flash frozen banana?

Leslie: Because I've got a bowl of Cheerios and I couldn't find a knife.

Leonard: So anyway [puts arms around her] Hello.

Leslie: Uh, what are you doing?

Leonard: Just extending the intimacy. Do you want to slip over to the radiation lab and share a decontamination shower?

Leslie: Okay, uh, what exactly do you think's going on between us?

Leonard: I'm not sure, but I think I'm about to discover how the banana felt.

Leslie: Listen, Leonard, neither of us are neuroscientists but we both understand the biochemistry of sex, I mean, dopamine in our brains is released across synapses causing pleasure. You stick electrodes in a rat's brain, give him an orgasm button, he'll push that thing until he starves to death.

Leonard: Who wouldn't?

Leslie: Well, the only difference between us and a rat is that you can't stick an electrode in our hypothalamus. That's where you come in.

Leonard: Yeah, well, I'm just glad to be a part of it. So what happens now?

Leslie: Well, I don't know about your sex drive, but I'm probably good till New Years.

Leonard: Oh. Okay. Thank you.

Leslie: Thank you!

Leonard: You want to make plans for New Years.

Leslie: Woah, Leonard, please, you're smothering me.

Leonard [leaving]: Sorry.

Howard: Hey, look, it's Doctor Stud!

Leonard: Doctor what?

Howard: The blogosphere is a-buzzing with news of you and Lesley Winkle making eine kleine bang-bang music.

Leonard: Wha-... how did it get on the internet?

Howard: I put it there.

Leonard: Well, how did you know about it?

Raj: A little bird told us. Apparently you are a magnificent beast.

Leonard: Well, that part's true!

[Scene: The Cheesecake Factory.]

Sheldon: You know, I think I may have misjudged this restaurant.

Leonard: No kidding.

Sheldon: I won't go out on a limb, but I think we may be looking at my new Tuesday hamburger.

Leonard: Your old Tuesday hamburger will be so broken hearted.

Sheldon: Way ahead of you. I was thinking of moving Big Boy to Thursdays, and just dropping Soup Plantation.

Leonard: Really?

Sheldon: Yeah, the name always confused me anyway, Soup Plantation. You can't grow soup.

Penny: So, how's everything.

Sheldon: Terrific, you'll be happy to know that I plan to come here every Tuesday night for the foreseeable future.

Penny: Really, oh yay!

Sheldon: Who do I speak to about permanently reserving this table?

Penny: Um, I don't know, a psychiatrist? So hey, how are things with you and Lesley?

Leonard: Oh, to be honest, I don't think it's going to work out.

Penny: Oh, oh that's too bad. Well hey, don't worry, I'm sure there is someone out there who is just right for you. [Walks away smiling].

Leonard: Well what did she mean by that? Was that just a generic platitude or was that a subtle bid for attention?

Sheldon: You know why this hamburger surpasses the Big Boy? This is a single decker hamburger whereas the Big Boy is a double decker. This has a much more satisfying meat to bun to condiment ratio.

Leonard: Are you even listening to me?

Sheldon: Of course I'm listening. Blah blah, hopeless Penny delusion, blah blah blah.

Leonard: Okay then. You know, you can grow the ingredients for soup. [Sheldon nods].

8.1.2 Emily's Reasons Why Not Transcripts

Emily's Reasons Why Not Series 1 Episode 01 Pilot

[Scene: Emily alone room]

Emily Voice Over: So that's me. Emily Sanders. Editor of Self-help books whose advice I never seem to follow. But sometimes my mind drifts. Back to a time when I practiced my own form of self-help. A time when the reasons why not were much more clear to me. Sixth grade. Post braces, pre training bra.

[Scene: Flashback to Emily at school.]

Girl: Psst. Emily. You ever tried one?

[Emily shakes head]

Girl: Stolen from my mom. Want one?

Emily Voice Over: Reason why not to smoke.

[Scene: old woman with lipstick coughing.]

Emily Voice Over: Grandma Beatrice

Grandma: [coughing] Give grandma a kiss.

Emily: No thanks.

[Scene: Flashback.]

[girl rolls eyes]

Emily Voice Over: And for the most part I was pretty good at listening to the reasons why not. [boy throws paper against her head]

Emily: [turns around] Hey!

Emily Voice Over: That is, until my hormones kicked in.

Mark: That means you're my lady.

Emily Voice Over: Mark Ponzio. Rude. Aggressive. Head lice! But I went to the sixth grade dance with him anyway, and, frankly, it's been nothing but Ponzios ever since.

[Scene: Emily's apartment]

Emily Voice Over: There were always plenty of reasons not to get involved with Reese Callahan, but I wanted him to be right. So I just ignored everything that was wrong.

Emily: Bye! Hey Reese, you forgot your cell phone.

Emily Voice Over: Two cell phones. Yeah, there could be a perfectly good reason for him to have two cell phones. Like, for example, if he wants to have sex with fifteen other women! Who are these tramps? Oh, that one is me. I finally had to admit it was over. I was done making excuses for inexcusable behavior. And now I had to do something mature, positive, and healing.

[later, Josh and Reilly are there, Emily has a voodoo doll of Reese]

Emily: Hi, I'm Reese. I have two cell phones. I suck. I'm a loser. [laughs] [doing tequila shots] Take this! [laughs] two-faced man-person! Yeah!

Josh: Do you feel better now?

Emily: Kinda! [doing shots] Why did I go out with that guy? Why didn't I listen to the reasons?

Reilly: Cause he was cute and smart and successful. And your man-person instincts really suck.

Josh: So consider this the wakeup call, momma. Look, I had to hit rock-bottom before I cleansed myself of unworthy men and found myself my beloved Aknad.

Reilly: Please. Monogamy is overrated.

Emily: No no, I want a soul mate. I want an Aknad. From now on I'm gonna listen to the reasons. Five reasons why not to date a guy and he's history. Even if the perfect male specimen comes a-knockin'.

[Scene: Emily's office, Stan knocks]

Stan: Hi, I'm Stan. From Marketing.

Emily Voice Over: They hired the perfect male specimen in Marketing?

Stan: Do you, eh, feel like going to grab some lunch?

Emily Voice Over: Emily, no. You're on the rebound, you're slightly hungover Only last night you were practising voodoo. Plus, you already had a sizeable mid-morning snack.

Emily: I'll just grab my shag, I mean my bag. Meant to say my bag, duh.

[JOKE 1.1]

So silly. [giggles]

Stan: [laughs] It's ok. [shake hands] How you feeling? Nice to meet you.

[Scene: Josh's bar.]

Josh: That's it. I'm brewing you a special keep-your-panties-on-infusion.

[JOKE 1.2]

Would you please talk to her?

Reilly: I'm gonna need a few more details before I judge her. And judge her harshly.

[JOKE 1.3]

Emily: You guys, this guy is different. Not only did he pull out my chair when I sat down, not only did he independently order and pour me mineral water, but he kept his eyes locked on me. Even though

Josh: Even though, what?

Emily: Even though our waitress was, like, this hot Latina porn star.

[JOKE 1.4]

I mean, Reese would have been all over her.

Waitress: Good afternoon. You like I tell to you the specials?

Emily: She asked him if he wanted to know the specials and he said

Stan: No. Thanks.

Reilly: And? And then what happened?

Emily: And then we both had a salad and we shared a dessert.

Josh: Oh.

Reilly: Honey, you've set the bar so low.

Emily: Do you guys understand the universe sent me Stan from marketing. Cause he's the polar opposite of Reese. And the best part is, there's not a reason why not in sight.

[Credit sequence]

[Scene: Emily's office, she has received flowers from Stan]

Emily: Oh, Stan.

Glitter: New beau, already?

Emily Voice Over: Glitter Cho. 26. My backstabbing former assistant who once stole an idea of mine to land herself a promotion. Pure evil. Not to be trusted.

Emily: Is this the mock-up for Reese's book jacket?

Glitter: Hmm-mm.

Emily Voice Over: [reading title out loud] Hook, Lie, & Sinker. The Lies Men Tell Women, The Lies Women Tell Themselves. What, am I an idiot?

Glitter: Yep, he wrote the book on manipulating women and you published it.

[JOKE 4.5]

Must be hard to work with him after the way he treated you.

Emily: You know I work with people I don't like all the time, Glitter.

Glitter: I took the liberty of selecting the best shot. Still needs to be retouched, though.

Emily: I don't know, part of me thinks it's better to let Mr. Callahan's flaws be known.

Glitter: But that's just 'cause you're bitter and still reeling from rejection.

Emily: You know what? I don't like this shot. Why don't you run over to the contact sheet and I'll tell you which one I wanna see enlarged. That way we won't waste any more of the company's resources.

Stan: [knocks on open door] Hi.

Glitter Cho and Emily: Hi.

Stan: You got the?

Emily: Mm, thank you.

Stan: I just wanted.

Emily: Hmm-hmm, aha.

Stan: Okay, bye.

Emily: Bye.

Glitter: Kudos, Em. Stan from marketing, he really is a dish. Just don't drop the ball, you never know who might be waiting in the wings.

Emily: And suddenly it was clear to me. The Glitter Chos of the world would always try to take what belonged to the Emily Sanders' of the world, including their Stans from Marketing.

[Scene: Photo booth, Stan and Emily are on a date at a fair.]

Emily: If Stan is my soul mate, and who knows, he could be, my only job is to listen to my instincts, watch out for any reasons why not, and see what develops.

Fair worker: One per customer.

Stan: One is all anyone can ask for.

Emily: No, wait, can I have that one, right there.

Fair worker: This one?

Emily: It's a little to the left. That one! Thank you-

Stan: Thank you.

Emily: He's so cute. I gravitate towards rejects. I mean, obviously I don't mean you.

[Scene: In front of Emily's home.]

Emily: You know, all the girls in the office have the hots for you.

Stan: Yeah, well, I'm only interested in one.

Emily: [holds up teddy bear] Is this the one?

Stan: Yeah, that's true, the one with the wonky eye. [picks an eyelash from Emily's face] Eyelash.

Emily Voice Over: Please, eyelash, please let Stan be as good as he looks, let him not be a player or stalker. Or kinky pervert that lives vicariously through an internet alter ego. And while you're at it, eyelash, please let Glitter Cho be eaten by a shark.

[Scene: Emily's office.]

Glitter: Morning

Emily Voice Over. Useless sharks.

Glitter: Ok, so I'm no genius, but you and Stan both absent from Reese Callahan's book party last night? Very naughty.

Emily: You know, Glitter, I'm just his editor, my job's done. The press events really have nothing to do with me.

Glitter: So, is he a good kisser?

Emily: Reese?

Glitter: Stan.

Emily: Oh, I don't know yet.

Glitter: You mean, he hasn't kissed you? Your new boyfriend hasn't kissed you? [laughs hysterically]

Emily Voice Over: Ok, I wasn't even thinking about the fact that he hadn't kissed me. But now I am.

[Scene: Emily's apartment.]

Emily: Hey!

Stan: Oh, hey, watch out there I'll lose my bok choy.

Emily Voice Over: Okay, dinner is a noble cause and his stir-fry smells fantastic. But why is this man trying to avoid kissing me? [Stan blows Emily a kiss] Oh, ok, that was kind of like a kiss. From a mime. But look how sweet he's being, Reese never would have cooked me dinner. And I'm a confident woman. I don't need physical intimacy to make me feel attractive. Usually.

[Scene: Bedroom, Emily tries to make out with Stan.]

Stan: Whoa.

Emily: I just wanna properly thank you. For dinner.

Stan: Let's now do something we're not ready for, ok?

Emily: Don't you wanna spend the night?

Stan: Of course I do, can't we just cuddle?

Emily Voice Over. Cuddle?

Emily: Cuddle?

[Stan takes off his shirt and shows his well-trained body]

Emily Voice Over: Did I mention Stan is a black belt in Brazilian jiu-jitsu? How sexy is that?

Stan: Come here. You see, isn't this nice?

Emily: Yeah it is, actually.

Stan: That we're snuggling?

Emily: Yeah, we are.

Stan: Well good night.

Emily Voice Over: Reason why not no. 1. When he says he wants to sleep with you, he wants to sleep with you.

[Following morning, Emily, Reilly, Josh. The sheets are stained.]

Reilly: Ah! Loss of bowel control?

[JOKE 1.6]

Josh: Please, have you two been living under a rock? It's bronzer, some tanning solution. He's doing the fake-and-bake.

Emily: You mean he wears make up? Stan wears make-up?

Josh: So? Most of the guys I know wear make-up.

[Scene: Stan wearing makeup.]

Emily Voice Over: Reason why not no. 2. He wears makeup!

[JOKE 1.7]

[Scene: Bedroom.]

Reilly: Emily, is this your bag?

Emily: Oh, no, that's Stan's gym bag.

Reilly: Really?

Emily: I wonder what's in there.

Josh: Like I don't know Scooby, but we're about to find out.

Emily Voice Over: Please, eyelash, please don't let there be anything incriminating in Stan's gym bag. Let it just be just stinky, sweaty gym clothes.

Josh: Ew.

Emily Voice Over: Thank god.

Josh: Wait a minute.

Emily: Martha Stewart Living? He has a subscription to Martha Stewart Living?

Reilly: Holy implied homosexuality.

Emily Voice Over: Reason why not No. 3. Martha Stewart. Subscription.

[Scene: Emily, Josh, Reilly walking down a street.]

Emily: He just doesn't seem gay.

Josh: I didn't seem gay before I came out.

Emily and Reilly: Yeah, you did.

Emily: Maybe Stan is just shy, besides I'm only up to three reasons, so he's still in the game, right.

Josh: Kitten, if your boyfriend is gay, that is the only reason you need.

Reilly: Hello, the best sex I ever had was with a gay guy trying to prove he wasn't. He kept trying to prove it hour after hour after hour.

Emily: Well, that's not me, ok, I'm through getting involved with guys who are not available.

[Scene: Emily's office, a cardboard figure of Reese is there.]

Glitter: I still think you guys look so cute together.

Emily: You know, I decided it's just not professional to get involved with the authors that we publish.

Glitter: You're right, it's far more professional to sleep with the men in our marketing division.

Emily Voice Over: I could take her. Cause I could kick her ass.

Glitter: Don't be mad.

Emily: Bite me.

Glitter: I just thought you two should make peace. For the sake of the book.

Emily: The book is done and this chapter's closed.

Glitter: I'll let the rest of the office know that the two of you are not to be disturbed.

[Reese enters]

Reese: Emily.

Emily: Reese, don't, I'm just starting to feel human again.

Reese: I miss you, Em. I really miss you.

Emily Voice Over: And that's when I felt it. The flutter-flutter, the light ticklish feeling that is the barometer of all chemical attraction.

Reese: I'm sorry I was such a jerk.

Emily: Was? Why are you using the past tense?

Reese: You know how you used to always tell me I never did anything thoughtful for you?

Emily: Yeah.

Reese: I brought you a present.

Emily: You did?

Reese: Yeah.

Emily Voice Over: If you don't have the flutter-flutter you don't have nothing.

Emily: A bird.

Reese: It's a love bird.

Emily: Aren't there supposed to be two of them?

Reese: Exactly. [He pulls her close to kiss her, but she holds up photo booth pictures with Stan.]

Emily: Um.

Reese: Who's this?

Emily: Stan, my boyfriend. It's really serious, he works in this office actually and he is an expert in a little martial art I like to call Brazilian jiu-jitsu.

Reese: Brazilian jiu-jitsu. That's like the gayest sport there is! [laughs]

[JOKE 1.8]

Emily Voice Over: Reason why not no. 4. Brazilian jiu-jitsu. It's like the gayest sport there is.

[Scene: Emily, Reilly, Josh, and Aknad are watching Stan practice Brazilian jiu-jitsu.]

Reilly: That is very gay behavior.

Josh: and I thought I was gay.

Reilly: I'm struck by how gay this display of gayness is.

Josh: Aknad?

Aknad: That man is a very gay man. Very gay indeed.

Emily Voice Over: Reason why not no. 5. If your gay friend thinks he's gay, he must be gay. As I watched Stan roll around with Bruce, his sparring partner, the evidence was mounting. In the most literal sense of the word.

Reilly: Well, now at least we know why he didn't wanna sleep with you.

Emily: Why does he even bother with me? Why doesn't he just come right out and admit it?

Josh: I think he just did.

Reilly: here he comes, here he comes.

Stan: Hey. I'm glad you guys could make it. So, what do you guys think, huh?

Emily: Wow! Wow! Did you win?

Stan: Oh yeah, [inaudible] after like ten seconds. I love it when they submit. So, what did you guys think, huh? If you're interested I could introduce you to my instructor.

Josh: Well it certainly seems like great exercise. Aknad?

Aknad: You know I think we'd be naturals.

Stan: Yes. Good.

Emily Voice Over: After seeing Stan in action, the coffin of gayness was pretty much nailed shut. The answer was obvious. Stan can stay in the closet, but he can't stay my boyfriend. The sooner I handled it, the better.

[Scene: Emily's office.]

Emily: [speaking in voice mail] Hey Stan, it's Emily.

Emily Voice Over: I started talking and I just didn't stop, which directly resulted in my outing Stan on the company's voice mail.

Emily: That's it, bye.

Glitter: I know a secret about your boyfriend. Is that a bird?

Emily: Yes, and Reese is not my boyfriend, Glitter.

Glitter: Not Reese, Stan. I met one of his eight sisters last night and guess what she told me?

Emily: That he's gay?

Glitter: Gay? No, he's not gay, he's a virgin!

Emily: What?

Glitter: Virgin. They're freaking Mormons.

Emily: Mormons.

Glitter: Is that a crack-up or what?

Emily: He can't be a Mormon he's gay. He subscribes to Martha Stewart.

Glitter: Well, he is in publishing.

Emily: And he wrestles Bruce.

Glitter: I think it's great. The big hunky sexy virgin who wants to wait until he's married to do it! I'm all over that!

Emily Voice Over: He's not gay! He's not gay! Maybe I can figure out his secret code! Maybe I can erase the message from his voice mail! Maybe I can blow up the whole phone system! Of course that would only work if he hadn't listened to his message yet.

[Scene: Stan's office, he is surrounded by colleagues as he is listening to his voicemail messages.]

Emily's voicemail: Hey Stan, it's Emily! I just wanted to talk to you about your sexuality. Actually, your homosexuality. I mean you might not don't want to discuss this but it's kinda hard to ignore based on our total lack of sex life. My best friend Josh, also

gay, says his life didn't even start until he came out of the closet. So, good luck with all the guys you can start going out with now and I'm sorry it's not me. Bye!

Colleague: So, Thai food for lunch?

[Scene: Restaurant.]

Reilly: Sweetie, eat something, you'll feel better.

Emily: Trust me, I won't. I'm not hungry. In fact I'm considering having my big mouth wired shut.

Josh: And you're sure he got the message?

Emily: Oh he got the message, he got the message loud and clear.

Reilly: So what did he do?

Emily: So then I pushed him into the utility closet and he barely even looks at me.

[Scene: Flashback to Stan and Emily in a utility closet.]

Emily: I need to talk to you.

Stan: So, talk.

Emily Voice Over: It figured, he was wearing my favorite sweater. Ironically, it was virgin wool.

Stan: Don't touch me.

Emily: I'm sorry, I didn't know.

Stan: No, you didn't. But that didn't stop you from passing judgment, did it?

[Scene: Restaurant.]

Emily: He was saying I was being really judgmental, which was weird, because aren't these people supposed to be really forgiving?

Josh: That is true.

Reilly: Yeah, totally.

Emily: Anyway, I didn't know what to say, so I basically said.

[Scene: Flashback.]

Emily: Josh is the one who said it

[Scene: Restaurant.]

Josh: What?

[Scene: Flashback.]

Emily: He said you were totally gay!

[Scene: Restaurant.]

Josh: You blamed me? How fourth grade is that?

Emily: Well it's true! You said you were sure he was gay and you said that you were the expert.

Josh: He blipped on the gaydar.

Reilly: Haha, haha.

Josh: And I'd never met a straight male virgin before. Frankly, I didn't know there were any.

Reilly: Yeah, but Stan is more than just a virgin. He's a latter-day-saint.

Emily: Well, I'm not Mormon material. And even though Stan is not actually gay, maybe he still wasn't the right guy for me. Maybe that's what the reasons why not were trying to tell me.

Josh: At least it didn't take six months and a looming bladder infection to figure it out.

Emily: Well that's progress, right?

Reilly: Yes, finally.

Emily: Can you steal that guy's paper, I think there's a thing on Reese's book.

Reilly: Sure. Dashably delicious! Emily! Congratulations! That is awesome!

Emily: See something good did come out of my relationship with Reese.

Reilly: This is such a good review.

Emily Voice Over: So, my initial instincts about men may not be as good as my initial instincts about books, but I guess it's what makes my life interesting. And, frankly, I'm still optimistic that the reasons why not will lead me to what I'm looking for. As much as I want to meet my other half, I need to consider the possibility that maybe I'm already whole. But that's the thing about possibilities: they are infinite.

Emily's Reasons Why Not Series 1 Episode 02 – Why Not Date Your Gynecologist?

[Scene: Waiting room of a doctor's office.]

Emily Voice Over: I know it's totally high school, but when I'm going to see that special someone, I want everything to be perfect.

Emily: I have an 8.30 with Dr. Dan. I'm Emily Sanders.

Receptionist: Take a seat.

Emily Voice Over: Like most women I used to have anxiety about going to the gynecologist. But that was before Dr. Dan. Dr. Dan is the best OB/GYN in LA. And he's also the most handsome hands down, no pun intended. And when you have a really good looking doctor, naturally you want to look really good for him. [looks at woman next to her] Slut.

[JOKE 2.1]

Nurse: Ms. Sanders? Let's get some urine.

Emily: Sounds great!

[Credit sequence]

[Scene: Exam room.]

Emily Voice Over: Accessorizing is kind of pointless when you're wearing paper. Who decided to call this thing a gown anyway? It's more like a giant napkin.

Dan: Period's regular?

Emily: Aha.

Dan: That's our girl! Lay down for me.

Emily: ...so if we want to ship before Christmas we'll have to forgo the original artwork, which is kind of a bummer. [gets up and is twirled around by Dan]

Emily: But Dr. Dan.

Dan: Now remember, it's important you continue to practice safe sex.

Emily: I'll keep practicing until I get it right.

Dan: I'll see you in six months.

Emily: Great.

Dan: Bye.

Emily: Bye.

[Scene: Emily's office.]

Emily: Sorry I'm late, doctor's appointment.

Colleague: Good hair. Great top.

Emily: Thanks.

Colleague: Dr. Dan?

Emily: Mm-mm.

Colleague: He is so damn good.

Emily: I know.

Colleague: I love him.

Midas: Ladies. Are you done?

Emily and Colleague: Sorry, yes.

Emily: Good, Emily, this is your lucky morning, 'cause we just got this how new manuscript and I'd like you to take a crack at it. "You're a grown up woman. You should date a grown up man." Everyone unanimously agreed that you are the perfect candidate for the job.

[JOKE 2.2]

Emily: Me? Why?

Glitter: Because you date boys while the rest of us date men.

Emily: I don't think that's true.

Glitter: What about the guy who lived with his mom?

[JOKE 2.3]

Emily: His mom lived with him.

Glitter: What about the guy who only ate things out of a vending machine?

[JOKE 2.4]

Emily: It was a vending machine that he managed.

Glitter: What about the guy who spent all his time coming up with a name for a band instead of actually playing in one?

[JOKE 2.5]

Emily: Alright, well, that's true, but ...

Glitter: Face it, Emily, you date guys who refuse to grow up. But on the bright side: you've turned your tragic personal failure into a scorching hot career move.

[Scene: Bar.]

Emily: I can't believe my coworkers think I don't date adults. You should have seen the look on Glitter's face.

Reilly: Hey, Emily. Where do we know that woman from? [they look over to the woman] Come on, come on, come on, come on, think. It's eh, it's someone I don't like very much. How could I know her?

Emily: The dry cleaner that you hate?

Reilly: No.

Emily: Oh, um, your crappy hairdresser.

Reilly: No.

Emily: The girl from the tampon commercial.

Reilly: I told you don't mention her again. Oh my God, oh my God, Emily. It's Lila Cox. It's Lila Cox from high school. Do you remember her? She was one of those bitches that never let me sit at her table.

Emily: Yeah.

Reilly: Oh, God, and I used to have a funny name for them. What did I used to call them?

Emily: The Bitches?

Lila: Emily! Reilly!

Emily: Lila Cox!

Lila: Well, it's Lila Cox-Weiner now, if you can believe it. I would have been happy with the Weiner, but my husband insisted on the hyphenate. Reilly Harvey, look at you. You look great!

Reilly: Thank you.

Lila: Are you seeing anyone? Do you have a life partner?

Reilly: What?

Lila: Oh, I'm sorry. A wife.

Reilly: Are you implying I'm a lesbian?

Lila: Come one, it's so ok. We've always known. The girls and I in high school used to talk about it all the time. We had a nickname for you. What was it? [pauses] It was Reilly.

[JOKE 2.6]

Anyway, we have three kids now, can you believe it? Mark Weiner has given me three children.

Emily: Mark Weiner?

Emily Voice Over: Oh Mark, that was the guy's first name. All I could remember was the Weiner part. He was the most boring person in high school.

Lila: Let me show you what he looks like now. I may have bought my stock low. But look how it's matured.

Reilly: He is hot. Mark is really hot.

Lila: I like how she can still be objective about boys. So, what about you Em? We always hopes you'd find someone special.

Emily: No, not yet, still out there.

Lila: Yeah, well, you always were. But good for you for still being in the game. Keep on pounding the pavement, pushing those goods.

Reilly: I'm a lesbian, you're a street walking whore.

Emily: I was in a relationship until recently, you know. Just didn't work out.

Lila: Yeah, well, it never does when you refuse to play it safe. Excuse me, barista! Can

you add a splash of cold? I like it tepid.

Emily Voice Over: Maybe it wasn't my fault I couldn't find a mature adult to settle down with. Lila Cox met the universe halfway and found happiness with Mark Weiner. Maybe if I was willing to play it a little safe the universe was willing to provide me with a weiner of my own.

[Emily answers phone]

Emily: Hello.

Reilly: Miss Sanders? This is Dr. Dan's office calling. We misplaced your urine.

[Scene: Exam room.]

Emily Voice Over: Ok, granted. It wasn't the universe that called about my missing urine, but think about where it landed me. He's accomplished, successful, outdoorsy. And he's not intimidated by the afterbirth.

[JOKE 2.7]

Dan: Emily, your urine is gorgeous.

Emily Voice Over: Grown up. Dr. Dan is a total grown up.

Dan: I'm so sorry you had to come down all this way, but you're free to go. Unless you have anything else to ask me?

Emily Voice Over: Actually.

[Scene: Yoga class.]

Emily Voice Over: I couldn't think of one reason why not, so I asked out my doctor. Now I just needed the support of my friends.

Reilly: Ew, you asked out your gyno?

Emily: He's good looking, he's good natured, he's good on paper.

Reilly: Pus there is the whole free meds angle.

Emily: He owns his own home, he gives to charities, and he warms the stirrups.

[JOKE 2.8]

Reilly: Classy! You know what; Em? You are just buying into that whole uptight Lila thing. You know, she's not right about anything. Hey, Josh, do I look gay to you?

Josh: Honey, everybody looks gay to me.

[JOKE 2.9]

Emily: It's not just Lila, it's everyone. I've been dating the wrong guys my whole life and now I'm gonna try it with a grown up. And I'd like for you guys to support me.

Reilly: Well, you know what, he's gotta be great in bed.

Emily: It's what I'm saying.

Josh: And if this works out you could be the doctor's wife.

Reilly: And I could be the doctor's wife's gay friend.

Josh: I see lots of pearls.

Emily: Damn it, I don't own any pearls.

Josh: Don't worry I have a starter set you can borrow.

[Scene: Restaurant.]

Dan: So that's when I heard the cry, sort of a moan. So I peer through the thick, and, sure enough, there is a young woman in labor. Trying to deliver her own baby on the banks of the river seine.

Emily: So what did you do?

Dan: Well, I did what any good doctor would do. I took her by the hand and told her everything was going to be ok.

Emily: Was it?

Dan: It was too early to tell. The baby was breech, the amniotic fluid was drying up,

Emily: Oh no!

Dan: Yeah. I placed my hand on the mother's tummy, like so [places hand on Emily].

Emily Voice Over: Oh my God.

Dan: And closed my eyes and I asked that baby to turn him- or herself around. And you know what? He did.

Emily: He did? It was a boy?

Dan: It was, little Henri. That is how I came to have a godson in Dijon.

Emily Voice Over: I can't believe this guy helped deliver a baby on the banks of the river Seine. The last guy I went out with grew pot in Silver Lake.

Dan: These figs are fantastic. You care to try one?

Emily Voice Over: He eats figs! My second to last boyfriend only ate figs that came in [inaudible]?

Diane: Excuse me, Dr. Dan?

Dan: Diane, your pap was normal, nothing to worry about. Now do me a favor and go enjoy your meal.

Diane: He is wonderful. You have very good taste in men, my dear.

Emily Voice Over: That's when I felt it. The same feeling I get when I hold the [inaudible yoga position] longer than anyone else. I think it was pride. And as far as boyfriends go, that was a first.

[Scene: Emily's apartment.]

Dan: I tell you I am so relieved there were no emergencies tonight.

Emily Voice Over: My man's the man people call in an emergency.

Dan: And just so you know, you're the first patient who's ever actually asked me out, who I'd go out with.

Emily Voice Over: My man has a sense of humor. [Dan closes door] He wants to stay. Oh my God. How do grownups say goodnight? I have no idea. Hearty hand grasp? Slap on the back?

[JOKE 2.11]

Ok, take a deep breath. Let him make the first move. [kisses him]

Dan: Wow, I'd love to stay.

Emily Voice Over: The man is board certified down under and he wants to stay.

Dan: But I can't. I can't I have to get up very early in the morning. I have a giant fibroid procedure staring at me just early in the AM, so. Can I call you some time?

Emily: Sure.

Emily Voice Over: So, I guess that's what dating a grown up is like. Reason why not no. 1: My date was just cut short by a giant fibroid.

[Scene: Emily and Reilly shopping.]

Reilly: So how was your date?

Emily: Great.

Reilly: Great? That doesn't sound great. Did you guys, you know, get it on?

Emily: Not totally, but his hands were all over me.

[Scene: Flashback to moment at the restaurant where Dan put his hand on Emily's belly.]

[Scene: Shopping.]

Emily: It was nice.

Reilly: [inaudible] That sounds awful.

Emily: It wasn't awful it was good.

Reilly: Good sounds even worse.

Emily: Look he's been my doctor for two years, he's only touched me in a clinical way, so when we make that shift, it's gonna be great.

Reilly: Great sounds even worse than good.

Emily: Magic eight ball, is Emily Sanders capable of having a grown up relationship with a grown up.

[magic eight ball shows “better not tell you now”]

Reilly: Ask this one: Is Emily Sanders interested in going to the Japanese place for lunch.

[magic eight ball shows “try again”]

Emily: What a cop out! Even these eight ball people manage to pass the buck.

Reilly: Look at this.

Emily: Oh my God. I have to ask Dr. Dan if that's even possible.

Reilly: Please do.

Emily: He's really smart. I just think every relationship has the potential to be a success you know if you're committed to making it a success.

Reilly: You know what's amazing? That somehow you even manage to sound like a self-help book.

Emily: I know, I'm in the perfect job.

[Scene: Emily's apartment.]

Emily Voice Over: If you've never experienced a mature relationship it can take some getting used to. For example, grownups often postpone lusty impulses, to first allow for a more meaningful connection to occur.

[Dan picks up Emily]

Dan: Are you ready?

Emily: Where are we going?

Dan: We are not going anywhere. So make yourself comfortable because what I got planned is gonna take several hours.

Emily: Oh yeah?

Dan: Yeah. I'm gonna teach you something that I'm guessing you've never done before. It may be a little uncomfortable at first, but once you're familiar with it it's gonna get a whole lot easier.

Emily: Dr. Dan.

Dan: And don't be afraid to ask any questions about it. Because I'm kind of an expert on the subject.

[playing backgammon]

Dan: Yes!

Emily Voice Over: Reason why not no. 2: When he says Yes! It's because he rolled doubles.

[Scene: Emily's office, Dan is there with her.]

Emily: And there I saw a pregnant woman on the banks of the river Seine. So what did I do?

Glitter: What did you do?

Dan: She was clearly in trouble.

Emily Voice Over: Ok, try to look interested. Smile. Maybe tilt your head to the side. My god, this story gets old fast. Maybe nodding. Nodding is good.

Dan: So I did what any good doctor would do. I took her by the hand and told her everything was gonna be ok.

Emily Voice Over: Reason why not no. 3: I cannot keep making this face.

Dan: But the baby was breech.

Emily Voice Over: Please let someone or something cut this man short.

Dan: Excuse me.

Emily Voice Over: Thank you god!

Dan: When I get back shall we have that lunch? Reservations at le Petit Porcin. Hope you like seafood.

Emily: I love seafood.

Dan: Aces.

Glitter: Kudos on the new beau. Em. Pretty Luscious. I mean, the man must know every last inch of every last nerve ending on the female body. [inaudible] pleasure points other men don't even know exist.

Emily: Just between you and me. He rocks my world on the regular, yo,

Glitter: I knew it! Damn, good for you, dog! And does he give you a break on the [inaudible]? 'Cause that stuff can be costly.

Emily: Oh, yeah.

Emily Voice Over: Free urinalysis and his mere existence inspires Glitter Cho's respect and envy. Of course this is the first time she's had to hear the river Seine story.

Midas: I think I underestimated you, Emily. Dr. Dan is a man, and a man of substance. Probably should have gotten Glitter the piece on dating immature idiots, right? Cause it clearly doesn't describe you.

Emily: No, I doesn't.

Midas: Anymore.

Still, it's a bit surprising. He doesn't really seem your type.

Emily: Oh, he's a 100% my type.

Emily Voice Over: And at that precise moment I realized that by dating Dr. Dan my

stock had gone up. A stock I couldn't afford to part with.

Dan: Are you ready Emily.

Emily: Bet your [inaudible] I am.

[Scene: Bar, Dan and Emily.]

Dan: I am gonna go wash this stupid stamp off my hand. The last thing I need is for my patients to think that I was at some Twisted Sisters concert or something. Excuse me.

Emily Voice Over: Yeah, nobody really goes to see that band any more, Dr. Dan. So maybe my co-workers boxed me in. Maybe their admiration forced me not to dump my grown up guy. But the truth is it was actually a good thing because it made me remember that a grown up relationship requires a little help a little patience and a lot of alcohol.

Emily: Two shots of tequila and run a tab. [Reilly enters] Hey, why are you dressed like that?

Reilly: Oh, I invited Lila Cox, I'm meeting her out tonight. I need to prove to her to I'm not gay.

Emily: So you called her up you invited her and you got all dressed up to prove to her that you're not gay.

Reilly: You got that straight. So how's your little plan going? Are you liquored up enough to pretend you like your boyfriend?

Emily: I like him! I'm just trying to relax. Three more shots please.

Dan: Hey.

Reilly: Dr. Dan?

Dan: Reilly? Emily has told me so much about you.

Reilly: Did she tell you about my ovarian cyst? Totally benign but bothersome during intercourse.

[Lila enters]

Dan: Fascinating. Now there's a popular misconception about ovulation. Sure, you can take the home test, that is one way, but does anyone know what the best indicator is?

Lila: Is it discharge?

Reilly: Damn it! I was totally gonna say discharge.

Dan: Well, that's very good, ladies, very good. [to Emily] Let me get you another.

Emily Voice Over: Reason why not no. 4: Dinner, drinks, and discharge, do not a fun evening make.

Lila: Hats off, Emily! This is the one time where I'm pretty sure you're not going home with the bartender. I can't believe how great your new boyfriend is. You know who he reminds me of?

Emily: Who?

Lila: Mark Weiner.

Emily: Yeah, I can see that.

Reilly: Me too.

Dan: There you go. God she's so boring.

Emily Voice Over: How would he know?

Lila: So Mark spent his entire Sunday replanting our lawn with Bermuda. But after he saw it he ripped it out and put in a slower growing more weedy variety.

Dan: She is actually telling a story about grass growing. I can't believe that this is what is keeping me from you.

Emily Voice Over: Wait a minute.

Dan: I can't even listen to her I'm just thinking about what I want to do with you.

Emily: Really? What? [Dan whispers in her ear] You guys we have to go.

Lila: Really?

Reilly: Seriously? So Lila. [grabs Lila's hand] I just wanted you to know that I am not a lesbian.

[Scene: Bedroom, Dan and Emily having sex.]

Dan: You want to see the doctor? Do you want to see the doctor?

Emily: You know I do.

Emily Voice Over: Right, that's what I'm talking about. A little playfulness, a little spunk.

Dan: You tell your periurethral gland to prepare itself for full inversion.

Emily: Huh?

Dan: Do you have any idea how many vaginal cells you are gonna shed by the time I'm done with you?

Emily: What?

Emily Voice Over: Reason why not no. 5: His version of dirty talk feels like something your insurance should cover.

[Scene: Emily at a new gynecologist.]

Doctor: Over the course of the past year have you had multiple partners?

Emily: Yes, but not at the same time.

Emily Voice Over: I told Dr. Dan I didn't want to date him anymore. That's when he told me that whether I dated him or not he couldn't be my gynecologist any more. So now I'm stuck seeing this lady doctor who is so incredibly uptight I'm not even sure she has

genitals.

[JOKE 2.12]

Maybe one day I will be the kind of person who can have an adult relationship with a mature person. Or, you know, maybe not.

[Scene: Bar, Midas is sitting there, Emily enters.]

Midas: Hey Emily.

Emily: I know what you're going to say, ok. Maybe I do gravitate towards immature men. What does that say about me, right? Maybe it says that I'm immature. Maybe it says that I'm afraid of commitment. Maybe I choose men that aren't a viable candidate because I think that deep down inside that I'm not a viable candidate. Well now I know, ok. And I'm gonna work on the book and I'm gonna work on myself and maybe someday I will be. So you can save your breath.

Midas: Actually I called you in here because I left my wallet in the office.

Emily: Oh.

Midas: You got any cash?

Emily: Yeah.

Midas: If it makes you feel any better I once made out with my cousin. We made it to second base.

Emily: Ew.

Midas: Point is. I am a work in progress. I think we all are.

Emily's Reasons Why Not Series 1 Episode 03 - Why Not to Cheat on your Best Friend

[Scene: Emily's office, she is picks up a book from a stack of books on her desk.]

Emily Voice Over: When you publish self-help books, reflecting on oneself is practically a job requirement. And as every self-help professional knows, to truly understand who you are now, you have to be willing to remember who you were then. When you are young, friendships are entered into ceremoniously.

[Scene: Flashback to Emily and Reilly in Emily's bedroom as children. They are sticking a needle into Reilly's finger.]

Emily Voice Over: Reilly Harvey had been my best friend since the moment I met her. So during the summer before eighth grade we drew up a best friends forever contract and decided to make it official.

[drop of Reilly's blood falls onto the contract]

Young Reilly: Ok your turn Emily.

Young Emily: Can't we just make it with secret handshakes or something?

Young Reilly: Chicken.

[Scene: A hand is shown opening an old year book of Emily's]

Emily Voice Over: And unlike my old best friend Elsa Hocheiser, Reilly never gave me any reasons why not to be friends with her. Reasons why not: She told the entire sixth grade about your thumb-sucking.

[Scene: Flashback, a drop of Emily's blood falls onto the contract.]

For Reilly and I, we were true BFFs. For better, or for worse.

Young Reilly: Yours looks infected.

Emily Voice Over: Over the years we saw each other through everything. Reilly was there when I got my first period.

[Scene: Flashback to Emily and Reilly in Emily's bedroom as teenagers. Emily is in the adjacent bathroom, Reilly knocks on the door.]

Teen Reilly: Emily, are you ok?

Teen Emily: Call a paramedic.

Emily Voice Over: And I was there on Tuesday, January 23rd, the day her dog Sgt. Pepper died.

[The same room a few years later]

Teen Reilly: I loved that dog more than I love my own brother.

Teen Emily: Yeah, I know.

Emily Voice Over: But with any long term relationship, you tend to pick each other apart, take each other for granted.

[Scene: Emily's apartment, she shows Reilly her new shoes.]

Emily Voice Over: And before you know it the mindless bickering sets in.

Reilly: Yeah, all I'm saying is that that is a lot of money to spend on a pair of sneakers.

Emily: Not if you're serious about exercise.

Reilly: Are you saying I'm not serious about exercise?

Emily: Well are you saying you are?

Reilly: All I'm saying is that this is a conspiracy perpetuated by the vegetable growers, cardiologists, and the running shoe manufacturers. [leans back with a magazine] And you

bought into it. [aggressively flicks through the magazine] Sucker!

Emily Voice Over: This kind of friendly banter leads to thought for debate.

Emily: What the hell are you talking about?

Reilly: I'm just saying I prefer to be in charge of my own destiny.

Emily: How is having a career not being in charge of your own destiny?

Emily Voice Over: Ever since Reilly inherited some stupid money from her grandmother, she retired from a life of not knowing what she wanted to do, and embarked on a life of doing whatever she felt like.

Emily: All I'm saying is that it doesn't work for me. I mean, I need a greater purpose, a reason to get out of bed in the morning.

Reilly: So, that's you. I just don't know why you're so upset that I don't want to spend my life working for the man.

Emily: Well, I don't know why you're so upset that I don't wanna join the unemployment revolution.

Reilly: I'm not upset. I just never knew how much you loved whitey.

Emily: Why I never knew how much you love putting your discount sneakers on my coffee table. For the billionth time, will you get them off?

Reilly: Sure. [puts her feet under her] You know, I guess we're just gonna have to agree to disagree.

Emily Voice Over: There's only so many times you can agree to disagree before you start to wonder. What else is out there? Girl dating is like the blind dating service for busy career driven women who don't have time to make new friends. It was a topic that interested me both professionally and personally. There's even a referral service to match you up.

[Scene: Emily at the shop of a matchmaker.]

Eureka: Don't mind my assistants, honey, they just take notes. Ok, girlfriend, now Eureka just needs a little information about what brought you here

Emily: Honestly, it's the whole situation with my best friend Reilly. More and more I feel like we have nothing in common. I want to get married, and she is against the institution. I am career driven and she is anti-establishment. Sometimes I think if we met now-

Eureka: You wouldn't be friends. I mean if you're not growing together, you're growing apart, right?

Emily: Right, and I mean we've been tied at the hip for decades.

Eureka: So, what kind of girls are you interested in meeting?

Emily: Well, someone with similar goals and interests and someone who likes the outdoors, someone who doesn't think exercise is a conspiracy theory.

Eureka: [typing] Let's see. Wait a minute. I think I found your girl. She's a literary agent. She's ambitious, she's fun. [Writes on Emily's hand.] Eureka just hooked you up, girl.

[Credits sequence]

[Scene: Yoga class.]

Yoga teacher: Everyone, please assume the lotus position. And then we begin by chanting our mantra to awaken the kundinini or the higher self within each of us. [Everybody chants.] And again.

Josh: What?

Emily: Nothing.

Josh: Oh, come on.

Emily: It's nothing.

Yoga teacher: And then we silence our outer voices so that we only hear our inner voices and not the voices of you two. Everyone else [chants].

Emily: I got a girl's phone number after work today.

Josh: You mean a lesbian?

Yoga teacher: Ok, you two, drop and give me downward dog. Now!

[JOKE 3.1]

Emily: It's not what you think. I'm following this column on girl dating

Josh: You little slut.

Emily: And I thought I'd check it out. It's an interesting area for a book.

Josh: You know what might be an interesting area for a book? One best friend cheats on the other.

Emily: Oh come on, it's no big deal. Reilly and I spend all our time together. It's healthy to change it up a bit.

Josh: So you're going to tell her you're joining a girl dating service?

Emily: Of course. Eventually.

Josh: Please

Yoga teacher: Evidently, two of our downward dogs need muzzles. Ok, for you Yoga time out. Everyone else [chants].

Emily Voice Over: The whole thing did feel pretty scandalous. The idea of doing something with someone totally different from Reilly? Well, it was kind of titillating. And that's not a word I'm generally comfortable with.

[Scene: Emily's apartment.]

Emily Voice Over: For me and Reilly the secrets to our successful long-term friendship

have been mutual respect, appreciation, and the non-judgmental acceptance of the slovenly repulsive way she guzzles orange juice right from the container.

[JOKE 3.2]

Emily: Hey I'm gonna get up early tomorrow morning to go for a walk around echo park lake. Do you want to come?

Reilly: What's that supposed to mean?

Emily Voice Over: It means you've been laying around my house all day like an invalid and you didn't even ask if you could come over in the first place.

Emily: Nothing!

Reilly: Oh! Oh! Look at that, look at that! A perfectly good running shoe. 39 dollars.

Emily: Great. Eh I gotta go, I gotta go to a book event.

Reilly: God, does that mean I have to get dressed up too?

Emily: No, because actually

Emily Voice Over: Here we go

Emily: I invited someone else.

Reilly: A guy?

Emily: No, just a girl, you know a friend, not a girlfriend just a girl who's a friend, like a friend-girl.

Reilly: Cool!

Emily: You're not mad?

Reilly: Mad? Why would I be mad? I feel like I just got a freaking get out of jail free card. Besides, you know I hate those tight ass corporate events.

Emily: It's not a tight ass corporate event, it's gonna be fun.

Reilly: Well maybe you and I have different ideas about what fun is.

Emily: Well maybe you and I have different ideas about everything these days.

Reilly: Well that's not my fault. I'm exactly the same person I've always been.

Emily: Exactly!

Reilly: Well don't do anything I wouldn't do!

Emily: I can't because then I wouldn't be doing anything at all.

Reilly: [ironically] Ha, that's funny,

[Scene: Emily is at the book event, waiting for her 'date'.]

Emily Voice Over: Inviting my girl date to our karaoke book event seemed like a good idea at the time.

Man singing: Everybody look at me and to the side

Emily Voice Over: Now that it was really happening I was having second thoughts about this whole thing. What if we won't like each other? What if it's awkward? What if we have nothing in common?

Bethany: Emily Sanders?

Emily: Bethany Marsh?

Bethany: Yes!

Emily Voice Over: Oh my god are we wearing the same dress?

Emily: Shut up!

Bethany: If we were in junior high one of us would have burst into tears by now.

Emily: If we were in junior high we would have planned it this way. Just so you know, this is my first time.

Bethany: Oh, that's good! You always remember your first time!

Emily Voice Over: Kind of funny, kind of sexy, and great taste in clothes. As dates go she was right up there!

Bethany: Should we work the room?

Emily: Sound good, I'll introduce you to everyone I know.

Bethany: Sweetie, I already have deals with half of these people.

Emily: Alright!

[Emily's phone rings, it is Reilly, but she does not answer]

Emily: Hold on a minute.

Emily Voice Over: According to statistics, most adulterers cheat with someone completely different from the person they are currently in a relationship with.

Bethany: Oh my god I love this song. Let's dance!

Emily Voice Over: And as far as I could tell Bethany was the polar opposite of Reilly.

Emily: My best friend Reilly hates to dance!

Bethany: Oh! You need to change it up! Girlfriends are like clothes! They either go out of fashion or you out-grow them.

Emily: What?

Emily Voice Over: And then, just as he was about to take it to the bridge, I saw him. [sees Reese on stage singing] Now matter how long it's been since I caught him cheating every time I lay eyes on Reese Callahan my progress is undone.

Reese: Thank you, Los Angeles!

[Scene: Emily and Bethany in a smaller rom at the event.]

Bethany: Isn't it amazing that one little man can cause so much damage?

Emily: The last time we broke up I cried so hard I burst a blood vessel in my eye. Do you know how hard it is to cover an eye patch with makeup?

[JOKE 3.3]

Bethany: Damn near impossible.

Emily: The worst thing is, is that no matter how many pins I put in his voodoo doll.

Bethany: His books flew off the freaking shelves. Not that he deserved that success. Jerk.

Emily: Big jerk.

Bethany: Big giant jerky jerk face. But do you know what the best revenge is for feeling bad?

Bethany and Emily: Looking good.

Bethany: Yeah!

[Scene: The main room at the book event, Emily singing on stage.]

Emily Voice Over: Ok, I don't know what came over me. And if Reilly had been there, she never would have let me go through with it. But it felt good to get up on stage and sing my heart-shaped heart out. And if I hadn't had two green apple martinis on an empty stomach-

[Emily falls over and falls off the stage]

Bethany: Someone give her a hand!

[Reese picks up Emily]

Reese: Somehow you always end up in my arms.

Emily: By accident.

Reese: You used to say there was no such things as accidents.

[Emily pours her drink over Reese]

Emily: That's right. Not an accident.

Reese: You know I only come to these things to see you.

Emily: So you can torture me?

Reese: Emily, when are you going to stop pretending that it's over between us? You and I will always be.

Bethany: Wrong for each other.

Reese: Who the hell are you?

Bethany: I'm your ex-girlfriend's girlfriend.

Emily Voice Over: It was clear that at least two of us were going home together that night. But I think everyone was a bit surprised by the configuration.

[Scene: Emily's apartment, kitchen.]

Bethany: Oh, God! I slept like a baby last night, that mattress is from heaven! Thank you so much for letting me crash! There's no way I could have pulled off that drive home last night.

Emily: Juice?

Bethany: Oh, yummy!

Emily Voice Over: I know I should feel guilty, especially about letting her wear Reilly's nightshirt, but having Bethany spend the night was so much fun.

[Scene: Flashback to the night before, they are playing poker.]

Bethany: Three of a kind.

Emily: Read 'em or weep.

[Scene: Emily's apartment, kitchen.]

Bethany: Hey, do you feel like going for a walk around the lake in Echo Park?

Emily: I would just love to, it would give me the perfect occasion to try my new running shoes.

Bethany: Love those! I have them in three colors!

Emily: But don't you think they're a little overpriced for being running shoes.

Bethany: Not if you're serious about exercise.

Emily: I feel the exact same way.

[Scene: Josh's bar.]

Josh: Now, if you would directly ask me who Emily took to the book event that would be a horse of a different color.

Reilly: Yeah, but I don't care.

Josh: That's only because you don't know.

Aknad: Stay out of the middle, Josh, you put yourself in the middle. [to Reilly] He aims for the middle.

Reilly: Josh is a drama queen.

Josh: I'm a communicator. My moon is a Gemini I'm [inaudible]. You know this.

Reilly: Josh needs drama like a baby needs its momma.

Aknad: Word to the mother.

Josh: That's fine. I'll just stand on the sidelines and keep my mouth shut, while Emily pays money to make friends who aren't you.

Aknad: Joshua!

Reilly: What are you talking about?

Josh: She went to a girl dating service?

Reilly: Are you kidding? Why would she do that? Hey and you know what? I called her last night, and she didn't call me back. [Reilly calls Emily]

[Scene: Emily's apartment.]

Emily: Hey Bethany I'm gonna be in the car, just slam the door behind you.

Bethany: Hey your phone is ringing. Do you want me to grab it? [answers the phone]
Hello?

[Scene: Josh's bar.]

Reilly: Hi, who's this?

[Scene: Emily's apartment.]

Emily Voice Over: Reason why not no. 1. Busted!

Bethany: Who's this?

[Scene: Josh's bar.]

Reilly: Who's this?

[Scene: Emily's apartment.]

Bethany: Sweetie, you called me so I'm asking who's this.

[Scene: Josh's bar.]

Reilly: No, actually I called Emily and since I've no idea who you are I'm asking who's this.

[Scene: Emily's apartment.]

Bethany: This is her friend Bethany.

[Scene: Josh's bar.]

Reilly: This is her friend Reilly.

[Scene: Emily's apartment.]

Bethany: Oh, like on the cute little jersey.

[Scene: Josh's bar, Reilly pulls an insulted face.]

Bethany [off]: Actually, Em's in the car, we're going for a run. Can she return?

[Scene: Josh's bar.]

Reilly: Sure, no probs, Bethany. Hey, let me ask you something what kind of name is Bethany? Is that some crazy bastardization of Beth and Stephany?

[Scene: Emily's apartment.]

Reilly: God, I hate it when parents do that, don't you?

Bethany: She's gonna have to call you back. [hangs up]

[Scene: Josh's bar.]

Reilly: She's gonna have to call me back.

[Scene: Emily and Bethany outside jogging.]

Bethany: But her agent couldn't take her there, but the thing is, I know I could get her there. My position is, hey if your client's happy, they're not going anywhere. Enter me. I put in the time, I get to know the kid, I go to the soccer game. And boom. Her loyalty shifted she makes the change, and you know what? She's never been hotter.

Emily: Change is good. Sorry if I'm not particularly chatty. When I exercise, I-

Bethany: So here's another one for you. This is totally me. Ok, so I hear the woman who runs MPJ is hosting this black tie event invitation only. It's gonna be crawling with studio execs, so of course I wanna be there. Am I invited? No. So what do I do? I do my research, bi-atch. [jokingly pushes Emily who looks scared] Come to find out the woman who's hosting the party has a brother who hasn't dated in a decade, hangs out at this bar over on third. Find him, do him, and guess who suddenly has an invitation to the party? Moi!

Emily Voice Over: Reason why not no. 2: Social climbers are more exhausting than mountain climbers.

[Scene: Emily's office.]

Emily Voice Over: But I guess it was nice to have someone to talk shop with. At least

Bethany had her own career. We wouldn't get on burned out each other too quickly, right? One of the complications of girl dating is when a non-sexual girl crush develops. Look for the signs [reading from her computer screen].

Bethany: Hey you!

Emily: Hey what are you doing here?

Bethany: I got you a prezzy.

Emily: A what?

Bethany: A prezzy! Oh, a present. Ok ,you know how awesome my teeth are? And how they make my whole face pop? [Puts her feet on Emily's desk.] Well, that's because they're not just white, they are the perfect shade of white. I got the best guy. He's in Beverly Hills and I got us both appointments for today. My treat!

Emily: Oh, so sweet! But actually, you know I think I have a lunch schedule.

Bethany: You do, with me. I bought you out!

Emily: What do you mean you bought me out?

Bethany: We'll go grab some sushi, we will go get matching teeth to go with our matching dresses and our matching running shoes.

Emily Voice Over: Reason why not no. 3: She wants us to have matching teeth!

[Scene: Emily and Bethany getting their teeth bleached.]

Bethany: [barely audible due to the equipment in her mouth] And I double booked us for eyebrows tomorrow!

[Scene: Emily's office.]

Colleague: Wow, good teeth! They really pop!

Emily: I know!

[later]

Glitter: Good teeth!

Emily: I know, they pop! What do you want?

Glitter: So what's the deal with your new best friend?

Emily: I don't have a new best friend.

Glitter: I figured the two of you must be really tight if you're even willing to share your ex-boyfriend with her.

Emily: I can't believe her, she actually signed him?

Glitter: And to have a girlfriend who lives next door, apparently she spent the better part of last night delivering the signing bonus.

Emily: [speaking to a picture of Bethany] You two faced opportunistic slut! I can't believe I told you so much about myself!

Bethany: [speaking from her picture in Emily's imagination] Did you know the last time you guys broke up she cried so hard she had to wear an eye patch.

Emily: Please, Reilly, please pick up.

[Reilly enters]

Reilly: This is Reilly.

Emily: God, I'm so glad you're here, I really need to talk to you. You will never

Reilly: That sounds compelling, Emily, it really does. I wish I could catch up with you. Maybe if you would return some of my calls I might be able to. But right now I'm actually really busy, I've got other plans.

Emily: Like what?

Glitter: Ready?

Reilly: Yeah.

[Scene: Emily jogging outside.]

Emily Voice Over: Reason why not no. 4: Payback is a bitch. It was a double whammy. My old best friend had turned her back on me. And my new best friend wasn't a friend at all. [sees Bethany pass her with a different person] When you have been betrayed by someone close to you there are only a few people strong enough to take the high road. Reason why not no. 5: I am not one of those people. [throws one of her shoes at Bethany]

[Scene: Emily's office.]

Glitter: Oh my god, Reilly is something else. And it's so nice to talk to someone who's not in the industry, you know. And she's so grounded.

Emily Voice Over: I know she's just saying that to make me upset. But those things are true. And as much as it kills me that Reilly's hanging out with Glitter.

Emily: You know I have no problem with you two hanging out. You know it's not like she and I have an exclusive contract or anything.

[Scene: Emily's apartment.]

Josh: [inaudible] face.

Emily: Life it up Josh.

Josh: Oh look how cute you were with your big teeth.

Emily: Aha! Friendship contract. As BFFs we shall never befriend she who is a sworn

enemy of the other. End quote. She's a breech.

Josh: Well then take her to friendship court.

Emily: Maybe I will. [calls Reilly] It's ringing.

Voicemail message: This is Reilly. Speak your mind at the beep.

Emily: Hey I just wanted to talk I wish you were home. So I guess just give me a call back when you get in wherever you are. Bye.

Emily Voice Over: And at that moment I realized. That because Reilly Harvey truly is my best friend. I knew exactly where she was.

[Scene: Animal graveyard.]

Emily Voice Over: Reilly and I may not see eye to eye on everything, but we have roots that stretch far and wide.

Reilly: It was nineteen years ago today.

Emily: I thought it was twenty.

Emily: Oh, maybe you're right.

Reilly: I loved that dog more than I love my own brother.

Emily: I know

Emily Voice Over: Real friends don't sleep with the guy who broke your heart. Real friends don't forget the anniversary of your favorite pet's death. And often real friends don't need words to speak.

Reilly: I can't believe you let that ho wear my jersey.

Emily's Reasons Why Not Series 1 Episode 04 - Reasons Why Not to Date a Twin

[Scene: Emily's office.]

Emily Voice Over: When you work as a book editor, you're bound to be handed an assignment that you don't necessarily identify with. Sibling book, huh? What do I know about siblings? Growing up an only child, I was pretty much content. Fact is, there seem to be several reasons why not to have siblings. Reason why not: They tease you, they hit you, and they destroy your undergarments. And even when it seems like they're being nice, they're secretly plotting to take what is rightfully yours.

Glitter: I'm not trying to take your book, but let's be real. You overseeing a book about siblings is like me overseeing a book about being a team player.

Emily: I see your point.

Glitter: Face it, I have siblings, you don't. This assignment has Glitter all over it.

Emily: I appreciate your enthusiasm for my job, Glitter, but I have it covered. And I think

you'll be pleasantly surprised when you hear my take on the sibling book.

Emily Voice Over: After I come up with a take on the sibling book, which isn't going to be easy, giving that the closest thing that I have to a sibling is...

[Scene: Josh's bar.]

Emily: Josh, it's like when the wicked witch of the west wrote surrender Dorothy across the sky, did Dorothy surrender?

[JOKE 4.1]

Josh: Uh-uh.

Emily: No, Josh, she didn't.

Josh: How many times do I have to tell you that I am the only gay man alive who hasn't seen the Wizard of Oz?

[JOKE 4.2]

Emily: Ok, but do you remember Victor/Victoria?

Josh: You know I do.

Emily: Ok, well it's like that, but with me and Glitter. The point is that I really don't want her taking over this project.

Josh: Ok, hold on just take a deep breath and let's try to imagine what Vincent would do.

Emily: Who's Vincent?

[they look at Vincent]

Emily: Oh, my.

Josh: I hired him to remodel the garden area. Girl, he's an architect. That's his book.

Emily: Ring finger?

Josh: Bare.

Emily: Orientation?

Josh: Hetero.

Emily: Check my teeth.

Josh: They're good.

Emily: Introduce me.

Josh: Oh, Vincent!

[Vincent comes over]

Josh: [to Emily] Don't slouch. [to Vincent] I'd like you to meet my soul sister number one Emily.

Emily: I'm looking at your work, it's really, really handsome.

Vincent: Why, thank you. It's awfully nice of you to say so.

Josh: He has an English accent.

Emily: [whispers to Josh] Shut up. [points at picture] This place is sick. I mean, what kind of person lives here?

Vincent: Well, you know. Average guy, well just a bit above average. Had a bit of a weight problem as a kid, but I fixed that. Should really call his mum more.

Emily: Oh my god. This is your house? I would love to see that in person one day.

Vincent: How about right now?

Emily: Well, we just met.

Vincent: You're right. I'm sorry. [pause] How about now?

Emily: Great.

Vincent: Fantastic.

Josh: Why Lord, why wasn't I born a skinny-ass white girl? [to Emily] Have fun at Vincent's! Seriously, why?

[Credits sequence]

[Scene: Vincent's house, living room.]

Emily: Wow, this place is amazing.

Vincent: From a design standpoint, maybe. But, I don't know, it feels a bit empty. Would you like a glass of wine?

Emily: Are you trying to seduce me?

Vincent: Emily, I don't need wine to seduce you, I have a British accent. [they sit down at the table] My friend William, a chap I went to university with, now his place is a work of art. Kids running around, toys, baby crackers everywhere. I mean it's a complete mess, but at the same time, well, it's perfect.

Emily Voice Over: You know that feeling that you get on Christmas morning, when you open a present that you really love that you totally weren't expecting? For me, that's what meeting Vincent was like.

Vincent: Yes, girl in the front, please.

Emily: May I use your bathroom?

Vincent: Yes, it's right down there.

[Scene: Vincent's bathroom.]

Emily Voice Over: I had to admit, the whole thing seemed promising, really promising, until.

[Emily sees two toothbrushes] Reason why not no. 1: The telltale toothbrush. The second

toothbrush, damn it! Second toothbrush Emily, ugh! Ok, calm down, could be a spare. Could be a spare toothbrush, some people have two. Now rifling through someone else's drawers is never a good idea. Especially when you find the lipstick that confirms your worst fears.

[Scene: Living room.]

Vincent: Pouilly-Fuissé?

Emily: You wish.

Vincent: Emily, what's the matter?

Emily: I can't believe I fell for it.

Vincent: Fell for what?

Emily: You and Reese Callahan I seem to be fatally attracted to liars.

Vincent: What are you talking about?

Emily: I saw the second toothbrush. I saw the toiletries. You have a girlfriend! I'm not a total idiot.

Vincent: Yes, I'm afraid you are. Those things belong to my sister, she's staying here while the floors are being redone.

Emily Voice Over: The bad news is, I think he just called me an idiot. The good news is, the man is incredibly perceptive.

[Vincent shows a picture of a woman]

Vincent: Here she is, my lovely sister Vanessa. Or, as I like to call her, the second toothbrush.

Emily: She looks really nice. Do you have anything stronger?

Vincent: I'm afraid not. But the good news it you're really adorable after you have humiliated yourself.

Emily: I wish that was the first time someone said that to me.

[Scene: Emily's apartment.]

Emily: So then I insulted his character and he made a disparaging remark about my intelligence and then we both decided to see each other again.

Josh: Oh, thank god. I was afraid you'd blown it for us.

Reilly: That kind of abuse is gonna be sort of hard to top on your second date. So good luck!

Emily: No, no, the plan is he's going to introduce me to his twin sister Vanessa. Apparently they're really close.

Josh: Ok, could this man be more perfect? You can trust a man who is close to his sister,

Emily. Case in point: me. I remember when we were little my sisters and I used to love playing black Charlie's Angels together.

[Scene: Flashback to Josh playing black Charlie's Angels.]

Josh: Where's Bosley at.

Sisters: Josh, get out!

Josh: Mom!

[Scene: Emily's apartment.]

Josh: The point is, being close to your sister is a beautiful thing. In Vincent's case it's a very, very beautiful thing.

Emily: I know.

Reilly: Do you get some kind of finder's fee if the consummate?

Josh: I just want her to be happy. And who wouldn't be happy with Vincent? I mean he is cultured, refined.

Emily Voice Over: Josh has been dating Aknad for almost two years now. This is the longest he's ever been in a monogamous relationship. Consequently he's forced to live the single life vicariously through me.

Josh: Now, we should probably start outfit planning for date two. I'm seeing hair swept upwards, lots of neck and shoulders. But as always I'm open to suggestions.

Reilly: Get in therapy. What? That was a suggestion.

[Scene: Restaurant, Emily and Vincent.]

Vincent: There you go. Your new home, courtesy of design by Vincent.

Emily: It's perfect.

Vincent: Split level ranch style circular driveway. If you don't mind living on an Indian burial ground I think you'd be very happy there.

Vanessa: Can I have a guest house?

Vincent: You'll have to ask the new owner.

Emily: You can definitely have a guesthouse. Do you guys mind if I ask you a few questions for this book proposal that I'm working on?

Vanessa: Right to business. I like her.

Vincent: Ask away.

Emily: Which of you was born first?

Vincent: Guess.

Emily: Based on what?

Vanessa: Well, supposedly, the firstborn twin is the more dominant.

Waitress: Can I start you folks off with some cocktail?

Vincent and Vanessa: Vodka martini extra dirty extra olive. Jinx!

Emily Voice Over: Jinx, word plays, the license plate games on long car trips. Without having a sibling I'd missed out on a life time of fun. Or had I? Reason why not no. 2: Game requires two players, and two players only.

Emily: I guess we'll have the check.

Vincent: Emily, no. [Vanessa hits Vincent] Vanessa, cut it out! I'm sorry darling, we're only just fooling. Don't you know that game?

[Scene: Josh's bar.]

Reilly: Well, of course I know that game, but I had siblings.

Emily: I don't know. The whole thing struck me as kinda immature.

Reilly: Yeah, but you know how that goes. As soon as you are around your family you start acting like a big old kid again. For example, last week I went to my brother's for dinner and on my way out I keyed his car. No real reason.

Emily: You might not be the right person to talk to about this.

Reilly: Look, just ditch the sister hang with the guy solo and get freaky, that's all I'm saying.

Emily: You are the right person to ask about this. I'm gonna ask him to dinner.

Reilly: Good luck.

[Walks towards the garden area and runs into Vanessa.]

Emily: Oh, hi.

Vanessa: Hi, I was just looking for Vincent.

Emily: Me too.

Vanessa: I brought him a sandwich for lunch.

Emily: I just came to invite him to dinner.

Vanessa: Between you and me we've got his meals pretty much covered, then.

Vanessa: Ham and brie, it's his favorite.

Emily: Good to know.

Vanessa: You know, I know Vincent's likes and dislikes pretty well. If you're planning on cooking I can give you some ideas.

Emily: Oh, great, that would be great. Let me write it down.

Vanessa: Favorite dish: Shrimps scampi.

[Scene: Emily's apartment.]

Emily Voice Over: So, she told me his favorite dish, shrimps scampi. His favorite flowers, Chinese lanterns. Favorite music to relax to, and his favorite music to wake up to. She even gave me the recipe for his favorite dessert. She promised she's personally be responsible for making sure Vincent showed up on time. Which he did.

Emily: Coming! [opens door] Hi.

Vincent: Is it too early to say I missed you?

Emily: No.

Vincent: Then I missed you.

Emily Voice Over: See this is more like it. We just needed some alone time together.

Vincent: It smells wonderful.

Emily: That's probably dinner. I'm making shrimp scampi.

Vincent: You kidding. That's my absolute favorite.

Emily: Really?

Vincent: Yeah. Wait a minute. These are all my favorite things. This has to be the handiwork of Vanessa. This is her famous crème brûlée is it not?

Emily: Yes. Yes, it is.

Vincent: In fact, this is the exact dinner Vanessa made me on Valentine's last year. We were both single, so. Do you mind if I give her a quick call to say thanks?

Emily: Sure.

Vincent: Sure?

Emily: Sure.

Emily Voice Over: This was no accident. This was a strategic move to establish dominance. Which means, if I had to hazard a guess, I'd bet money on the fact that Vanessa was born first.

Vincent: [on the phone with Vanessa] You are an absolute angel.

Emily Voice Over: Reason why not no. 3: You do all the work, and she gets all the credit.

[Scene: Josh's bar.]

Josh: Ok, what's the status I need my bits and fix. How did the dinner come out?

Emily: Perfect. He loved it.

Josh: Oh, no wonder you sound so annoyed.

Emily: The whole thing was about his sister. Somehow I feel she set me up. When she's not there she's there. She manages to draw the attention back to herself.

Josh: I hate to say it, but you're indulging in classic only child behavior.

Emily: I just never dated a guy that was this close to his sister.

Josh: You know what? I've got just the thing. It's called clarity. Every time you feel yourself losing perspective, you drop a little drop on your third eye.

Emily: I don't have a third eye.

Josh: Well, maybe that's part of the problem. [Rubs liquid on Emily's third eye.]

Emily: I don't know, maybe you're right. I mean she's probably just trying to be a good sister. I should call her and thank her. I'll do it right now.

Josh: Damn, this bitch really works!

Emily: Vanessa, hi!

[Scene: Vincent's house.]

Vanessa: Congratulations! I heard he loved it.

[Scene: Josh's bar.]

Emily: Great, well I just wanted to call you and say thank you for all your help.

[Scene: Vincent's house.]

Vanessa: Well he's crazy about you Emily. I'm just awfully sorry about the timing of this

[Scene: Josh's bar.]

Vanessa [off]: what with me staying here and all. But I'll tell you what.

[Scene: Vincent's house.]

Vanessa: I'll clear out tonight and I'll give you lovebirds a little time to get cozy.

Emily [off]: Really?

[Scene: Josh's bar.]

Emily: I wouldn't want you to feel displaced.

[Scene: Vincent's house.]

[Vanessa laughs loudly]

[Scene: Josh's bar.]

[Emily pulls a surprised face]

[Scene: Vincent's house.]

Vanessa: oh, kitten. I couldn't be displaced.

[Scene: Josh's bar.]

[Emily looks unsettled]

[Scene: Vincent's house.]

Emily Voice Over: But when it was just the two of us, it was easy to imagine what our life could be like without Vanessa.

Vincent: Emily, I just wanted to say how grateful I am for the way you have been able to tolerate my sister. Not all my girlfriends have been so good-natured. You know, she can be a tad overbearing.

Emily: Oh, no, no.

Vincent: Yes, she can. Anyway, it really means the world to me, and I just wanted you to know that.

Emily Voice Over: Being with Vincent means accepting Vanessa. And as long as she occasionally makes herself scarce, maybe I could learn to live with it.

[following morning]

Vanessa: Good morning Mister Big Toe, where are those hairy toes [repeats a variation of this game]

Emily: Mister big toes, your sister's in the bed with us.

[JOKE 4.3]

[Vanessa grabs Emily] That is not Vincent and that is not a toe!

Vanessa: You kicked me right in the mouth!

Emily: I'm sorry, but I'm naked under here.

Vanessa: So?

Emily: There's no so. I'm naked under here.

Vanessa: God, what's the big deal about being naked? You were born naked. God, Emily, I had no idea you were so bloody uptight.

Vincent: I'm so, so sorry, I'll go and talk to her. The toe thing, it's an old thing from our childhood. It won't happen again, I'll make sure of it.

[Scene: Emily and Reilly shopping.]

Emily: Do you think I'm uptight about being naked?

Reilly: Oh, big time, in front of other women? Hang on, are these too dance fever?

Emily: Yeah, but in a good way. She's the one who does something weird and somehow I wind up feeling like a freak.

Reilly: well, I'm not saying you're a freak, I'm just saying you got same sex naked issues.

Emily Voice Over: Same sex naked issues. Is that true?

Reilly: Yes, it's true. Think about it, Em. I've known you since we were kids. Never seen you naked.

Emily: When would you have the occasion to see me naked?

Reilly: Oh, I don't know, Maybe every other day at the gym? But, you, you go to these great lengths to avoid that.

[Scene: Flashback to Emily and Reilly at the gym.]

Reilly: Hey, Em! Spin class starts in five!

Emily: [puts on her gym clothes in a complicated way to avoid being naked] Almost ready!

[Scene: Emily and Reilly shopping.]

Reilly: Come over here and look at these glass eyes.

Emily: Great, I'm an uptight only child with same sex naked issues. Where the hell would I have picked up same sex naked issues?

[Scene: Flashback to Emily as a child shopping with her mother.]

Mother: I'm gonna go look for another size. You wait right here.

Announcement: Attention, shoppers. The store is closing in five minutes.

[many women trying on clothes that are too small, young Emily looks appalled]

[Scene: Emily's office.]

Emily: I just remember thinking, I really wish I hadn't seen that.

Colleague: You know, you should have vintage clothing dry-cleaned before you wear it. I had a cousin that got impetigo from a fringed vest, so. [phone rings]

Emily: [answering the phone] Hello.

Vincent [off]: Emily? I'm so sorry about this morning.

Emily: Hey baby, you know what, I probably was being uptight. Let me make it up to you by taking you out tonight someplace fun like dancing?

Vincent [off]: You're an angel.

Emily: I meant the three of us. You and your sister. The three of us should go out.

Vincent [off]: Really?

Emily: Really, yeah, come to my place around seven and we'll figure out where to go from there.

Vincent [off]: Brilliant, see you at seven.

Emily: Brilliant.

Glitter: Hey, how's that book proposal going?

Emily: Great, any contact with the mother ship?

[Scene: Emily's apartment.]

Emily Voice Over: In truth, seven o'clock was probably a little ambitious. I had to come home from work, shower, and hand wash that top that Josh wanted me to wear at dinner tonight. But if nothing else the twins are punctual. So at seven when I heard the knock I decided to face my same sex naked issues and prove to Vanessa that I wasn't as uptight as she thought I was.

[knocking, Emily takes off her towel]

Emily: It's open. Hey. [Emily is standing naked while Vincent opens the door for himself, Vanessa, and girl scouts]

Vincent: The little girls were selling cookies.

Emily Voice Over: Reason why not no. 4: Those twins just met your twins. And your twins just met everyone.

Emily: Great. I'll get my check book.

[Scene: Emily, Reilly, and Josh drinking something in a café at the yoga center.]

Reilly: Yeah, but on the bright side six little scouts just earned their beaver badge.

Emily: They guilted me into buying three hundred dollars' worth of sugar cookies.

Josh: Those are delicious!

Reilly: Mm, yeah.

Emily: The upside is, Vincent and I are exploring things that don't include Vanessa. Like yoga.

Reilly: Now he doesn't seem like the yoga type.

Josh: If I were to explore something new with Vincent I think I would skip yoga and go straight to tantric sex.

[Scene: Yoga class.]

Emily: You're doing great, baby. Just breathe through the pain.

Emily Voice Over: See, we're creating our own history. Of course, if I had known Vincent's medical history I would have known...

[Scene: Outside the yoga center, where Vincent is being loaded into an ambulance.]

Vanessa: He underwent surgery for a double hernia last spring how could you let him do this?

Emily: I didn't know!

Vanessa: Precisely!

Paramedic: I'm sorry but only one of you ladies can ride along in the ambulance. Who's it gonna be, buddy?

Emily Voice Over: Reason why not no. 5, you will never be his emergency contact. And there it was. In spite of all the grumbling, Vincent had chosen his sister over me. And something told me it would always be that way. Which meant things between us were pretty much over.

Reilly: Hey, you gonna be ok?

Emily: I think so. What about you, are you gonna be ok?

Josh: What kind of choice do I have? My garden's finished and so are you. Chances are I'll never see my poor Vincent again. Damn! Maybe I was living vicariously through you.

Emily: Your boyfriend loves you very much, Josh. Go home.

[Scene: Emily's office.]

Emily: As the ambulance rolled away I realized that the role of most important woman had already been taken. And second fiddle just wasn't an instrument that I was willing to play.

Glitter: Well, now that everyone has woken up from their Emily-induced story coma, I'd like to point out she still doesn't have a take on the sibling book.

Emily: That's right.

Glitter: In which case I vote we reassign it.

Emily: Or reinvent it.

Glitter: What?

Emily: What I do have is a take on a non-sibling book. So I may be the quintessential only child and I may never understand the bonds that exist between a brother and a sister but guess what? There are twenty million only child households in the United States

alone.

Glitter: So what's the pitch?

Emily: We assign one of our authors to a how to manual on how to survive a relationship with a self-absorbed bratty only child!

Colleague: I like it. I can see the poster already.

Colleague 2: Marketing likes it. The merchandising could be huge.

Glitter: Hello! She still doesn't have a take on the sibling book!

Colleague: Brilliant. Nice job.

Glitter: So, it's a go? This is what we're gonna do now? Unbelievable.

Emily Voice Over: So maybe Vincent's purpose in my life wasn't about romance. Maybe it was all about this realization that got a green light at work today. It all goes back to something my fourth grade teacher told me. She said write what you know. Cause chances are you know more than you think.

Emily's Reasons Why Not Series 1 Episode 05 – Why Not Hire a Cute Male Assistant

[Scene: Emily's office.]

Emily Voice Over: There was a time when I actually considered myself a morning person.

[phone rings]

Emily: [to phone] Would you stop doing that? [answers using a funny voice] Emily Sanders office, she's not available, can you please hold? [different conversation with different voices shown simultaneously] Can you please hold?

Emily Voice Over: It's hard to remember when things got out of control. I think it was incremental.

Midas: Who's your scheduler?

Emily: [holds up software] This guy. Was our meeting nine or nine thirty?

Midas: Sanders, you're a mess. Hire a full time assistant. But keep the crazy blouse thing. It makes you look like the hot girl on the short bus.

[JOKE 5.1]

Emily: You know, I had an assistant once, and it didn't work out.

Emily Voice Over: I hired Glitter Cho right out of college, and at first she seemed more like a friend than an assistant.

[Scene: Flashback to Emily sharing a book idea with Glitter.]

Emily: How about a book planning solid marriage. We could call it after the honeymoon or something.

Glitter: That's a great idea, Emily!

Emily: Really?

Glitter: Yeah, it writes itself!

[Scene: Flashback to Glitter presenting Emily's idea..]

Glitter: It writes itself.

Colleague: We can hardly wait to tell Emily your idea, Glitter. It's fantastic.

[Scene: Emily's office.]

Emily: Of course, I'd already heard it.

Midas: Emily, you're a senior editor with her shirt buttoned wrong, you don't need a high level corporate consultant like me to tell you you need help, but I just did. A full time assistant makes for more productive Emily, and more productive Emily makes for more productive paper room.

Emily: Maybe you're right.

Midas: Of course I'm right. Just make sure you hire someone you wanna be in the trenches with. Someone ready to put a piece of plier wood in the accelerator and send the car off the cliff to hide the flippin' evidence. You know, if need to.

Emily Voice Over: Except for the part of running a car off the cliff, Midas was right. It was time to open my heart and my desk to the idea of having a new assistant.

[Scene: Emily's office, Emily interviewing candidates for the position of her assistant.]

Emily Voice Over: This time around I would hire a man. Women are too competitive. I would look for someone kind.

Candidate 1: And in my free time I like to nurture household plants. Ficus, ferns, bonsai.

[JOKE 5.2]

Emily Voice Over: Someone driven.

Candidate 2: I'm less like an assistant and more like a machine. I eat, sleep, and drink my job. From here on out, it's all about me and you, 24/7.

Emily Voice Over: Someone honest.

Milo: I wouldn't bother calling any of the references on my résumé, they're pretty much all my family members. The truth is I don't know much about the book world and I don't have a ton of experience, I promise I would dedicate my life to making your life easier.

[Scene: Yoga center café.]

Emily: Look, none of them are perfect but all of them are better than Glitter, they have to be. So after much consideration I decided on this guy, Milo.

Reilly: And why does Milo have a beefcake shot of himself on the back of his résumé?

Emily: Because he did a bunch of catalogue work to put himself through college. Look under his special skills.

Josh: So basically you hired a hot young thing to be your secretary?

Emily: It's not like that.

Reilly: Emily, come on. No judgments from me, you know. Men do it all the time. They park some hot piece of ass outside their office, you know, it will be like a flower on your lapel.

Emily: It's not like that. He was honest about his shortcomings and I liked him. I know he doesn't have a lot of experience but he has a ton of potential. He's someone that I want to be in the trenches with.

Josh: Is he going naked in the trenches? Because if he is I'd like to be there too, with a camera and some twizzlers.

Emily: Ok, I admit it he's hot, but I cannot not hire because he's hot. That would be like hot guy discrimination or something I could be sued.

Reilly: Yes, sweetie, but it would never go to court.

Josh: He'd be willing to settle.

Reilly: For you, hopefully.

Emily: Ok, make all the dirty jokes and lewd insinuations you want, but my motives are totally pure. Now, don't get your fingerprints on him.

[Credits sequence]

[Scene: Emily's office.]

Emily Voice Over: The next morning it was still nagging at me. Did I hire the right person for the job, or did I hire eye candy?

Milo: Happy first morning. [hands Emily her coffee]

Emily: Oh, I should have told you I'm really particular about my coffee.

Milo: Double shot no fat no foam latte? I did my homework. I reordered today's meetings according to geographical location. That way you drive in an efficient loop instead of zig-zagging around the city. I also checked out that scheduling software that you tried to stab to death. Turns out your instincts were right, it's not very good. So I called a buddy of mine who is a system administrator and he helped me download something better off the web.

Emily Voice Over: See, he's not just hot, he's also good, and I want to shout it to the world.

Emily: He's also good!

Milo: Thank you. And thank you again for giving me a chance. I told you, I'm a quick learner.

Glitter: Well, well, who's the new hottie?

Emily: This is Milo, the best assistant I've ever had, no offense Glitter.

Glitter: None taken. He's awfully pretty. But if he's smart he won't be around long and he'll work his way up. Like me.

Milo: But I'm not like you. I'm grateful for the opportunity I've been given. And I plan on rewarding Emily with hard work and loyalty. [answers phone] Emily Sanders' office.

Emily Voice Over: Say it again.

Milo: Emily Sanders' office. Please hold.

Emily Voice Over: I didn't even realize I needed a Milo. But now that Milo has finally arrived, I don't know how I got along without him.

Milo: Ok, I'm going to distribute these pages for the art department, you have a twelve thirty lunch, is there anything else I can do for you? Ok, then I'm going to run out and pick up your prescription from the pharmacy.

Emily: Oh, no, you don't have to do that.

Milo: I know, but I want to.

Emily: That id above and beyond your call of duty.

Milo: Hey, if it makes your life easier I'm all over it, ok?

Emily: Ok.

Milo: Ok.

Emily Voice Over: And the best part is, I'm a morning person again.

[sequence shows Emily arriving at different times of the day]

Emily: Morning!

Emily Voice Over: And an afternoon person.

Emily: Afternoon!

Emily Voice Over: And an evening person.

[Scene: Emily's office, Emily and Milo having dinner together.]

Milo: [reading a fortune cookie] You are fascinated by things beyond your reach.

Emily: Interesting, that's a keeper. Ok, what are three things that you're fascinated by?

Milo: Ok, beautiful women, how come they never give you enough duck sauce, and Christo.

Emily: Are you kidding I love Christo! My favorite is that little wrapped chair that he did.

Milo: Oh, I don't know that one.

Emily: It's obscure. But did you see the gates in Central Park?

Milo: Yes, three times, dude.

Emily: I love that we have the same taste in art, but don't call me dude, dude.

Milo: Sorry, bro. Alright, young lady, finish your mushu and then it's straight to bed. You've got a staff meeting at nine thirty and then a full day after your lunch with Josh and Reilly.

[Scene: Restaurant, Josh and Reilly are there.]

Reilly: Josh that's not what I'm saying. What I'm saying is that I think it's a really good idea to do the Club at Chi for two, but that I think it's a really bad idea to do it without alcohol.

Josh: Ok. Well, little Miss Substance Abuse, I will have you know that there are plenty of people in LA who want an organic atmosphere and sober company.

Reilly: You got turned down for a liquor license, didn't you?

Josh: Yeah.

[Emily enters]

Emily: Hey you guys I'm so sorry I'm late I got caught in a never ending staff meeting and then wheeled into a ton of traffic.

Reilly: Hi, do we know you?

Josh: Yeah, you've been MIA ever since you hired captain underpants. Where is he?

Waitress: Hi, can I get you anything?

Emily: Yes, to go. Can I have the tuna and a side salad with balsamic in two separate containers. Milo and I like to go splitsies.

Reilly: Splitsies?

[JOKE 5.3]

Josh: Well, I hope you stretch first.

Emily: He really changed my life, dude.

Emily Voice Over: Even the dude thing had grown on me.

Emily: He intercepts all the stress and he organizes everything. Milo makes me a better me. did I tell you about the presentation folders?

Reilly: No, but I can't wait.

[Scene: Flashback to Midas and Emily at Emily's office admiring Milo's work.]

Midas: Love these presentation folders.

Emily: Red, yellow, green, it's like a traffic light.

[Scene: Restaurant.]

Reilly: It is like a traffic light.

Josh: That's very clever.

[Milo enters]

Emily: There he is.

Milo: Wait around long enough something always opens up.

Reilly: That's so good. Can I made a lewd insinuation now?

Josh: Shh.

Milo: Hi.

Emily: Hi.

Josh and Reilly: Hi.

Milo: I noticed some shopping bags in your back seat.

Emily: Why were you looking at my back seat?

Reilly: Get a room.

Milo: So do those new purchases mean that we don't have to rush to pick up your dry cleaning?

Josh: Pick up her dry cleaning? Was that in the initial job description?

Milo: No, but I volunteered. I like taking care of her. Oh, by the way, I wanted you to have time for yoga, so I moved your dinner meeting to six thirty. You know how you get without yoga.

Emily: I snapped at you that one time, and now you think that I'm crazy without yoga. I got you a sandwich because I know how you get when you don't eat.

Milo: Me? Or what about you?

Emily: What about you?

Josh: What about you?

Reilly: Incidentally, the food that I ate is travelling back up to my mouth, right now.

Josh: Good, then maybe you'll have extra room for appetizers at the grand opening of chi for two after dark.

Emily: I wouldn't miss it for the world. I think it's a great idea.

Josh: Hi, my name's disaster.

Reilly: Yeah, you're gonna want to head right that way. [points at Milo and Emily]

[Scene: Emily's office.]

Emily Voice Over: Milo's job description was rapidly expanding to include things like help me pick out a duvet for my bed, and give me a guy's opinion on how you like my hair better.

Emily: Up or down?

Milo: Down.

Emily Voice Over: We did everything together, even when we weren't together.

[Scene: Opening of Josh's bar.]

[Emily is laughing loudly while texting]

Reilly: You do realize that you look like a complete mental patient sitting here, right?

Emily: I can't help that Milo has Me LOL.

Josh: One organic bunny pick me up and one super-hot ice blended green tea. Courtesy of DJ Ted.

Reilly: Oh, well, well. I would say that DJ Ted has a thing for antisocial technophiles.

Ted: Hey, my set is over in a few minutes do you want to grab something to eat?

Emily: Oh, I can't I'm just doing me right now.

Reilly: You're just doing you right now? What the hell does that mean?

Emily: It means that for the first time in my life I'm not fixating on finding a guy to be happy. I'm just focusing on myself and I'm 100 percent content.

Reilly: Ok.

Emily: Milo said that I'm out past my curfew and that if I don't come home and go to bed he is gonna come and forcibly tuck me in. Laughing Out Loud! Oh, god. [writes "Do I get a bedtime story first?"]

Reilly: I hate to break this to you, kiddo, but the reason you are so content doing you is because you're having a relationship with your imaginary boyfriend Milo.

Emily: What? I'm no, why are you saying that?

Reilly: Just because the two of you aren't having sex doesn't mean he doesn't fulfill all your needs for intimacy.

Emily: If I didn't know Josh got turned down for his liquor license I would think you were drunk.

Reilly: Hey, I'm not judging, I'm all for it. And you know what, in my opinion, why not take it to the next level? Why not get poked by the company pen?

Emily: Do you really think I'd be that unprofessional?

Emily Voice Over: Technology for the most part is a good thing. But when wires cross.

[Scene: Midas's office.]

Midas: I'm assuming you didn't intend for this to go out to the entire division.

Emily Voice Over: Things can get ugly. Reason why not no. 1: The subtext of your text may be taken out of context.

Emily: It's not what it sounds like.

Midas: Really? Because it sounds like you're encouraging your male assistant to come tuck you in and read you a bedtime story.

Emily: Ok, maybe it is what it sounds like but the point is nothing happened. We just have like a playful relationship, but it has never crossed the line.

Midas: I've been in the business for a long time, toots. Let me tell you something about playful inter-office relationships.

Emily: As I recall you were hired to consult on sales, right? Not my personal life?

Midas: I was a strapping nineteen year old intern and she was a partner at my firm. My god, she had headlights, like a...

Emily Voice Over: As I smiled and nodded and listened to the graphic personal backstory from Midas, I was filled with an impending sense of doom. My coworkers would draw their own conclusions. My relationship with Milo would be under constant scrutiny and our conduct would have to be more professional.

Midas: I walked into her office once stark naked. Well, our supervisor was there.

[Emily walks back towards her office]

Milo: Good morning! Wow! The way the sun is hitting you right now, it kind of makes you look like you just stepped out of a painting.

Emily: Morning, Milo, Have you any messages for me?

Emily Voice Over: So everyone thinks I'm having a raunchy affair with my assistant. Fine, as soon as they see we're nothing but professional, they'll...

Milo: I got you a present. It's our two-week-a-versary.

Emily: [talking through her teeth] Wait five minutes and meet me in the office with the present.

Milo: Why are you talking like that?

[Inside Emily's office, Emily is unwrapping the present, it's a picture of Christo's wrapped chair]

Emily Voice Over: Christo's wrapped chair! He remembered! I tried to remember the last guy who did something so observant and so thoughtful, and I realized the last time that happened was never.

Emily: Oh, Milo.

Milo: I just wanted to thank you again for giving me a chance.

Emily Voice Over: Reason why not no. 2: You're considering giving foreplay as a Christmas bonus, and it's nowhere near Christmas. And that's when I realized that the line between a good assistant and a good boyfriend was an incredibly blurry one.

[Scene: Diner, Milo and Emily.]

Milo: [pulling onion off of Emily's burger] Man, I told them no onion for you. I'm sorry.

Emily Voice Over: As I watched Milo shake ketchup onto my fries and pull onion off my burger

I sensed that something was different. Things between us had changed.

Milo: You know the one thing we're missing from this relationship? Milkshakes.

Emily Voice Over: Tonight there's a very good chance that I'm taking my work home with me.

Milo: Hey, look who's here!

[Kristen joins them]

Emily Voice Over: Who's here?

Kristen: Hey, sweetie!

Emily Voice Over: Oh my god, all this time has Milo been working for someone else behind my back?

Milo: Emily, this is my girlfriend Kristen.

Emily Voice Over: Girlfriend? Play it cool, Emily. Do something cool.

Emily: [gestures] Hey, girlfriend!

Kristen: [playfully] How dare you take another girl to our place?

Emily: Well, you know we were just doing work stuff. It's was just like you know a burger.

Milo: She's just teasing, boss. This is our regular spot.

Kristen: Yeah, we live right around the corner.

Emily: We do?

Kristen: Milo talks about you all the time. It's so great to finally meet you.

Emily: this is great. This is so great, it's beyond great. [knocks over her drink]

Milo: Oh no here let me get you some napkins.

Emily: I can get my own napkins.

Kate: Are you leaving?

Emily: Yeah I spilled a big old glass of water on my crotch, so, bye.

Emily Voice Over: Reason why not no. 3: When you find out he has a girlfriend, you wet your pants.

[Scene: Josh's bar.]

When you do something really stupid like develop a crush on your cute male assistant who happens to have a girlfriend, sometimes facing up to the 'I told you so's' can be hard.[Reilly standing there mouthing I told you so] But actually it wasn't that hard.

Emily: I'm so embarrassed, I thought there was something between us, but he has a girlfriend that he lives with. How could I not have known that?

Reilly: Fire him.

Emily: I can't fire him cause he has a girlfriend, can I?

Emily Voice Over: Reason why not no. 4: No, You can't fire him for having a girlfriend.

Reilly: Oh, honey, things are gonna seem a whole lot better in the morning. I promise.

Emily: That's a total lie.

Reilly: Yeah, I know. Things are probably gonna seem worse. But you know what the morning after that you're gonna wake up and things are gonna seem just a little bit better. That's not entirely true either. Yeah, I really can't help you with this one, you are on your own.

Boy: [to Reilly]Can I get you another one, babe?

Reilly: That'd be great, Mikey. Thanks.

Emily: What the hell is going on here?

Reilly: Well word about a non-alcoholic night club spread like wildfire through middle schools so we are cold chilling with a bunch of fourteen-year-olds. [children standing in a circle around Josh]

Children: Go Josh! It's your birthday! Go Josh! It's your birthday!

Emily: It's a school night, those kids should be in bed.

Reilly: I know, but apparently they are celebrating somebody's birthday.

Children: Go Josh! It's your birthday! Go Josh! It's your birthday!

Reilly: You know, Emily, you just need to wipe the slate clean and just fire the kid.

Emily: I can't do you have any idea what kind of questions that would raise? I can't. The only thing I can do is just never bring it up and be 100% fine with it.

[Scene: Emily's office.]

Milo: Here you go. [Puts a cup of coffee on Emily's desk.]

Emily: Thank you.

Milo: You're welcome.

Emily: Close the door on your way out?

Milo: Will do.

Emily: Can you come back in here, please? Milo I'm so angry at you, what didn't you tell me?

Milo: What? About the drink order? I just got what I thought you wanted.

Emily: No, not the latté. That you had a girlfriend. I hired you 'cause I thought you were honest and forthright.

Milo: I don't know. I guess I should have mentioned Kristen earlier, but it never came up.

Emily: It never came up that you have a serious girlfriend that you live with.

Milo: What's the big deal, dude? It's not like we were sleeping together.

Emily: Don't call me dude.

Milo: I thought you didn't mind, dude.

Emily: I do now.

Milo: Ok, fine. I guess I didn't tell you because I was enjoying our inappropriate little flirtation. We both were.

Emily: I thought it was inappropriate for a totally different reason. You had no business doing all these nice things for me.

Milo: What are you talking about? That's my job.

Emily Voice Over: Reason why not no. 5: Where you saw future relationship, he saw future job reference. It was so much more than that to me. Milo did more than his job. In a weird way he helped me figure out what I'm looking for in a partner. Someone present, invested, and willing to take my need into account. But for him it was just an innocent little flirtation. One he had no intention of jeopardizing his current relationship over.

Emily: I have to ask you to quit. Quit behaving in a manner that is not professional. I will too. That means no sideways glances, no late night text messages, and no going splitsies.

Milo: Why no splitsies?

Emily: Too intimate. You're gonna have to eat your own lunch. Deal?

Milo: Deal. Totally professional from this moment on. [kisses Emily]

Emily Voice Over: I tried to stop it, I swear. But I guess I didn't try very hard.

[Scene: Josh's bar.]

Reilly: See that is why I have no interest being in a relationship. Men are such bastards! He has a girlfriend, but he kisses you. What is that?

Emily: Yeah, but I wrote it off as a kiss goodbye.

Josh: What do you mean? You fired him?

Emily: No, but somebody said something to human resources. So they transferred him to another floor. Now I'm in the market for a new assistant.

Josh: it was a forbidden love. He was your secretary.

Reilly: so you think you're gonna be able to see him at work and still behave professionally?

Emily: These two do it.

Aknad: Yes, but you have no idea what goes on in the kitchen during the afternoon SOMETHING.

Reilly: Come on, I eat from here.

Josh: Here's a little keepsake. [gives Emily Milo's résumé with his picture]

Emily Voice Over: In hindsight it was obvious why Milo was so appealing. He did everything for me and asked nothing in return. But in a real relationship there's balance. And I just need to create that balance with somebody who's not on the company payroll.

[attractive man enters]

Man: Hey, you guys aren't hiring by any chance, are you?

Emily: No, not right now.

8.1.3 Friends Transcripts

Friends Series 1 Episode 01 - The One Where Monica Gets a New Roommate [The Pilot-The Uncut Version]

[Scene: Central Perk, Chandler, Joey, Phoebe, and Monica are there.]

Monica: There's nothing to tell! He's just some guy I work with!

Joey: C'mon, you're going out with the guy! There's gotta be something wrong with him!

Chandler: All right Joey, be nice. So does he have a hump? A hump and a hairpiece?

Phoebe: Wait, does he eat chalk?

[They all stare, bemused.]

Phoebe: Just, 'cause, I don't want her to go through what I went through with Carl- oh!

Monica: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.

Chandler: Sounds like a date to me.

[Later]

Chandler: Alright, so I'm back in high school, I'm standing in the middle of the cafeteria, and I realize I am totally naked.

All: Oh, yeah. Had that dream.

Chandler: Then I look down, and I realize there's a phone... there.

Joey: Instead of...?

Chandler: That's right.

Joey: Never had that dream.

Phoebe: No.

Chandler: All of a sudden, the phone starts to ring. Now I don't know what to do, everybody starts looking at me.

Monica: And they weren't looking at you before?!

Chandler: Finally, I figure I'd better answer it, and it turns out it's my mother, which is very-very weird, because- she never calls me!

[later, Ross has entered.]

Ross: [mortified] Hi.

Joey: This guy says hello, I wanna kill myself.

Monica: Are you okay, sweetie?

Ross: I just feel like someone reached down my throat, grabbed my small intestine, pulled it out of my mouth and tied it around my neck...

Chandler: Cookie?

Monica: [explaining to the others] Carol moved her stuff out today.

Joey: Ohh.

Monica: [to Ross] Let me get you some coffee.

Ross: Thanks.

Phoebe: Ooh! Oh! [She starts to pluck at the air just in front of Ross.]

Ross: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay?

[JOKE 1.1]

Phoebe: Fine! Be murky!

Ross: I'll be fine, alright? Really, everyone. I hope she'll be very happy.

Monica: No you don't.

Ross: No I don't, to hell with her, she left me!

Joey: And you never knew she was a lesbian...

Ross: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

Chandler: Sometimes I wish I was a lesbian... [They all stare at him.] Did I say that out loud?

Ross: I told mom and dad last night, they seemed to take it pretty well.

Monica: Oh really, so that hysterical phone call I got from a woman at sobbing 3:00 A.M., "I'll never have grandchildren, I'll never have grandchildren." was what? A wrong number?

Ross: Sorry.

Joey: Alright Ross, look. You're feeling a lot of pain right now. You're angry. You're hurting. Can I tell you what the answer is?

[Ross gestures his consent.]

Joey: Strip joint! C'mon, you're single! Have some hormones!

Ross: I don't want to be single, okay? I just... I just- I just wanna be married again!

[Rachel enters in a wet wedding dress and starts to search the room.]

Chandler: And I just want a million dollars! [He extends his hand hopefully.]

Monica: Rachel?!

Rachel: Oh God Monica hi! Thank God! I just went to your building and you weren't there and then this guy with a big hammer said you might be here and you are, you are!

Waitress: Can I get you some coffee?

Monica: [pointing at Rachel] De-caff. [to All] Okay, everybody, this is Rachel, another Lincoln High survivor. [to Rachel] This is everybody, this is Chandler, and Phoebe, and Joey, and- you remember my brother Ross?

Rachel: Hi, sure!

Ross: Hi.

[They go to hug but Ross's umbrella opens. He sits back down defeated again. A moment of silence follows as Rachel sits and the others expect her to explain.]

Monica: So you wanna tell us now, or are we waiting for four wet bridesmaids?

Rachel: Oh God... well, it started about a half hour before the wedding. I was in the room where we were keeping all the presents, and I was looking at this gravy boat. This really gorgeous Lamauge gravy boat. When all of a sudden- [to the waitress that brought her coffee] Sweet 'n' Lo?- I realized that I was more turned on by this gravy boat than by Barry! And then I got really freaked out, and that's when it hit me: how much Barry looks like Mr. Potato Head. Y'know, I mean, I always knew looked familiar, but... Anyway, I just had to get out of there, and I started wondering 'Why am I doing this, and who am I doing this for?'. [to Monica] So anyway I just didn't know where to go, and I know that you and I have kinda drifted apart, but you're the only person I knew who lived here in the city.

Monica: Who wasn't invited to the wedding.

Rachel: Ooh, I was kinda hoping that wouldn't be an issue...

[Credit sequence]

[Scene: Monica's Apartment, everyone is there and watching a Spanish Soap on TV and are trying to figure out what is going on.]

Monica: Now I'm guessing that he bought her the big pipe organ, and she's really not happy about it.

Chandler: [imitating the characters] Tuna or egg salad? Decide!

Ross: [in a deep voice] I'll have whatever Christine is having.

Rachel: [on phone] Daddy, I just... I can't marry him! I'm sorry. I just don't love him. Well, it matters to me!

[The scene on TV has changed to show two women, one is holding her hair.]

Phoebe: If I let go of my hair, my head will fall off.

Chandler: [to the TV] Ooh, she should not be wearing those pants.

Joey: I say push her down the stairs.

Phoebe, Ross, Chandler, and Joey: Push her down the stairs! Push her down the stairs! Push her down the stairs!

[She is pushed down the stairs and everyone cheers.]

Rachel: C'mon Daddy, listen to me! It's like, it's like, all of my life, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

Ross: You can see where he'd have trouble.

Rachel: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.

Monica: Well, I guess we've established who's staying here with Monica...

Rachel: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

[later, Rachel is breathing into a paper bag.]

Monica: Just breathe, breathe.. that's it. Just try to think of nice calm things...

Phoebe: [sings] Raindrops on roses and rabbits and kittens, [Rachel and Monica turn to look at her.] bluebells and sleighbells and- something with mittens... La la la la...something and noodles with string. These are a few...

Rachel: I'm all better now.

Phoebe: [grins and walks to the kitchen and says to Chandler and Joey.] I helped!

Monica: Okay, look, this is probably for the best, y'know? Independence. Taking control of your life. The whole, 'hat' thing.

Joey: [comforting her] And hey, you need anything, you can always come to Joey. Me and Chandler live across the hall. And he's away a lot.

Monica: Joey, stop hitting on her! It's her wedding day!

Joey: What, like there's a rule or something?

[The door buzzer sounds and Chandler gets it.]

Chandler: Please don't do that again, it's a horrible sound.

Paul: [over the intercom] It's, uh, it's Paul.

Monica: Oh God, is it 6:30? Buzz him in!

Joey: Who's Paul?

Ross: Paul the Wine Guy, Paul?

Monica: Maybe.

Joey: Wait. Your 'not a real date' tonight is with Paul the Wine Guy?

Ross: He finally asked you out?

Monica: Yes!

Chandler: Ooh, this is a Dear Diary moment.

Monica: Rach, wait, I can cancel...

Rachel: Please, no, go, that'd be fine!

Monica: [to Ross] Are, are you okay? I mean, do you want me to stay?

Ross: [choked voice] That'd be good...

Monica: [horrified] Really?

Ross: [normal voice] No, go on! It's Paul the Wine Guy!

Phoebe: What does that mean? Does he sell it, drink it, or just complain a lot?

[Chandler doesn't know.]

[There's a knock on the door and it's Paul.]

Monica: Hi, come in! Paul, this is.. [They are all lined up next to the door.]... everybody, everybody, this is Paul.

All: Hey! Paul! Hi! The Wine Guy! Hey!

Chandler: I'm sorry, I didn't catch your name. Paul, was it?

Monica: Okay, umm-umm, I'll just--I'll be right back, I just gotta go ah, go ah...

Ross: A wandering?

[JOKE 1.2]

Monica: Change! Okay, sit down. [Shows Paul in] Two seconds.

Phoebe: Ooh, I just pulled out four eyelashes. That can't be good.

[Monica goes to change.]

Joey: Hey, Paul!

Paul: Yeah?

Joey: Here's a little tip, she really likes it when you rub her neck in the same spot over and over and over again until it starts to get a little red.

Monica: [yelling from the bedroom] Shut up, Joey!

Ross: So Rachel, what're you, uh... what're you up to tonight?

Rachel: Well, I was kinda supposed to be headed for Aruba on my honeymoon, so nothing!

Ross: Right, you're not even getting your honeymoon, God.. No, no, although, Aruba, this time of year... talk about your- [thinks] -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.

Chandler: [deadpan] Yes, and we're very excited about it.

Rachel: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been kinda a long day.

Ross: Okay, sure.

Joey: Hey Pheebs, you wanna help?

Phoebe: Oh, I wish I could, but I don't want to.

[Scene: Subway, Phoebe is singing for change.]

Phoebe: [singing] Love is sweet as summer showers, love is a wondrous work of art, but your love oh your love, your love...is like a giant pigeon...crapping on my heart. La-la-la-la-la- [some guy gives her some change and to that guy] Thank you. [sings] La-la-la-la...ohhh!

[Scene: Ross's Apartment, the guys are there assembling furniture.]

Ross: [squatting and reading the instructions] I'm supposed to attach a brackety thing to the side things, using a bunch of these little worm guys. I have no brackety thing, I see no whim guys whatsoever and- I cannot feel my legs.

[Joey and Chandler are finishing assembling the bookcase.]

Joey: I'm thinking we've got a bookcase here.

Chandler: It's a beautiful thing.

Joey: [picking up a leftover part] What's this?

Chandler: I would have to say that is an 'L'-shaped bracket.

Joey: Which goes where?

Chandler: I have no idea.

[Joey checks that Ross is not looking and dumps it in a plant.]

Joey: Done with the bookcase!

Chandler: All finished!

Ross: [clutching a beer can and sniffing] This was Carol's favorite beer. She always drank it out of the can, I should have known.

Joey: Hey-hey-hey-hey, if you're gonna start with that stuff we're outta here.

Chandler: Yes, please don't spoil all this fun.

Joey: Ross, let me ask you a question. She got the furniture, the stereo, the good TV- what did you get?

Ross: You guys.

Chandler: Oh, God.

Joey: You got screwed.

Chandler: Oh my God!

[Scene: A restaurant, Monica and Paul are eating.]

Monica: Oh my God!

Paul: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get?

Monica: My brother's going through that right now, he's such a mess. How did you get through it?

Paul: Well, you might try accidentally breaking something valuable of hers, say her-

Monica: -leg?

Paul: [laughing] That's one way! Me, I- I went for the watch.

Monica: You actually broke her watch? Wow! The worst thing I ever did was, I-I shredded by boyfriend's favorite bath towel.

Paul: Ooh, steer clear of you.

Monica: That's right.

[Scene: Monica's Apartment, Rachel is talking on the phone and pacing.]

Rachel: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other day about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- [She stops talking and dials the phone.] Hi, machine cut me off again... anyway...look, look, I know that some girl is going to be incredibly lucky to become **Mrs.** Barry Finkel, but it isn't me, it's not me. And not that I have any idea who me is right now, but you just have to give me a chance too... [The machine cuts her off again and she redials.]

[Scene: Ross's Apartment; Ross is pacing while Joey and Chandler are working on some more furniture.]

Ross: I'm divorced! I'm only 26 and I'm divorced!

Joey: Shut up!

Chandler: You must stop! [Chandler hits what he is working on with a hammer and it collapses.]

Ross: That only took me an hour.

Chandler: Look, Ross, you gotta understand, between us we haven't had a relationship that has lasted longer than a Mento. You, however have had the love of a woman for four years. Four years of closeness and sharing at the end of which she ripped your heart out, and that is why we don't do it! I don't think that was my point!

Ross: You know what the scariest part is? What if there's only one woman for everybody, y'know? I mean what if you get one woman- and that's it? Unfortunately in my case, there was only one woman- for her...

Joey: What are you talking about? 'One woman'? That's like saying there's only one flavor of ice cream for you. Lemme tell you something, Ross. There's lots of flavors out there. There's Rocky Road, and Cookie Dough, and Bing! Cherry Vanilla. You could get 'em with Jimmies, or nuts, or whipped cream! This is the best thing that ever happened to you! You got married, you were, like, what, eight? Welcome back to the world! Grab a spoon!

Ross: I honestly don't know if I'm hungry or horny.

Chandler: Stay out of my freezer!

[Scene: A Restaurant, Monica and Paul are still eating.]

Paul: Ever since she walked out on me, I, uh...

Monica: What?..... What, you wanna spell it out with noodles?

Paul: No, it's, it's more of a fifth date kinda revelation.

Monica: Oh, so there is gonna be a fifth date?

Paul: Isn't there?

Monica: Yeah... yeah, I think there is. -What were you gonna say?

Paul: Well, ever-ev-... ever since she left me, um, I haven't been able to, uh, perform. [Monica takes a sip of her drink.] ...Sexually.

Monica: [spitting out her drink in shock] Oh God, oh God, I am sorry... I am so sorry...

Paul: It's okay...

Monica: I know being spit on is probably not what you need right now. Um... how long?

Paul: Two years.

Monica: Wow! I'm-I'm-I'm glad you smashed her watch!

Paul: So you still think you, um... might want that fifth date?

Monica: [pause]...Yeah. Yeah, I do.

[Scene: Monica's Apartment, Rachel is watching Joanne Loves Chaci.]

Priest on TVincent: We are gathered here today to join Joanne Louise Cunningham and Charles, Chachi-Chachi-Chachi, Arcola in the bound of holy matrimony.

Rachel: Oh...see... but Joanne loved Chachi! That's the difference!

[JOKE 1.3]

[Scene: Ross's Apartment, they're all sitting around and talking.]

Ross: [scornful] Grab a spoon. Do you know how long it's been since I've grabbed a spoon? Do the words 'Billy, don't be a hero' mean anything to you?

[JOKE 1.4]

Joey: Great story! But, I uh, I gotta go, I got a date with Andrea--Angela--Andrea... Oh man, [looks to Chandler]

Chandler: Angela's the screamer, Andrea has cats.

Joey: Right. Thanks. It's June. I'm outta here. [Exits.]

Ross: Y'know, here's the thing. Even if I could get it together enough to- to ask a woman out,... who am I gonna ask? [He gazes out of the window.]

[Cut to Rachel staring out of her window.]

[Scene: Monica's Apartment, Rachel is making coffee for Joey and Chandler.]

Rachel: Isn't this amazing? I mean, I have never made coffee before in my entire life.

Chandler: That is amazing.

Joey: Congratulations.

Rachel: Y'know, I figure if I can make coffee, there isn't anything I can't do.

Chandler: If can invade Poland, there isn't anything I can't do.

Joey: Listen, while you're on a roll, if you feel like you gotta make like a Western omelet or something... [Joey and Chandler taste the coffee, grimace, and pour it into a plant pot.] Although actually I'm really not that hungry...

Monica: [entering, to herself] Oh good, Lenny and Squiggy are here.

All: Morning. Good morning.

Paul: [entering from Monica's room] Morning.

Joey: Morning, Paul.

Rachel: Hello, Paul.

Chandler: Hi, Paul, is it?

[Monica and Paul walk to the door and talk in a low voice so the others can't hear. The others move Monica's table closer to the door so that they can.]

Paul: Thank you! Thank you so much!

Monica: Stop!

Paul: No, I'm telling you last night was like umm, all my birthdays, both graduations, plus the barn raising scene in Witness.

[JOKE 1.5]

Monica: We'll talk later.

Paul: Yeah. [They kiss] Thank you. [Exits]

Joey: That wasn't a real date?! What the hell do you do on a real date?

Monica: Shut up, and put my table back.

All: Okayyy! [They do so.]

Chandler: All right, kids, I gotta get to work. If I don't input those numbers,... it doesn't make much of a difference...

Rachel: So, like, you guys all have jobs?

Monica: Yeah, we all have jobs. See, that's how we buy stuff.

Joey: Yeah, I'm an actor.

Rachel: Wow! Would I have seen you in anything?

Joey: I doubt it. Mostly regional work.

Monica: Oh wait, wait, unless you happened to catch the Reruns' production of Pinocchio, at the little theater in the park.

Joey: Look, it was a job all right?

Chandler: 'Look, Gippetto, I'm a real live boy.'

Joey: I will not take this abuse. [Walks to the door and opens it to leave.]

Chandler: You're right, I'm sorry. [Burst into song and dances out of the door.] "Once I was a wooden boy, a little wooden boy..."

Joey: You should both know, that he's a dead man. Oh, Chandler? [Starts after Chandler.]

Monica: So how you doing today? Did you sleep okay? Talk to Barry? I can't stop smiling.

Rachel: I can see that. You look like you slept with a hanger in your mouth.

Monica: I know, he's just so, so... Do you remember you and Tony DeMarco?

Rachel: Oh, yeah.

Monica: Well, it's like that. With feelings.

Rachel: Oh wow. Are you in trouble.

Monica: Big time!

Rachel: Want a wedding dress? Hardly used.

Monica: I think we are getting a little ahead of selves here. Okay. Okay. I am just going to get up, go to work and not think about him all day. Or else I'm just gonna get up and go to work.

Rachel: Oh, look, wish me luck!

Monica: What for?

Rachel: I'm gonna go get one of those [Thinks] job things.

[Monica exits.]

[Scene: Iridium, Monica is working as Frannie enters.]

Frannie: Hey, Monica!

Monica: Hey Frannie, welcome back! How was Florida?

Frannie: You had sex, didn't you?

Monica: How do you do that?

Frannie: Oh, I hate you, I'm pushing my Aunt Roz through Parrot Jungle and you're having sex! So? Who?

Monica: You know Paul?

Frannie: Paul the Wine Guy? Oh yeah, I know Paul.

Monica: You mean you know Paul like I know Paul?

Frannie: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.

[Scene: Central Perk, everyone but Rachel is there.]

Joey: [sitting on the arm of the couch] Of course it was a line!

Monica: Why?! Why? Why, why would anybody do something like that?

Ross: I assume we're looking for an answer more sophisticated than 'to get you into bed'.

Monica: I hate men! I hate men!

Phoebe: Oh no, don't hate, you don't want to put that out into the universe.

Monica: Is it me? Is it like I have some sort of beacon that only dogs and men with severe emotional problems can hear?

Phoebe: All right, c'mere, gimme your feet. [She starts massaging them.]

Monica: I just thought he was nice, y'know?

Joey: [bursts out laughing again] I can't believe you didn't know it was a line!

[Monica pushes him off of the sofa as Rachel enters with a shopping bag.]

Rachel: Guess what?

Ross: You got a job?

Rachel: Are you kidding? I'm trained for nothing! I was laughed out of twelve interviews today.

Chandler: And yet you're surprisingly upbeat.

Rachel: You would be too if you found John and David boots on sale, fifty percent off!

Chandler: Oh, how well you know me...

Rachel: They're my new 'I don't need a job, I don't need my parents, I've got great boots' boots!

Monica: How'd you pay for them?

Rachel: Uh, credit card.

Monica: And who pays for that?

Rachel: Um... my... father.

[Scene: Monica and Rachel's, everyone is sitting around the kitchen table. Rachel's credit cards are spread out on the table along with a pair of scissors.]

Rachel: Oh God, come on you guys, is this really necessary? I mean, I can stop charging anytime I want.

Monica: C'mon, you can't live off your parents your whole life.

Rachel: I know that. That's why I was getting married.

Phoebe: Give her a break, it's hard being on your own for the first time.

Rachel: Thank you.

Phoebe: You're welcome. I remember when I first came to this city. I was fourteen. My mom had just killed herself and my step-dad was back in prison, and I got here, and I didn't know anybody. And I ended up living with this albino guy who was, like, cleaning windshields outside port authority, and then he killed himself, and then I found aromatherapy. So believe me, I know exactly how you feel.

[Pause]

Ross: The word you're looking for is 'Anyway'...

Monica: All right, you ready?

Rachel: No. No, no, I'm not ready! How can I be ready? "Hey, Rach! You ready to jump out the airplane without your parachute?" Come on, I can't do this!

Monica: You can, I know you can!

Rachel: I don't think so.

Ross: Come on, you made coffee! You can do anything! [Chandler slowly tries to hide the now dead plant from that morning when he and Joey poured their coffee into it.]

Ross: C'mon, cut. Cut, cut, cut,...

All: Cut, cut, cut, cut, cut, cut... [She cuts one of them and they cheer.]

Rachel: Y'know what? I think we can just leave it at that. It's kinda like a symbolic gesture...

Monica: Rachel! That was a library card!

All: Cut, cut, cut, cut, cut, cut..

Chandler: [as Rachel is cutting up her cards] Y'know, if you listen closely, you can hear a thousand retailers scream.

[She finishes cutting them up and they all cheer.]

Monica: Welcome to the real world! It sucks. You're gonna love it!

[later, Rachel and Ross are watching a TV channel finishes its broadcast day by playing the national anthem.]

Monica: Well, that's it. [To Ross] You gonna crash on the couch?

Ross: No. No, I gotta go home sometime.

Monica: You be okay?

Ross: Yeah.

Rachel: Hey Mon, look what I just found on the floor. [Monica smiles.] What?

Monica: That's Paul's watch. You just put it back where you found it. Oh boy. Alright. Goodnight, everybody.

Ross and Rachel: Goodnight.

[Monica stomps on Paul's watch and goes into her room.]

Ross: Mmm. [They both reach for the last cookie] Oh, no-

Rachel: Sorry-

Ross: No no no, go-

Rachel: No, you have it, really, I don't want it-

Ross: Split it?

Rachel: Okay.

Ross: Okay. [They split it.] You know you probably didn't know this, but back in high school, I had a, um, major crush on you.

Rachel: I knew.

Ross: You did! Oh.... I always figured you just thought I was Monica's geeky older brother.

Rachel: I did.

Ross: Oh. Listen, do you think- and try not to let my intense vulnerability become any kind of a factor here- but do you think it would be okay if I asked you out? Sometime? Maybe?

Rachel: Yeah, maybe...

Ross: Okay... okay, maybe I will...

Rachel: Goodnight.

Ross: Goodnight.

[Rachel goes into her room and Monica enters the living room as Ross is leaving.]

Monica: See ya.... Waitwait, what's with you?

Ross: I just grabbed a spoon. [Ross exits and Monica has no idea what that means.]

[Scene: Central Perk, everyone is there.]

Joey: I can't believe what I'm hearing here.

Phoebe: [sings] I can't believe what I'm hearing here...

Monica: What? I-I said you had a-

Phoebe: [sings] What I said you had...

Monica: [to Phoebe] Would you stop?

Phoebe: Oh, was I doing it again?

All: Yes!

Monica: I said that you had a nice butt, it's just not a great butt.

Joey: Oh, you wouldn't know a great butt if it came up and bit ya.

Ross: There's an image.

Rachel: [walks up with a pot of coffee] Would anybody like more coffee?

Chandler: Did you make it, or are you just serving it?

Rachel: I'm just serving it.

All: Yeah. Yeah, I'll have a cup of coffee.

Chandler: Kids, new dream... I'm in Las Vegas. [Rachel sits down to hear Chandler's dream.]

Customer: [To Rachel] Ahh, miss? More coffee?

Rachel: Ugh. [To another customer that's leaving.] Excuse me, could you give this to that guy over there? [Hands him the coffee pot.] Go ahead. [He does so.] Thank you. [To the gang.] Sorry. Okay, Las Vegas.

Chandler: Okay, so, I'm in Las Vegas... I'm Liza Minelli-

Friends Series 1 Episode 02 - The One With the Sonogram at the End

[Scene Central Perk, everyone's there.]

Monica: What you guys don't understand is, for us, kissing is as important as any part of it.

Joey: Yeah, right! Y'serious?

Phoebe: Oh, yeah!

Rachel: Everything you need to know is in that first kiss.

Monica: Absolutely.

Chandler: Yeah, I think for us, kissing is pretty much like an opening act, y'know? I mean it's like the stand-up comedian you have to sit through before Pink Floyd comes out.

Ross: Yeah, and-and it's not that we don't like the comedian, it's that-that... that's not why we bought the ticket.

Chandler: The problem is, though, after the concert's over, no matter how great the show was, you girls are always looking for the comedian again, y'know? I mean, we're in the car, we're fighting traffic... basically just trying to stay awake.

Rachel: Yeah, well, word of advice: Bring back the comedian. Otherwise next time you're gonna find yourself sitting at home, listening to that album alone.

Joey: [pause] Are we still talking about sex?

[Credit sequence]

[Scene: Museum of Prehistoric History, Ross and a co-worker [Marsha] are setting up an exhibit which includes some mannequins of cave people.]

Ross: No, it's good, it is good, it's just that- mm- doesn't she seem a little angry?

Marsha: Well, she has issues.

Ross: Does she?

Marsha: He's out banging other women over the head with a club, while she sits at home trying to get the mastodon smell out of the carpet!

Ross: Marsha, these are cave people. Okay? They have issues like 'Gee, that glacier's getting kinda close.' See?

Marsha: Speaking of issues, isn't that your ex-wife?

[Carol, Ross's ex-wife, has entered behind them and is standing outside the exhibit.]

Ross: [trying to ignore her] No. No.

Marsha: Yes, it is. Carol! Hi!

Ross: Okay, okay, yes, it is. [waves] How about I'll, uh, catch up with you in the Ice Age.

[Marsha exits and Ross waves Carol into the exhibit.]

Ross:Hi.

Carol: So.

Ross: You look great. I, uh... I hate that.

Carol: Sorry. You look good too.

Ross: Ah, well, in here, anyone who... stands erect... So what's new? Still, uh...

Carol: A lesbian?

Ross: Well... you never know. How's, um.. how's the family?

Carol: Marty's still totally paranoid. Oh, and, uh-

Ross: Why- why are you here, Carol?

Carol: I'm pregnant.

Ross: Pregnant?!

[Scene: Monica and Rachel's, Chandler, Joey, Phoebe, and Monica are watching Three's Company.]

Chandler: Oh, I think this is the episode of Three's Company where there's some kind of misunderstanding.

Phoebe:...Then I've already seen this one! [Turns off the TV.]

Monica: [taking a drink from Joey] Are you through with that?

Joey: Yeah, sorry, the swallowing slowed me down.

Monica: Whose little ball of paper is this?!

Chandler: Oh, uh, that would be mine. See, I wrote a note to myself, and then I realised I didn't need it, so I balled it up and... [sees that Monica is glaring at him] ...now I wish I was dead.

[Monica starts to fluff a pillow.]

Phoebe: She's already fluffed that pillow... Monica, you know, you've already fluffed that- [Monica glares at her.] -but, it's fine!

Monica: Look , I'm sorry, guys, I just don't wanna give them any more ammunition than they already have.

Chandler: Yes, and we all know how cruel a parent can be about the flatness of a child's pillow.

Phoebe: Monica- Hi! Um, Monica, you're scaring me. I mean, you're like, you're like all chaotic and twirly. And not-not in a good way.

Joey: Yeah, calm down. You don't see Ross getting all chaotic and twirly every time they come.

Monica: That's because as far as my parents are concerned, Ross can do no wrong. Y'see, he's the Prince. Apparently they had some big ceremony before I was born.

Chandler: [looking out the window] Ew, ew, ew, ew ew ew ew ew!

Monica: What?

Chandler: Ugly Naked Guy got a Thighmaster!

All: Eeaagh!

[Rachel enters from her room.]

Rachel: Has anybody seen my engagement ring?

Phoebe: Yeah, it's beautiful.

Rachel: Oh God, oh God, oh God oh God oh God oh God.... [Starts to look under the couch cushions.]

Phoebe: No, look, don't touch that!

Rachel: Oh, like I wasn't dreading tomorrow enough, having to give it back to him... 'Hi Barry! Remember me? I'm the girl in the veil who stomped on your heart in front of your entire family!' Oh God and now I'm gonna have to return the ring, without the ring, which makes it so much harder...

Monica: Easy Rach, we'll find it. [To all] Won't we!

Chandler and Joey: Oh! Yeah!

Joey: Alright, when'd'ya have it on last?

Phoebe: Doy! Probably right before she lost it!

Chandler: You don't get a lot of 'doy' these days...

Rachel: I know I had it this morning, and I know I had it when I was in the kitchen with...

Chandler: ...Dinah?

Rachel: [looks at the lasagne and realizes something] Ohhhhhh, don't be mad...

Monica: You didn't.

Rachel: Oh, I am sorry...

Monica: I gave you one job! [Starts to examine the lasagne through the bottom of the glass pan.]

Rachel: Oh, but look how straight those noodles are!

Chandler: Now, Monica, you know that's not how you look for an engagement ring in a lasagne...

Monica: [puts down the lasagne] I just... can't do it.

Chandler: Boys? We're going in.

[Chandler, Joey, and Phoebe start to pick through the lasagne as there's a knock on the door which Monica answers.]

Ross: [standing outside the door].....Hi.

Monica: Wow. That is not a happy hi.

Ross: Carol's pregnant.

Phoebe: [while everyone else is stunned] Ooh! I found it!

Monica: W-w-wh-... wha-... w-w-w-...

Ross: Yeah. Do that for another two hours, you might be where I am right about now. [He enters.]

Chandler: Kinda puts that whole pillow thing in perspective, huh, Mon?

Rachel: Well now, how-how do you fit into this whole thing?

Ross: Well, Carol says she and Susan want me to be involved, but if I'm not comfortable with it, I don't have to be involved.. basically it's entirely up to me.

Phoebe: She is so great! I miss her.

Monica: What does she mean by 'involved'?

Chandler: I mean presumably, the biggest part of your job is done.

Ross: Anyway, they want me to go down to this- sonogram thing with them tomorrow.

Rachel: So what are you gonna do?

Ross: I have no idea. No matter what I do, though, I'm still gonna be a father.

[Joey starts to eat the rest of the lasagne and everyone turns and stares at him.]

Joey:Well, this is still ruined, right?

[Scene, Monica and Rachel's, Monica and Ross are pouring wine for their parents.]

Mrs. Geller: Oh, Martha Ludwin's daughter is gonna call you. [Tastes a snack] Mm! What's that curry taste?

Monica: Curry.

Mrs. Geller: Mm!

Ross: I- I think they're great! I, I really do.

Mr. Geller: [to Ross] Do you remember the Ludwins? The big one had a thing for you, didn't she?

Mrs. Geller: They all had a thing for him.

Ross: Aw, Mom...

Monica: I'm sorry, why is this girl going to call me?

Mrs. Geller: Oh, she just graduated, and she wants to be something in cooking, or food, or.... I don't know. Anyway, I told her you had a restaurant-

Monica: No Mom, I don't have a restaurant, I work in a restaurant.

Mrs. Geller: Well, they don't have to know that... [She starts to fluff the same pillow Monica fluffed multiple times earlier.]

Monica: Ross, could you come and help me with the spaghetti, please?

Ross: Yeah. [They go to the kitchen.]

Mrs. Geller: Oh, we're having spaghetti! That's.... easy.

[JOKE 2.1]

Monica: I know this is going to sound unbelievably selfish, but, were you planning on bringing up the whole baby/lesbian thing? Because I think it might take some of the heat off me.

[later, everyone is now eating.]

Mrs. Geller: What that Rachel did to her life.... We ran into her parents at the club, they were not playing very well.

Mr. Geller: I'm not gonna tell you what they spent on that wedding... but forty thousand dollars is a lot of money!

Mrs. Geller: Well, at least she had the chance to leave a man at the altar...

Monica: What's that supposed to mean?

Mrs. Geller: Nothing! It's an expression.

Monica: No it's not.

Mr. Geller: Don't listen to your mother. You're independent, and you always have been! Even when you were a kid... and you were chubby, and you had no friends, you were just fine! And you would read alone in your room, and your puzzles...

[later]

Mr. Geller: Look, there are people like Ross who need to shoot for the stars, with his museum, and his papers getting published. Other people are satisfied with staying where they are- I'm telling you, these are the people who never get cancer.

[later]

Mr. Geller: ...And I read about these women trying to have it all, and I thank God 'Our Little Harmonica' doesn't seem to have that problem.

Monica: [trying desperately to change the subject] So, Ross, what's going on with you? Any stories? [Digs her elbow into his hand.] No news, no little anecdotes to share with the folks?

Ross: [pulls his hand away] Okay! Okay. [To his parents] Look, I, uh- I realise you guys have been wondering what exactly happened between Carol and me, and, so, well, here's the deal. Carol's a lesbian. She's living with a woman named Susan. She's pregnant with my child, and she and Susan are going to raise the baby.

[Stunned silence ensues.]

Mrs. Geller: [To Monica] And you knew about this?!

[Scene: Central Park, everyone's there.]

Joey: Your folks are really that bad, huh?

Ross: Well, y'know, these people are pros. They know what they're doing, they take their time, they get the job done.

Monica: Boy, I know they say you can't change your parents,... boy, if you could- [To Ross] -I'd want yours.

Ross: Must pee. [Goes to pee.]

Phoebe: Y'know, it's even worse when you're twins.

Rachel: You're twins?

Phoebe: Yeah. We don't speak. She's like this high-powered, driven career type.

Chandler: What does she do?

Phoebe: She's a waitress.

Rachel: All right, you guys, I kinda gotta clean up now. [They all start to leave.]

Monica: Chandler, you're an only child, right? You don't have any of this.

Chandler: Well, no, although I did have an imaginary friend, who... my parents actually preferred.

Rachel: The lights, please..

[Joey turns off the lights, and they all leave as Rachel starts to clean up. Ross enters from the bathroom.]

Ross: ...How long was I in there?

Rachel: I'm just cleaning up.

Ross: D'ya.. uh.. d'ya need any help?

Rachel: Uh.. okay, sure! Thanks! [She hands him the broom and sits down.]

Ross: Anyway.. um.. [Starts to sweep.] So, you- uh- you nervous about Barry tomorrow?

Rachel: Oh.. a little..

Ross: Mm-hmm..

Rachel: A lot.

Ross: Mm.

Rachel: So, got any advice? Y'know, as someone who's recently been- dumped?

Ross: Well, you may wanna steer clear of the word 'dumped'. Chances are he's gonna be this, this broken shell of a man, y'know, so you should try not to look too terrific, I know it'll be hard. Or, y'know, uh, hey!, I'll go down there, and I'll give Barry back his ring, and you can go with Carol and Susan to the OB/GYN...

Rachel: Oh, you've got Carol tomorrow.. When did it get so complicated?

Ross: Got me.

Rachel: Remember when we were in high school together?

Ross: Yeah.

Rachel: I mean, didn't you think you were just gonna meet somone, fall in love- and that'd be it? [Ross gazes at her.] ..Ross?

Ross: Yes, yes!

Rachel: Oh! Man, I never thought I'd be here.. [She leans back onto his hand.]

Ross: Me either... [He pulls up a stool so that he doesn't have to move his hand.]

[Scene: Carol's OB/GYN, Carol is waiting.]

Ross: [entering] Sorry I'm late, I was stuck at work. There was this big dinosaur.. thing.. anyway.

[Susan enters holding a drink.]

Susan: Hi.

Carol: Ross, you remember Susan.

Ross: How could I forget?

Susan: Ross.

Ross: [they shake hands] Hello, Susan. [To Carol] Good shake. Good shake. So, uh, we're just waiting for...?

Carol: Dr. Oberman.

Ross: ..Dr. Oberman. Okay. And is he-

Susan: She.

Ross: -she, of course, she- uh- familiar with our special situation?

Carol: Yes, and she's very supportive.

Ross: Okay, that's great. [Susan gives her drink to Carol.] No, I'm- Oh.

Carol: Thanks.

Ross: [picks up a surgical instrument and mimes a duck with it] Quack, quack..

Carol: Ross? That opens my cervix. [He drops it in horror.]

[Scene Barry's office, Barry is working on patient, Robbie, as Rachel enters.]

Rachel: Barry?

Barry: C'mon in.

Rachel: [hesitates] Are you sure?

Barry: Yeah! It's fine, it's fine. Robbie's gonna be here for hours.

Robbie: Huh?!

Barry: So, how ya doin'?

Rachel: I'm- uh- I'm okay... You look great!

Barry: Yeah, well..

Bernice: [over intercom] Dr. Farber, Jason Greenstein's gagging.

Barry: [answering the intercom] Be right there. [To Robbie and Rachel] Be back in a sec.

[As Barry exits Robbie stares at Rachel.]

Rachel: I dumped him.

Robbie: Okay.

[Scene: Carol's OB/GYN, they're talking about how this is going to work.]

Ross: So, um- so how's this, uh, how's this gonna work? Y'know, with us? Y'know, when, like, important decisions have to be made?

Carol: Give me a 'for instance'.

Ross: Well, uh, uh, I don't know, okay, okay, how about with the, uh, with the baby's name?

Carol: Marlon-

Ross: Marlon?!

Carol: -if it's a boy, Minnie if it's a girl.

Ross: ...As in Mouse?

Carol: As in my grandmother.

Ross: Still, you- you say Minnie, you hear Mouse. Um, how about, um.. how about Julia?

Carol: Julia..

Susan: We agreed on Minnie.

Ross: 'S'funny, um, uh, we agreed we'd spend the rest of our lives together. Things change, roll with the punches. I believe Julia's on the table..?

[Scene: Barry's office, Rachel is doing her makeup in the mirror on Barry's lamp as Barry enters.]

Barry: Sorry about that. So. What have you been up to?

Rachel: Oh, not much. I-I got a job.

Barry: Oh, that's great.

Rachel: Why are- why are you so tanned?

Barry: Oh, I, uh- I went to Aruba.

Rachel: Oh no. You went on our honeymoon alone?

Barry: No. I went with, uh.. Now, this may hurt.

Robbie: Me?!

Barry: No! [To Rachel] I went with Mindy.

Rachel: Mindy?! My maid of honour, Mindy?!

Barry: Yeah, well, uh, we're kind of a thing now.

Rachel: Oh! Well, um.. [Grabs his forehead] You've got plugs!

Barry: Careful! They haven't quite taken yet.

Rachel: And you've got lenses! But you hate sticking your finger in your eye!

Barry: Not for her. Listen, I really wanted to thank you.

Rachel: Okay..

Barry: See, about a month ago, I wanted to hurt you. More than I've ever wanted to hurt anyone in my life. And I'm an orthodontist.

Rachel: Wow.

Barry: You know, you were right? I mean, I thought we were happy. We weren't happy. But with Mindy, now I'm happy. Spit.

Rachel: What?

Robbie: Me. [Spits.]

Rachel: Anyway, um, [Gets the ring out of her purse.] I guess this belongs to you. And thank you for giving it to me.

Barry: Well, thank you for giving it back.

[Barry and Rachel look at each other.]

Robbie: Hello?!

[Scene: Carol's OB/GYN, they're still arguing about what to name the baby.]

Susan: Oh, please! What's wrong with Helen?

Ross: Helen Geller?

[JOKE 2.2]

I don't think so.

Carol: Hello? It's not gonna be Helen Geller.

Ross: Thank you!

Carol: No, I mean it's not Geller.

Ross: What, it's gonna be Helen Willick?

Carol: No, actually, um, we talked about Helen Willick-Bunch.

Ross: Well, wait a minute, wha- why is she in the title?

Susan: It's my baby too.

Ross: Oh, 's'funny, really? Um, I don't remember you making any sperm.

Susan: Yeah, and we all know what a challenge that is!

Carol: All right, you two, stop it!

Ross: No no no, she gets a credit, hey, I'm in there too.

Carol: Ross. You're not actually suggesting Helen Willick-Bunch-Geller? 'Cause I think that borders on child abuse.

Ross: Of course not, I'm... suggesting Geller-Willick-Bunch.

Susan: Oh, no, nonononono, you see what he's doing? He knows no-one's gonna say all those names, so they'll wind up calling her Geller, then he gets his way!

Ross: My way?! You-you think this is my way? Believe me, of all the ways I ever imagined this moment in my life being, this is not my way- y'know what? Uh, um, this is too hard. I'm not, I can't do-

Dr. Oberman: [entering] Knock knock!How are we today? Any nausea?

All: Yeah. Yeah. A little.

Dr. Oberman: Well, I was just wondering about the mother-to-be, but.. thanks for sharing. [To Carol] Uh, lie back..

Ross: You- uh- y'know what, I'm gonna go. I don't- I don't think I can be involved in this particular thing right now.

[He turns to go, but the sound of the sonogram catches his ear. He returns and stares at it.]

Ross: Oh my God.

Susan: Look at that.

Carol: I know.

[Scene: Monica and Rachel's apartment, everyone is watching the tape of the sonogram. Rachel is on the phone.]

Ross: Well? Isn't that amazing?

Joey: What are we supposed to be seeing here?

Chandler: I dunno, but.. I think it's about to attack the Enterprise.

Phoebe: You know, if you tilt your head to the left, and relax your eyes, it kinda looks like an old potato.

Ross: Then don't do that, alright?

Phoebe: Okay!

Ross: [walks over to where Monica is standing] Monica. Whaddya think?

Monica: [welling up] Mm-hmm.

Ross: Wh- are you welling up?

Monica: No.

Ross: You are, you're welling up.

Monica: Am not!

Ross: You're gonna be an aunt.

Monica: [pushes him and starts to cry] Oh shut up!

Rachel: [on phone] Hi, Mindy. Hi, it-it's Rachel. Yeah, I'm fine. I-I saw Barry today. Oh, yeah, yeah he-he told me. No, no, it's okay. I hope you two are very happy, I really do. Oh, oh, and Mind, y'know, if-if everything works out, and you guys end up getting married and having kids- and everything- I just hope they have his old hairline and your old nose. [Slams the phone down.] [To everyone] Okay, I know it was a cheap shot, but I feel **so** much better now.

Friends Series 1 Episode 03 - The One With the Thumb

[Scene: Central Perk, everyone but Phoebe is there.]

Phoebe: [entering] Hi guys!

All: Hey, Pheebs! Hi!

Ross: Hey. Oh, oh, how'd it go?

Phoebe: Um, not so good. He walked me to the subway and said 'We should do this again!'

All: Ohh. Ouch.

Rachel: What? He said 'we should do it again', that's good, right?

Monica: Uh, no. Loosely translated 'We should do this again' means 'You will never see me naked'.

Rachel: Since when?

Joey: Since always. It's like dating language. Y'know, like 'It's not you' means 'It is you'.

Chandler: Or 'You're such a nice guy' means 'I'm gonna be dating leather-wearing alcoholics and complaining about them to you'.

Phoebe: Or, or, y'know, um, 'I think we should see other people' means 'Ha, ha, I already am'.

Rachel: And everybody knows this?

Joey: Yeah. Cushions the blow.

Chandler: Yeah, it's like when you're a kid, and your parents put your dog to sleep, and they tell you it went off to live on some farm.

Ross: That's funny, that, no, because, uh, our parents actually did, uh, send our dog off to live on a farm.

Monica: Uh, Ross.

Ross: What? Wh- hello? The Millners' farm in Connecticut? The Millners, they had this unbelievable farm, they had horses, and, and rabbits that he could chase and it was- it w-Oh my God, Chi Chi!

[Credit sequence]

[Scene: Chandler and Joey's, Chandler is helping Joey rehearse for a part.]

Chandler: "So how does it feel knowing you're about to die?"

Joey: "Warden, in five minutes my pain will be over. But you'll have to live with the knowledge that you sent an honest man to die."

Chandler: Hey, that was really good!

Joey: Thanks! Let's keep going.

Chandler: Okay. "So. Whaddya want from me, Damone, huh?"

Joey: "I just wanna go back to my cell. 'Cause in my cell, I can smoke."

Chandler: "Smoke away."

[Joey takes out a pack of cigarettes and a lighter. He fumbles and drops the lighter. Then he lights a cigarette, takes a drag, and coughs.]

Chandler: I think this is probably why Damone smokes in his cell alone.

Joey: What?

Chandler: Relax your hand!

[Joey lets his wrist go limp.]

Chandler: Not so much!

Joey: Whoah!

Chandler: Hey!

Joey: Hey!

Chandler: Alright, now try taking a puff.

[Joey tries and visibly winces.]

Chandler: Alright.. okay. No. Give it to me.

Joey: No no no, I am not giving you a cigarette.

Chandler: It's fine, it's fine. Look, do you wanna get this part, or not? Here.

[Joey reluctantly gives him the cigarette.]

Chandler: Don't think of it as a cigarette. Think of it as the thing that's been missing from your hand. When you're holding it, you feel right. You feel complete.

[JOKE 3.1]

Joey: Y'miss it?

Chandler: Nah, not so much. Alright, now we smoke. [Takes a puff.] Oh.. my.. God. [He continues to smoke.]

[Scene, Central Perk, everyone except Phoebe and Rachel is there.]

Monica: No, no, no. They say it's the same as the distance from the tip of a guy's thumb to the tip of his index finger.

[The guys stretch out their fingers.]

Joey: That's ridiculous!

Ross: Can I use.. either thumb?

Rachel: [carrying a tray of drinks] Alright, don't tell me, don't tell me! [Starts handing them out.] Decaf cappucino for Joey.. Coffee black.. Late.. And an iced tea. I'm getting pretty good at this!

All: Yeah. Yeah, excellent.

Rachel: [leaving to serve others] Good for me!

[The gang swaps all the drinks for what they ordered as Phoebe enters. She sits down without saying hi.]

Joey: Y'okay, Phoebe?

Phoebe: Yeah- no- I'm just- it's, I haven't worked- It's my bank.

Monica: What did they do to you?

Phoebe: It's nothing, it's just- Okay. I'm going through my mail, and I open up their monthly, you know, [raises her voice] statement-

Ross: Easy.

Phoebe: - and there's five hundred extra dollars in my account.

Chandler: Oh, Satan's minions at work again...

Phoebe: Yes, 'cause now I have to go down there, and deal with them.

Joey: What are you talking about? Keep it!

Phoebe: It's not mine, I didn't earn it, if I kept it, it would be like stealing.

Rachel: Yeah, but if you spent it, it would be like shopping!

Phoebe: Okay. Okay, let's say I bought a really great pair of shoes. Do you know what I'd hear, with every step I took? 'Not-mine. Not-mine. Not-mine.' And even if I was happy, okay, and, and skipping- 'Not-not-mine, not-not-mine, not-not-mine, not-not-mine'...

Monica: We're with you. We got it.

[Chandler leans over the back of the couch out of sight.]

Phoebe: Okay. I'd- just- I'd never be able to enjoy it. It would be like this giant karmic debt.

Rachel: Chandler, what are you doing?

Monica: [puling him up] Hey. Whaddya doing?

[Chandler tries to shrug nonchalantly but eventually he has to exhale a mouthful of smoke.]

All: Oh! Oh, God!

Ross: What is this?!

Chandler: I'm smoking. I'm smoking, I'm smoking.

Phoebe: Oh, I can't believe you! You've been so good, for three years!

Chandler: And this- is my reward!

Ross: Hold on a second, alright? Just think about what you went through the last time you quit.

Chandler: Okay, so this time I won't quit!

All: Ohhh! Put it out!

Chandler: All right! I'm putting it out, I'm putting it out. [He drops it in Phoebe's coffee.]

Phoebe: Oh, no! I- I can't drink this now!

Monica: Alright. I'm gonna go change, I've got a date.

Rachel: This Alan again? How's it goin'?

Monica: 'S'going pretty good, y'know? It's nice, and, we're having fun.

Joey: So when do we get to meet the guy?

Monica: Let's see, today's Monday... Never.

All: Oh, come on! Come on!

Monica: No. Not after what happened with Steve.

Chandler: What are you talking about? We love Schhteve! Schhteve was schhexy!.. Sorry.

Monica: Look, I don't even know how I feel about him yet. Just give me a chance to figure that out.

Rachel: Well, then can we meet him?

Monica: Nope. Schhorry.

[Scene: Iridium, Monica and Paula are at work.]

Monica: I mean, why should I let them meet him? I mean, I bring a guy home, and within five minutes they're all over him. I mean, they're like- coyotes, picking off the weak members of the herd.

Paula: Listen. As someone who's seen more than her fair share of bad beef, I'll tell you: that is not such a terrible thing. I mean, they're your friends, they're just looking out after you.

Monica: I know. I just wish that once, I'd bring a guy home that they actually liked.

Paula: Well, you do realise the odds of that happening are a little slimmer if they never get to meet the guy.

[Scene: Monica and Rachel's, Chandler is smoking out on the balcony, Phoebe is absent.]

Joey: Let it go, Ross.

Ross: Yeah, well, you didn't know Chi Chi.

Monica: Do you all promise?

All: Yeah! We promise! We'll be good!

Monica: [shouts to Chandler] Chandler? Do you promise to be good?

[Chandler makes a 'Cross my heart' sign. It starts to rain and he taps on the window.]

Joey: You can come in, but your filter-tipped little buddy has to stay outside!

[Chandler sulkily picks up a garbage can lid and uses it as an umbrella.]

[Phoebe enters, walks to the couch, sits down, and begins to read a letter without saying hi.]

Ross: Hey, Pheeb.

Phoebe: 'Dear Ms. Buffay. Thank you for calling attention to our error. We have credited your account with five hundred dollars. We're sorry for the inconvenience, and hope you'll accept this- [Searches in her purse] -football phone as our free gift.' Do you believe this?! Now I have a thousand dollars, and a football phone!

Rachel: What bank is this?

[The intercom buzzes.]

Monica: Hey. It's him. [On the intercom] Who is it?

Alan: [on the intercom] It's Alan.

Joey: [shouting to Chandler] Chandler! He's here!

[Chandler comes in, dripping wet.]

Monica: [to all] Okay, please be good, please. Just remember how much you all like me.

[She opens the door and Alan enters.]

Monica: Hi. Alan, this is everybody. Everybody, this is Alan.

Alan: Hi.

All: Hi, Alan.

Alan: I've heard schho much about all you guyschh!

[Everyone laughs.]

[later, Alan is leaving.]

Monica: [to Alan] Thanks. I'll call you tomorrow. [Alan exits, to all] Okay. Okay, let's let the Alan-bashing begin. Who's gonna take the first shot, hmm?

[Silence.]

Monica: C'mon!

Ross: ...I'll go. Let's start with the way he kept picking at- no, I'm sorry, I can't do this, can't do this. We loved him.

All: Loved him! Yeah! He's great!

Monica: Wait a minute! We're talking about someone that I'm going out with?

All: Yeah!

Rachel: And did you notice...? [She spreads her thumb and index finger.]

The Guys: [reluctantly] Yeah.

Joey: Know what was great? The way his smile was kinda crooked.

Phoebe: Yes, yes! Like the man in the shoe!

Ross: ...What shoe?

Phoebe: From the nursery rhyme. 'There was a crooked man, Who had a crooked smile, Who lived in a shoe, For a... while...'

[Dubious pause.]

Ross: ...So I think Alan will become the yardstick against which all future boyfriends will be measured.

Rachel: What future boyfriends? Nono, I th- I think this could be, y'know, it.

Monica: Really!

Chandler: Oh, yeah. I'd marry him just for his David Hasselhof impression alone. You know I'm gonna be doing that at parties, right? [Does the impression]

Ross: You know what I like most about him, though?

All: What?

Ross: The way he makes me feel about myself.

All: Yeah...

[Scene: Central Perk, Monica is alone as Ross, Rachel, Chandler, and Joey enter dejectedly in softball gear.]

Monica: Hi.. how was the game?

Ross: Well..

All: We won!! Thank you! Yes!

Monica: Fantastic! I have one question: How is that possible?

Joey: Alan.

Ross: He was unbelievable. He was like that-that-that Bugs Bunny cartoon where Bugs is playing all the positions, right, but instead of Bugs it was first base-Alan, second base-Alan, third base-...

Rachel: I mean, it-it was like, it was like he made us into a team.

Chandler: Yep, we sure showed those Hassidic jewellers a thing or two about softball..

Monica: Can I ask you guys a question? D'you ever think that Alan is maybe.. sometimes..

Ross: What?

Monica: ..I dunno, a little too Alan?

Rachel: Well, no. That's impossible. You can never be too Alan.

Ross: Yeah, it's his, uh, innate Alan-ness that-that-that we adore.

Chandler: I personally could have a gallon of Alan.

[Scene: A street, Phoebe walks up to a homeless person [Lizzie] she knows.]

Phoebe: Hey, Lizzie.

Lizzie: Hey, Weird Girl.

Phoebe: I brought you alphabet soup.

Lizzie: Did you pick out the vowels?

Phoebe: Yes. But I left in the Ys. 'Cause, y'know, "sometimes y". Uh, I also have something else for you. [She searches in her purse.]

Lizzie: Saltines?

Phoebe: No, but would you like a thousand dollars and a football phone?

Lizzie: What? [She opens the envelope Phoebe has given her.] Oh my God, there's really money in here.

Phoebe: I know.

Lizzie: Weird Girl, what are you doing?

Phoebe: No, I want you to have it. I don't want it.

Lizzie: No, no, I ha-I have to give you something.

Phoebe: Oh, that's fine, no.

Lizzie: Would you like my tin-foil hat?

Phoebe: No. 'Cause you need that. No, it's okay, thanks.

Lizzie: Please, let me do something.

Phoebe: Okay, alright, you buy me a soda, and then we're even. Okay?

Lizzie: Okay.

Phoebe: Okay.

[Scene: Chandler's office, Chandler looks around, opens his desk drawer, takes a puff of a cigarette, sprays around some air freshener, and takes some breath spray. He types for a little while, opens the drawer again, and takes another drag of the cigarette. While not paying attention, he sprays the breath spray around the room, takes a squirt of air freshener and gags.]

[Scene: A Street, Phoebe and Lizzie are at a hot dog vendor.]

Lizzie: Keep the change. [To Phoebe] Sure you don't wanna pretzel?

Phoebe: No, I'm fine.

Lizzie: [leaves] See ya.

[Phoebe opens the can and reacts.]

Phoebe: Huh!

[Scene: Central Perk, Phoebe is telling everyone about her discovery.]

Ross: A thumb?!

[Phoebe nods.]

All: Eww!

Phoebe: I know! I know, I opened it up and there it was, just floating in there, like this tiny little hitch-hiker!

Chandler: Well, maybe it's a contest, y'know? Like, collect all five?

Phoebe: Does, um, anyone wanna see?

All: Nooo!

[Chandler lights a cigarette.]

All: Oh, hey, don't do that! Cut it out!

Rachel: It's worse than the thumb!

Chandler: Hey, this is so unfair!

Monica: Oh, why is it unfair?

Chandler: So I have a flaw! Big deal! Like Joey's constant knuckle-cracking isn't annoying? And Ross, with his over-pronouncing every single word? And Monica, with that snort when she laughs? I mean, what the hell is that thing? ...I accept all those flaws, why can't you accept me for this?

[An awkward silence ensues.]

Joey: ...Does the knuckle-cracking bother everybody?

Rachel: Well, I-I could live without it.

Joey: Well, is it, like, a little annoying, or is it like when Phoebe chews her hair?

[Phoebe spits out her hair.]

Ross: Oh, now, don't listen to him, Pheebs, I think it's endearing.

Joey: Oh, [Imitating Ross] "you do, do you"?

[Monica laughs and snorts.]

Ross: You know, there's nothing wrong with speaking correctly.

Rachel: "Indeed there isn't"... I should really get back to work.

Phoebe: Yeah, 'cause otherwise someone might get what they actually ordered.

Rachel: Ohh-ho-hooohhh. The hair comes out, and the gloves come on.

[They degenerate into bickering and Chandler happily starts to smoke, undisturbed.]

[Scene: Iridium, Monica and Paula are working.]

Monica: Did you ever go out with a guy your friends all really like?

Paula: No.

Monica: Okay.. Well, I'm going out with a guy my friends all really like.

Paula: Waitwait.. we talking about the coyotes here? All right, a cow got through!

Monica: Can you believe it? ...Y'know what? I just don't feel the thing. I mean, they feel the thing, I don't feel the thing.

Paula: Honey.. you should always feel the thing. Listen, if that's how you feel about the guy, Monica, dump him!

Monica: I know.. it's gonna be really hard.

Paula: Well, he's a big boy, he'll get over it.

Monica: No, he'll be fine. It's the other five I'm worried about.

[Scene: Central Perk, Joey and Ross are persecuting Chandler about his smoking.]

Joey: Do you have any respect for your body?

Ross: Don't you realize what you're-you're doing to yourself?

Chandler: Hey, y'know, I have had it with you guys and your cancer and your emphysema and your heart disease. The bottom line is, smoking is cool, and you know it.

Rachel: [holding the phone out to Chandler] Chandler? It's Alan, he wants to speak to you.

Chandler: Really? He does? [taking the phone] Hey, buddy, what's up! Oh, she told you about that, huh. Well, yeah, I have one now and then. Well, yeah, now. Well, it's not that big- ..well, that's true,.. Gee, y'know, no-one- no-one's ever put it like that before. Well, okay, thanks! [He hands the phone back and stubs out his cigarette.]

Rachel: [to Ross, who has wandered up] God, he's good.

Ross: If only he were a woman.

Rachel: Yeah.

[They give each other a dubious look.]

[Scene: Monica and Rachel's, everyone except Monica and Joey is watching Lamb Chop.]

Chandler: Ooh, Lamb Chop. How old is that sock?

[JOKE 3.2]

If I had a sock on my hand for thirty years it'd be talking too.

Ross: Okay. I think it's time to change somebody's nicotine patch. [Does so.]

Monica: [entering] Hey. Where's Joey?

Chandler: Joey ate my last stick of gum, so I killed him. Do you think that was wrong?

Rachel: I think he's across the hall.

Monica: Thanks. [Goes to fetch him.]

Ross: [finishing changing Chandler's nicotine patch] There y'go.

Chandler: [deadpan] Ooh, I'm alive with pleasure now.

Ross: Hey Pheebs, you gonna have the rest of that Pop-Tart?.. Pheebs?

Phoebe: Does anyone want the rest of this Pop-Tart?

Ross: Hey, I might!

Phoebe: Sorry. ..Y'know, those stupid soda people gave me seven thousand dollars for the thumb.

All: You're kidding. Oh my God.

Phoebe: And on my way over here, I stepped in gum. ...What is up with the universe?!

Joey: [dragged in by Monica, he has just gotten out of the shower] What's going on?

Monica: Nothing. I just think it's nice when we're all here together.

Joey: Even nicer when everyone gets to wear their underwear..

Rachel: Uh, Joey..

Joey: Oh, God! [Hurriedly closes his legs.]

Monica: [turns off the TV] Okay..

All: Oh! That was Lambchop!

Monica: Please, guys, we have to talk.

Phoebe: Wait, wait, I'm getting a deja vu...no, I'm not.

Monica: Alright, we have to talk.

Phoebe: There it is!

Monica: Okay. It's-it's about Alan. There's something that you should know. I mean, there's really no easy way to say this.. uh.. I've decided to break up with Alan.

[They all gasp and clutch each other.]

Ross: Is there somebody else?

Monica: No, nononono.. it's just.. things change. People change.

Rachel: We didn't change..

Joey: So that's it? It's over? Just like that?

Phoebe: You know.. you let your guard down, you start to really care about someone, and I just- I- [starts chewing her hair]

Monica: Look, I- I could go on pretending-

Joey: Okay!

Monica: -but that wouldn't be fair to me, it wouldn't be fair to Alan- It wouldn't be fair to you!

Ross: Who-who wants fair? Y'know, I just want things back. Y'know, the way they were.

Monica: I'm sorry..

Chandler: [sarcastic] Oh, she's sorry! I feel better!

Rachel: [tearful] I just can't believe this! I mean, with the holidays coming up- I wanted him to meet my family-

Monica: I'll meet someone else. There'll be other Alans.

All: Oh, yeah! Right!

Monica: Are you guys gonna be okay?

Ross: Hey hey, we'll be fine. We're just gonna need a little time.

Monica: [dubious] I understand.

[Scene: A Restaurant, Monica is breaking the news to Alan.]

Alan: Wow.

Monica: I'm, I'm really sorry.

Alan: Yeah, I'm sorry too. But, I gotta tell you, I am a little relieved.

Monica: Relieved?

Alan: Yeah, well, I had a great time with you.. I just can't stand your friends.

[Scene: Monica and Rachel's, everyone is mopping around and eating ice cream.]

Rachel: Remember when we went to Central Park and rented boats? That was fun.

Ross: Yeah. He could row like a Viking.

Monica: [entering] Hi.

All: Mmm.

Ross: So how'd it go?

Monica: Oh, y'know..

Phoebe: Did he mention us?

Monica: He said he's really gonna miss you guys. [dubious look]

Ross: You had a rough day, huh.. c'mere. [She sits down and Ross strokes her forehead.]

Chandler: ...That's it. I'm getting cigarettes.

All: No no no!

Chandler: [leaving] I don't care, I don't care! Game's over! I'm weak! I've gotta smoke! I've gotta have the smoke!

Phoebe: [shouting as he leaves] If you never smoke again I'll give you seven thousand dollars!

Chandler: [returns] Yeah, alright.

Friends Series 1 Episode 04 - The One With George Stephanopoulos

[Scene: Central Perk, everyone is there except Joey.]

Monica: Alright. Phoebe?

Phoebe: Okay, okay. If I were omnipotent for a day, I would want, um, world peace, no more hunger, good things for the rain-forest...And bigger boobs!

Ross: Yeah, see.. you took mine. Chandler, what about you?

Chandler: Uh, if I were omnipotent for a day, I'd.. make myself omnipotent forever.

Rachel: See, there's always one guy. [Mocking] "If I had a wish, I'd wish for three more wishes." [Joey enters.]

All: Hey Joey. Hi. Hey, buddy.

Monica: Hey, Joey, what would you do if you were omnipotent?

Joey: Probably kill myself!

Monica: Excuse me?

Joey: Hey, if Little Joey's dead, then I got no reason to live!

Ross: Joey, uh- omnipotent.

Joey: You are? Ross, I'm sorry..

[Credit sequence]

[Scene: Central Perk, Ross and Monica are watching Phoebe sleep.]

Monica: How does she do that?

Ross: I cannot sleep in a public place.

Monica: Would you look at her? She is so peaceful.

Phoebe: [waking and startling them] Oh! What what what! ...Hi.

Ross: It's okay, y'know, you just nodded off again.

Monica: What's going on with you?

Phoebe: I got no sleep last night!

Ross: Why?

Phoebe: My grandmother has this new boyfriend, and they're both kind of insecure in bed. Oh, and deaf. So they're constantly, like, having to reassure each other that they're having a good time. You have no idea how loud they are!

Monica: Well, if you want, you can stay with Rachel and me tonight.

Phoebe: Thanks.

[Chandler and Joey enter. Joey is counting his steps.]

Joey: ...Ninety-five, ninety-six, ninety-seven. See, I told you! Less than a hundred steps from our place to here.

Chandler: You got way too much free time.

Joey: [to Ross] Hey! Here's the birthday boy! Ross, check it out: hockey tickets, Rangers-Penguins, tonight at the Garden, and we're taking you.

Chandler: Happy birthday, pal!

Joey: We love you, man. [Kisses Ross]

Ross: Funny, my birthday was seven months ago.

Joey: So?

Ross: So, I'm guessing you had an extra ticket and couldn't decide which one of you got to bring a date?

Chandler: Well, aren't we Mr. "The glass is half empty."

Ross: Oh my God, oh- is today the twentieth, October twentieth?

Monica: Oh, I was hoping you wouldn't remember.

Ross: Oh.

Joey: What's wrong with the twentieth?

Chandler: Eleven days before Halloween, all the good costumes are gone?

Ross: Today's the day Carol and I first consummated our physical relationship. [Joey is puzzled.] Sex. ..You know what, I-I'd better pass on the game. I think I'm just gonna go home and think about my ex-wife and her lesbian lover.

Joey: The hell with hockey, let's all do that!

Chandler: [trying to stop Ross leaving] C'mon, Ross! You, me, Joey, ice, guys' night out, c'mon, whaddya say, big guy, [Pretending to punch him in the stomach.] Huh? Huh? Huh?

Ross: What are you doing?

Chandler: [stops] I have no idea.

Joey: C'mon, Ross!

Ross: Alright, alright, maybe it'll take my mind off it. Do you promise to buy me a big thumb finger?

Chandler: You got it.

[Rachel runs up clutching an envelope.]

Rachel: Look-look-look-look-look, my first pay check! Look at the window, there's my name! Hi, me!

Phoebe: I remember the day I got my first pay check. There was a cave in in one of the mines, and eight people were killed.

[JOKE 4.1]

Monica: Wow, you worked in a mine?

Phoebe: I worked in a Dairy Queen, why?

[JOKE 4.2]

Rachel: God, isn't this exciting? I earned this. I wiped tables for it, I steamed milk for it, and it was totally—[opens envelope]—not worth it. Who's FICA? Why's he getting all my money? I mean, what- Chandler, look at that.

Chandler: [looking] Oh, this is not that bad.

Joey: Oh, you're fine, yeah, for a first job.

Ross: You can totally, totally live on this.

Monica: Yeah, yeah.

Ross: Oh, by the way, great service tonight.

All: Oh! Yeah!

[They all get their wallets out and give generous tips.]

Guys: Hockey! [They go to leave but are blocked by three of Rachel's friends, Leslie, Kiki, and Joanne. The guys pause to stare at them.] Hockey! Hockey. [The guys leave.]

Leslie: [looking around] Rachel?

Rachel: Oh my God! [Rachel, Leslie, Kiki, and Joanne all scream and hug each other.

Monica: [to Phoebe] I swear I've seen birds do this on Wild Kingdom.

Rachel: What are you guys doing here?

Kiki: Well, we were in the city shopping, and your mom said you work here, aaand it's true!

Joanne: Look at you in the apron. You look like you're in a play.

Rachel: [to a pregnant Leslie] Look at you, you are so big I can't believe it!

Leslie: I know. I know! I'm a duplex.

Rachel: [to Joanne] So what's going on with you?

Joanne: Well, guess who my dad's making partner in his firm? [She points to herself and they all scream again.]

Kiki: And while we're on the subject of news.. [She holds up here finger to show off her engagement ring and they all scream again.]

Phoebe: [to Monica] Look, look, I have elbows! [They scream.]

[Scene: A street, Chandler and Joey are kicking a can to each other.]

Chandler: ...Poulet passes it up to Leetch! [Passes it to Joey.]

Joey: Leetch spots Messier in the crease- there's the pass! [He kicks it to Ross, but Ross is staring into a shop window.]

Chandler: We'll take a brief time out while Messier stops to look at some women's shoes.

Ross: Carol was wearing boots just like those the night that we- we first- y'know. Fact, she, uh- she never took'em off, 'cause we-we- [off Chandler's look] Sorry. Sorry.

[They walk on. Chandler and Joey start to talk but Ross stops and whines.]

Joey: What?

Ross: Peach pit.

Chandler: Yes, Bunny?

Ross: [points] Peach pit. That night we, uh- we had-

Joey: -Peaches?

Ross: Actually, nectarines, but basically...

Chandler: [to Joey] Could've been a peach.

Ross: Then, uh, then we got dressed, and I-I... I walked her to the- [looks up, realises, and points] -the bus stop... I'm fine.

Joey: Hey, that woman's got an ass like Carol's! [They turn to stare at him.] What? Thought we were trying to find stuff.

[Scene: Central Perk, Rachel, Lesile, Kiki, and Joanne are talking.]

Rachel: So c'mon, you guys, tell me all the dirt!

Kiki: Well, the biggest news is still you dumping Barry at the altar!

Joanne: Alright. Let's talk reality for a second.

Rachel: Okay.

Joanne: When are you coming home?

Rachel: What? Guys, I'm not.

Joanne: C'mon, this is us.

Rachel: I'm not! This is what I'm doing now. I've got this job-

Kiki: Waitressing?

Rachel: Okay, I'm not just waitressing. I'm.. I, um... I write the specials on the specials board, and, uh... and I, uh... I take the uh dead flowers out of the vase... Oh, and, um, sometimes Artelle lets me put the little chocolate bobbies on the cookies.

Leslie: Well. Your mom didn't tell us about the bobbies.

[Scene: Monica and Rachel's, Phoebe and Monica are in pajamas and Monica is making something in the blender as Rachel enters.]

Monica: Hey, Rach. How was it with your friends? [She and Phoebe scream.] Okay! How would you like some Tiki Death Punch? [She pours the contents of the blender into some glasses.]

Rachel: What's that?

Monica: Well, it's rum, and-

Rachel: Okay. [Grabs the blender and starts to drink.]

Monica: We thought since Phoebe was staying over tonight we'd have kinda like a slumber party thing. We got some trashy magazines, we got cookie dough, we got Twister... [The phone rings and Monica answers it.]

Phoebe: Ooh! Ooh! And I brought Operation! But, um, I lost the tweezers, so we can't operate. But we can prep the guy!

Monica: Uh, Rach, it's the Visa card people.

Rachel: Oh, God, ask them what they want.

Monica: [on phone] Could you please tell me what this is in reference to? [Listens] Yes, hold on. [To Rachel] Um, they say there's been some unusual activity on your account.

Rachel: But I haven't used my card in weeks!

Monica: That **is** the unusual activity. Look, they just wanna see if you're okay.

Rachel: They wanna know if I'm okay. Okay.. they wanna know if I'm okay, okay, let's see. Well, let's see, the FICA guys took all my money, everyone I know is either getting married, or getting promoted, or getting pregnant, and I'm getting coffee! And it's not even for me! So if that sounds like I'm okay, okay, then you can tell them I'm okay, okay?

Monica: [pauses then on the phone] Uh- Rachel has left the building, can you call back?

Rachel: Alright, c'mon! [Miserably] Let's play Twister!

[Scene: Madison Square Garden, the guys are trying to find their seats.]

Ross: [squeezing past people] Sorry, sorry... Uh-oh.

Chandler: What? There was ice there that night with Carol? Plastic seats? Four thousand angry Pittsburgh fans?

Ross: No, actually I was just saying it looks like we're not sitting together. But now you mention it, there was ice there that night... It was the first frost...

Joey: C'mon, sit. Just sit down, sit.

[Scene: Monica and Rachel's, they're all hanging out in the living room.]

Monica: You should feel great about yourself! You're doing this amazing independence thing!

Rachel: Monica, what is so amazing? I gave up, like, everything. And for what?

Phoebe: You are just like Jack.

Rachel: ...Jack from downstairs?

Phoebe: No, Jack and the Beanstalk.

Monica: Ah, the other Jack.

Phoebe: Yeah, right! See, he gave up something, but then he got those magic beans. And then he woke up, and there was this, this big plant outside his window, full of possibilities and stuff.. And he lived in a village, and you live in **the** Village..

Rachel: Okay, but Pheebs, Pheebs, Jack gave up a cow, I gave up an orthodontist. Okay, I-I-I know, I know I didn't love him-

Phoebe: Oh, see, Jack did love the cow.

Rachel: But see, it was a plan. Y'know, it was clear. It was figured out, and now everything's just kinda like...

Phoebe: Floopy?

Rachel: Yeah.

Monica: So what, you're not the only one. I mean, half the time we don't know where we're going. You've just gotta figure at some point it's all gonna come together, and it's just gonna be... un-floopy.

Phoebe: Oh, like that's a word.

Rachel: Okay, but Monica, what if- what if it doesn't come together?

Monica: ...Pheebs?

Phoebe: Oh, well... 'cause.... you just... I don't like this question.

Rachel: Okay, see, see, you guys, what if we don't get magic beans? I mean, what if all we've got are beans?

[Scene: Madison Square Garden, the guys are watching the game.]

Ross: Get him! GET HIM! Get him! Get- YESSS! Not laughing now, are ya pal!

Chandler: [to Ross] See buddy, that's all you need, a bunch of toothless guys hitting each other with sticks.

Ross: Pass it! Pass it!

Chandler: He's open!

All: Shoot! Shoot! Shoot!

[The player shoots and the puck flies off the rink and hits Ross in the face. Chandler looks concerned until he notices...]

Chandler: Hey, look, we're on that TV thing!

[Chandler and Joey hold the puck and wave at the TV thing.]

[Scene: An Emergency Room, Chandler and Joey are leading Ross in.]

Chandler: [to the receptionist] Excuse me.

Receptionist: [holds up her hand—she is on the phone] It says to call this number if you're not completely satisfied with this candy bar. Well, I'm not completely satisfied.

Chandler: Listen, it's kind of an emergency. Well, I guess you know that, or we'd be in the predicament room. [The receptionist glares at him.]

Receptionist: [on phone] Hold on. [To Chandler] Fill these out, sit over there. [Tosses him some forms.]

Ross: [jumping to his feet] Look, I don't wanna make any trouble, okay, but I'm in a lot of pain here, alright? My face is dented.

Receptionist: Well, you'll have to wait your turn.

Joey: Well, how long do you think it'll be?

Receptionist: [sarcastic] Any minute now.

Ross: Hey, this- [she gives him a look and the guys back off] Heyy...

[Scene: Monica and Rachel's, the slumber party continues.]

Rachel: I'm so sorry, you guys. I didn't mean to bring you down.

Monica: No, you were right. I don't have a plan. [There's a knock on the door.]

Pizza Guy: [yelling from outside] Pizza guy!

Rachel: Thank God. Food. [She goes to answer the door.]

Monica: Phoebe?

Phoebe: What?

Monica: Do you have a plan?

Phoebe: I don't even have a 'pl'.

Pizza Guy: Hi, one, uh, mushroom, green pepper and onion?

Rachel: [miserably] No, no, that's not what we ordered... We ordered a fat-free crust with extra cheese.

Pizza Guy: Wait, you're not 'G.Stephanopoulos?' Man, my dad's gonna kill me!

Monica: [leaping off of the couch and runs up] Wait! Did you say 'G.Stephanopoulos?'

Pizza Guy: Yeah. This one goes across the street, I must have given him yours. Oh, bonehead, bonehead!

Monica: Wait, was this a-a small Mediterranean guy with curiously intelligent good looks?

Pizza Guy: Yeah, that sounds about right.

Monica: Was he wearing a stunning blue suit?

Phoebe: And-and a power tie?

Pizza Guy: No, pretty much just a towel.

Monica: [staggered] Oh God.

Pizza Guy: So you guys want me to take this back?

Monica: Are you nuts?! We've got George Stephanopoulos' pizza! [Rachel pays him, Monica grabs some binoculars, and runs to the window.]

Rachel: Uh, Pheebs? Who's George Snuffalopagus?

Phoebe: [laughing] Big Bird's friend.

Monica: I see pizza!

Phoebe: Oh, I wanna see! Lemme see! Lemme see! [She runs up and takes the binoculars.]

Rachel: Hello? Who are we spying on?

Monica: White House adviser? Clinton's campaign guy? The one with the great hair, sexy smile, really cute butt?

Rachel: Oh, him, the little guy? Oh, I love him!

Phoebe: Ooh, wait.. wait, I see a woman.

Monica: Please tell me it's his mother.

Phoebe: Definitely not his mother.

Monica: Oh, no...

Phoebe: Oh, wait, she's walking across the floor.. she's walking.. she's walking.. she's going for the pizza- [Yelling] Hey, that's not for you, bitch! [Phoebe covers her mouth with her hand walks away from the window.]

[Scene: The Emergency Room, Joey is miming hockey pucks kitting foreheads. Chandler realises it's getting tense and goes to the receptionist again.]

Chandler: Excuse me, look, we've been here for over an hour, and a lot of people less sick than my friend have gone in. I mean, that guy with the toe thing? Who's he sleeping with? [She slides the gladd panel over and Chandler talks through it in a loud voice.] Oh,

c'mon Dora, don't be mad... I know we both said some things we didn't mean, but that doesn't mean we still don't love each other. [To the waiting room.] Y'know, I feel like I've lost her.. [She slides the panel back, he turns, and it takes him by surprise.] Ba-!

[Scene: Monica and Rachel's, the girls are all out on the balcony.]

Monica: Light still out?

Rachel: Yeah.

Monica: Oh. Maybe they're- napping.

Rachel: Oh please, they're having sex.

Monica and Phoebe: Shut up!

Rachel: So, whaddya think George is like?

Monica: I think he's shy.

Phoebe: Yeah?

Monica: Yeah. I think you have to draw him out. And then- when you do- he's a preppy animal.

[Scene: The Emergency Room, Ross is still going on about his first night with Carol.]

Ross: I remember the moonlight coming through the window- and her face had the most incredible glow.

Chandler: Yes, the moon, the glow, the magical feeling, you did this part- Could I get some painkillers over here, please?

Joey: He's right, enough, already. What is the big deal about today? So you slept with her for the first time, so what? You slept with her for seven years after that.

Ross: Look, it's just a little more complicated...

Chandler: Well, what? What? What is it? That she left you? That she likes women? That she left you for another woman that likes women?

Ross: Little louder, okay, I think there's a man on the twelfth floor in a coma that didn't quite hear you...

Chandler: Then what?

Ross: My first time with Carol was... [He mumbles the last part]

Joey: What?

Ross: It was my **first time**.

Joey: With Carol? [Ross gives him a look.] Oh.

Chandler: So in your whole life, you've only been with one—[He gets a look too]—oh.

Joey: Whoah, boy, hockey was a big mistake! There was a whole bunch of stuff we could've done tonight!

[Scene: Monica and Rachel's, the girls are still out on the balcony.]

Monica: Okay. Okay, I got one. Do you remember that vegetarian pate that I made that you loved so much?

Phoebe: Uh-huh.

Monica: Well, unless goose is a vegetable...ha haaaah!

Phoebe: Oh! Oh! Oh! Okay, fine, fine. Now I don't feel so bad about sleeping with Jason Hurley.

Monica: What?! You slept with Jason?

Phoebe: You'd already broken up.

Rachel: How long?

Phoebe: A couple hours.

Monica: Oh, that's nice!

Rachel: Okay, okay, okay, I got one! [She sits up and the cushion she was leaning against falls off of the balcony.] Anyway- The valentine Tommy Rollerson left in your locker was really from me.

Monica: Excuse me?!

Rachel: Hello? Like he was really gonna send you one? [To Phoebe] She was a big girl.

Monica: Really. Well, at least 'big girls' don't pee in their pants in seventh grade!

Rachel: I was laughing! You made me laugh! [Monica and Rachel start to squabble]

Phoebe: There he is! There he is!

Monica: Where?

Phoebe: Right- where we've been looking all night!

Rachel: He is so cute!

Monica: Oh, George, baby, drop the towel!

All: Yeah, drop it! Drop the towel! Please drop the—[pause]—wowww.

[Scene: The Emergency Room, Ross is absent.]

Joey: Man. Can you believe he's only had sex with one woman?

Chandler: I think it's great. Y'know, it's sweet, it's romantic...

Joey: Really?

Chandler: No, you kidding? The guy's a freak.. [Ross enters off camera]

Both: Hey, buddy.

Ross: Hi. [He is wearing a piece of steel bandaged to his nose. He tosses some forms onto reception desk.]

Receptionist: [sarcastic] Oh, that's attractive.

Chandler: Oh, I thought you were great in Silence of the Lambs. Oh come on, admit it! All things considered, you had fun tonight.

Ross: Fun? Where was the fun? Tell me specifically, which part was the fun part? Where's my puck?

Joey: Oh, ah- the kid has it.

Ross: The kid...? [To the kid] Excuse me, uh, that's, that's my puck.

Kid: I found it. Finders keepers, losers weepers. [Ross looks at Chandler for help.]

Chandler: You gotta do it, man.

Ross: [to the kid] Oh yeah? Well, I'm rubber, you're glue, whatever—[to Chandler]—can't do it. [to the kid] Listen, uh- gimme back my puck.

Kid: No.

Ross: 'Yes', how about. C'mere. Gimme!

Kid: No! No! [They start to fight over it.]

Receptionist: Hey! Hey! No rough holding in my ER!

Ross: [tries to snatch it from the kid] Give me my puck! [It flies out of his grasp and knocks out the receptionist.]

Ross: ...Now that was fun.

[Scene: Monica and Rachel's, Joey and the girls are playing twister.]

Ross: [Doing the spinning] Okay, Monica: Right foot red.

Monica: Could've played Monopoly, but nooooo.

[There's a knock on the door, Chandler opens it, and silently hands back the cushion.]

Chandler: Thanks. [The guy nods and leaves]

Ross: Okay, Pheebs: Right hand blue. [Phoebe has to bend over.] Good. [Joey stares at her butt appreciatively]

[The phone rings and Chandler answers it.]

Chandler: Hello? Oh, uh, Rachel, it's the Visa card people.

Rachel: Oh, okay. Will you take my place?

Chandler: Alright. [on phone] Yes, this is Rachel.

Rachel: Nooo! [She grabs the phone and Chandler takes her place on the mat.] [On phone] Hello? [Listens] Oh, yeah, no, I know, I-I haven't been using it much. [Listens] Oh, well, thanks, but, I'm okay, really.

Ross: Green. To the green.

Rachel: [on phone] I've got magic beans. [Listens] Never-never mind.

Chandler: To the left, to the left- aww! [They all collapse]

Rachel: [on phone] Ohhh... I'm fine.

Friends Series 1 Episode 05 - The One With the East German Laundry Detergent

[Scene: Central Perk, all six are there.]

Monica: Would you let it go? It's not that big a deal.

Ross: Not that big a deal? It's amazing. Ok, you just reach in there, there's one little maneuver, and bam, a bra right out the sleeve. All right, as far as I'm concerned, there is nothing a guy can do that even comes close. Am I right?

Rachel: Come on! You guys can pee standing up.

Chandler: We can? All right, I'm tryin' that.

Joey: Ok, you know what blows my mind? Women can see breasts any time they want. You just look down and there they are. How you get any work done is beyond me.

Phoebe: Oh, ok, you know what I don't get? The way guys can do so many mean things, and then not even care.

[Long pause.]

Ross: Multiple orgasms!

[Credit sequence]

[Scene: Central Perk, all are there.]

Chandler: So, Saturday night, the big night, date night, Saturday night, Sat-ur-day night!

Joey: No plans, huh?

Chandler: Not a one.

Ross: Not even, say, breaking up with Janice?

[JOKE 4.3]

Chandler: Oh, right, right, shut up.

Monica: Chandler, nobody likes breaking up with someone. You just gotta do it.

Chandler: No, I know, but it's just so hard, you know? I mean, you're sitting there with her, she has no idea what's happening, and then you finally get up the courage to do it, and there's the horrible awkward moment when you've handed her the note.

Joey: Why do you have to break up with her? Be a man, just stop calling.

Phoebe: You know, if you want, I'll do it with you.

Chandler: Oh, thanks, but I think she'd feel like we're gangin' up on her.

Phoebe: No, I mean you break up with Janice and I'll break up with Tony.

Ross: Tony?

Monica: Oh, you're breaking up with Tony?

Phoebe: Yeah, I know, he's sweet, but it's just not fun anymore, you know? I don't know if it's me, or his hunger strike, or, I don't know.

Rachel: [waitressing] Does anybody want anything else?

Ross: Oh, yeah, last week you had a wonderful, nutty, chocolatey kind of a cakey pie thing. [Rachel gives him a dirty look] Nothing, just, just, I'm fine.

Phoebe: [to Rachel] What's the matter? Why so scrunchy?

Rachel: It's my father. He wants to give me a Mercedes convertible.

Ross: That guy, he burns me up.

Rachel: Yeah, well, it's a Mercedes if I move back home. Oh, it was horrible. He called me young lady.

Chandler: Ooh, I hate when my father calls me that.

Monica: Did he give you that whole "You're-not-up-to-this" thing again?

Rachel: Oh, yeah, yeah. Actually, I got the extended disco version, with three choruses of "You'll never make it on your own".

Phoebe: [rhythmically] Uh-huh, uh-huh.

[Angela, a beautiful woman in a tight dress, enters.]

Angela: Hi, Joey.

Joey: My god, Angela.

[Angela takes a seat at the counter.]

Monica: Wow, being dumped by you obviously agrees with her.

Phoebe: Are you gonna go over there?

Joey: No, yeah, no, ok, but not yet. I don't wanna seem too eager. One Mississippi, two Mississippi, three Mississippi. That seems pretty cool. [he walks over to her] Hey, Angela.

Angela: [casually] Joey.

Joey: You look good.

Angela: That's because I'm wearing a dress that accents my boobs.

Joey: You don't say.

[Cut to Ross and Rachel, talking next to one of the tables.]

Ross: So, uh, Rachel, what are you, uh, what're you doing tonight?

Rachel: Oh, big glamour night. Me and Monica at Laundorama.

Ross: Oh, you uh, you wanna hear a freaky coincidence? Guess who's doing laundry there too?

Rachel: Who?

Ross: Me. Was that not clear? Hey, why don't, um, why don't I just join you both, here?

Rachel: Don't you have a laundry room in your building?

Ross: Yes, I do have a laundry room in my building, um, but there's a.... rat problem. Apparently they're attracted to the dryer sheets, and they're goin' in fine, but they're comin' out all.... fluffy. Anyway, say, sevenish?

Rachel: Sure.

[Cut back to Joey and Angela at the counter.]

Angela: Forget it Joey. I'm with Bob now.

Joey: Bob? Who the hell's Bob?

Angela: Bob is great. He's smart, he's sophisticated, and he has a real job. You, you go on three auditions a month and you call yourself an actor, but Bob...

Joey: Come on, we were great together. And not just at the fun stuff, but like, talking too.

Angela: Yeah, well, sorry, Joe. You said let's just be friends, so guess what?

Joey: What?

Angela: We're just friends.

Joey: Fine, fine, so, why don't the four of us go out and have dinner together tonight? You know, as friends?

Angela: What four of us?

Joey: You know, you and Bob, and me and my girlfriend, uh, uh, Monica.

[Scene: Monica and Rachel's apartment, Joey is there, trying to convince Monica to pose as his girlfriend. His plan is to hook Monica up with Angela's boyfriend Bob and then take Angela back for himself.]

Joey: Monica, I'm tellin' you, this guy is perfect for you.

Monica: Forget it. Not after your cousin who could belch the alphabet.

Joey: Come on. This guy's great. His name's Bob. He's Angela's... brother. He's smart, he's sophisticated, and he has a real job. Me, I go on three auditions a month and call myself an actor, but Bob is...

Monica: [looking out window] Oh, god help us.

Joey: What?

Monica: Ugly Naked Guy's laying kitchen tile. Eww!

Joey: Eww! Look, I'm asking a favor here. If I do this for her brother, maybe Angela will come back to me.

Monica: What's going on here? You go out with tons of girls.

Joey: [proud] I know, but, I made a huge mistake. I never should have broken up with her. Will you help me? Please?

[Scene: Ross's apartment, Chandler is over.]

Ross: [on phone] Ok, bye. [hangs up] Well, Monica's not coming, it's just gonna be me and Rachel.

Chandler: Oh. Well, hold on camper, are you sure you've thought this thing through?

Ross: It's laundry. The thinking through is minimal.

Chandler: It's just you and Rachel, just the two of you? This is a date. You're going on a date.

Ross: Nuh-uh.

Chandler: Yuh-huh.

Ross: So what're you saying here? I should shave again, pick up some wine, what?

Chandler: Well, you may wanna rethink the dirty underwear. This is basically the first time she's gonna see your underwear—you want it to be dirty?

Ross: [sheepish] No.

Chandler: Oh, and uh, the fabric softener?

Ross: Ok, ok, now what is wrong with my Snuggles? What, it says I'm a sensitive, warm kinda guy, you know, like a warm, fuzzy bear. Ok, I can pick something else up on the way.

Chandler: There you go.

[Scene: A fancy restaurant, Joey and Monica are there, meeting Angela and Bob, who Monica thinks is Angela's brother.]

Monica: Thank you. So what does this Bob guy look like? Is he tall? Short?

[JOKE 4.4]

Joey: Yep.

Monica: Which?

Joey: Which what?

Monica: You've never met Bob, have you?

Joey: No, but he's...

Monica: Oh my god, Joey, for all we know this guy could be horribly...

[Angela and Bob walk in. Bob is good-looking.]

Angela: Hey, Joey.

Monica: ...horribly attractive. I'll be shutting up now.

[Scene: Central Perk, Chandler and Phoebe are there, both ready to break up with their significant others.]

Chandler: Where are they? Where are they?

Phoebe: This is nice. We never do anything just the two of us.

Chandler: It's great. Maybe tomorrow we can rent a car and run over some puppies.

Phoebe: Eww, I don't wanna do that.

[Janice and Phoebe's boyfriend, Tony, walk in.]

Chandler: Here we go.

Phoebe: Ok, have a good break-up.

Chandler: Hey, Janice.

Janice: Oh, my god, I am so glad you called me. I had the most supremely awful day.

Chandler: Hey, that's not good. Can I get an espresso and a latte over here, please?

Janice: We got the proofs back from that photo shoot, you know, the one with the little vegetables. Anyway, they pretty much sucked, so, I blew off the rest of the day, and I went shopping...[looks through her bags]... and I got you, I'm looking, I'm looking, I'm looking, I got you...

[Chandler sees Phoebe breaking up with Tony. She talks to him for a few seconds, hugs him, and then he leaves. Chandler is amazed how easy it was for her.]

Chandler: What?

Janice: What?

Chandler: [covering] What... did you get me there?

Janice: I got you...these. [pulls out a pair of socks]

Chandler: Bullwinkle socks. That's so sweet.

Janice: Well, I knew you had the Rockys, and so I figured, you know, you can wear Bullwinkle and Bullwinkle, or you can wear Rocky and Rocky, or, you can mix and match, moose and squirrel.

[JOKE 4.5]

Whatever you want.

Chandler: That's great.

[The drinks arrive, and Chandler downs his espresso in one gulp.]

Chandler: Well, I'm gonna get another espresso. Can I get you another latte?

Janice: [holding the full cup] No, no, I'm still working on mine.

[Chandler walks over to the counter where Phoebe is, and is asking her about the break-up.]

Chandler: That's it?

Phoebe: Yeah, it was really hard.

Chandler: Oh, yeah, that hug looked pretty brutal.

Phoebe: Ok, you weren't there.

[Scene: The Laundromat, Rachel is there, waiting for Ross. An old woman takes Rachel's clothes off the machine and begins loading it with her things.]

Woman: Comin' through. Move, move.

Rachel: Oh, 'scuse me. I was kinda using that machine.

Woman: Yeah, well, now you're kinda not.

Rachel: But I saved it. I put my basket on top.

Woman: Oh, I'm sorry, is that your basket? It's really pretty. Unfortunately, I don't see suds.

Rachel: What?

Woman: No suds, no save. Ok?

[Ross arrives.]

Ross: What's goin' on?

Rachel: Hi, uh, nothing. That horrible woman just took my machine.

Ross: Was your basket on top?

Rachel: Yeah, but, there were no suds.

Ross: So?

Rachel: Well, you know, no suds, no save.

Ross: No suds? Excuse me, hold on a second. [to woman] That's my friend's machine.

Woman: Hey, hey, hey, her stuff wasn't in it.

Ross: Hey, hey, hey, that's not the rule and you know it.

[The woman and Ross stare at each other. Finally she takes her stuff out of the machine and leaves.]

Ross: [to the crowd in the Laundromat] All right, show's over. Nothing to see here. [to Rachel] Ok, let's do laundry.

Rachel: That was amazing. I can't even send back soup.

Ross: Well, that's because you're such a sweet, gentle, uh...Do you, uh, do you...Oh, hey, uh you must need detergent.

[Ross pulls out a huge box of laundry detergent.]

Rachel: What's that?

Ross: Uberveiss. It's new, it's German, it's extra-tough.

[Rachel starts to load her clothes.]

Ross: Rach, do you uh, are you gonna separate those?

Rachel: Oh god. Oh, am I being like a total laundry spaz? I mean, am I supposed to use like one machine for shirts and another machine for pants?

Ross: Rach, have you never done this before?

Rachel: Well, not myself, but I know other people that have. Ok, you caught me. I'm a laundry virgin.

Ross: Uh, well, don't worry, I'll use the gentle cycle. Ok, um, basically you wanna use one machine for all your whites, a whole nother machine for colors, and a third for your uh, your uh, delicates, and that would be your bras and your under-panty things.

Rachel: [holds a pair of panties in front of Ross] Ok, Well, what about these are white cotton panties. Would they go with whites or delicates?

Ross: [visibly nervous] Uh, that, that, that would be a judgment call.

[Scene: Fancy restaurant, Monica, Joey, Angela, and Bob are seated at the table.]

Monica: [to Joey] He is so cute. [to Angela and Bob] So, where did you guys grow up?

Angela: Brooklyn Heights.

Bob: Cleveland.

Monica: How, how did that happen?

Joey: Oh my god.

Monica: What?

Joey: I suddenly had the feeling that I was falling. But I'm not.

[Scene: Fancy restaurant, Joey and Bob are talking.]

Joey: So, you and Angela, huh?

Bob: Yep. Pretty much.

Joey: You're a lucky man. You know what I miss the most about her? That cute nibbly noise when she eats. Like a happy little squirrel, or a weasel.

Bob: Huh, I never really noticed.

Joey: Oh, yeah, yeah, listen for it.

Bob: Monica, Monica is great.

Joey: Yeah, but it's not gonna last. She's too much for me in bed. Sexually.

[Scene: The ladies' bathroom at the restaurant, Monica and Angela are talking.]

Monica: I've gotta tell you, Bob is terrific.

Angela: Yeah, isn't he?

Monica: It is so great to meet a guy who is smart and funny, and has an emotional age beyond, like eight.

Angela: You know what else? He's unbelievable in bed.

Monica: Wow. My brother never even told me when he lost his virginity.

Angela: Huh. That's nice.

[Scene: Central Perk, Phoebe is coaching Chandler on how to break up with Janice.]

Phoebe: Ok, you can do this. It's just like pulling off a Band-Aid. Just do it really fast, and then the wound is exposed.

[Chandler walks back to couch, where Janice is.]

Chandler: Janice. Hi, Janice. Ok, here we go. I don't think we should go out anymore. Janice.

Janice: All right. Well, there you go. [she gets extremely wound up, and begins to try and calm herself down] Stop it, stop it, stop it.

[Scene: The Laundromat.]

Rachel: Ok, I know this is gonna sound really stupid, but I feel that if I can do this, you know, if I can actually do my own laundry, there isn't anything I can't do.

Ross: That does not sound stupid to me. You know, it's like the first time I had to make dinner for myself, after Carol left me? [the buzzer on the washer goes off] I'm sorry, that's all the time we have. Next on Ross...[opens up the washer] Uh-oh.

Rachel: What uh-oh?

Ross: [not wanting to tell her] Uh-oh, uh-oh, the laundry's done. It's, uh, it's a song. The laundry song that we sing. [singing] Uh-oh the laundry's done, uh-oh, uh-oh.

Rachel: Ross, what's the matter?

Ross: Nothing, nothing. Lee-lo, the laundry's done.

Rachel: Come on, show me.

Ross: All right, all right, it's just that you left a red sock in with all your whites, and now, everything's kinda pink.

Rachel: Oh, everything's pink.

Ross: Yeah, uh, except for the red sock, which is still red. I'm sorry, please don't be upset, it could happen to anyone.

Rachel: Except it didn't. It happened to me. Oh, god, I'm gonna look like a big marshmallow peep. What am I doing? What am I doing? My father's right. I can't live on my own! I can't even do laundry!

[The woman who had tried to steal the washing machine walks by, and laughs.]

[Scene: The fancy restaurant, Angela has her hand in Bob's shirt, and Monica is very uncomfortable.]

Monica: Something went wrong with Underdog, and they couldn't get his head to inflate. So anyway, um, his head is like flopping down Broadway, right, and I'm just thinking... how inappropriate this is. Um, I've got something in my eye, uh, Joey, could we check it in the light, please?

[Her and Joey walk away from the table.]

Monica: Oh my god.

Joey: What?

Monica: Hello! Were we at the same table? It's like... cocktails in Appalachia.

[JOKE 4.6]

Joey: Come on, they're close.

Monica: Close? She's got her tongue in his ear.

Joey: Oh, like you've never gotten a little rambunctious with Ross.

Monica: Joey, this is sick, it's disgusting, it's, it's—not really true, is it?

Joey: Well, who's to say what's true? I mean...

Monica: Oh my god, what were you thinking?

Joey: All right, look, I'm not proud of this, ok? Well, maybe I am a little.

Monica: [hits him lightly] Oh!

Joey: Ow!

Monica: [leaving] I'm outta here.

Joey: Wait, wait, wait. You want him, I want her. He likes you.

Monica: Really?

Joey: Yeah. I'm thinking, if we put our heads together, between the two of us, we can break them up.

[later, Monica accidentally spilled her drink on Bob's shirt and is wiping it off. Joey is making eyes at Angela.]

Monica: I'm so sorry, I can't believe I did this, but I couldn't stop laughing at your Norman Mailer story.

[Angela is eating chicken wings and making the weasel-like noise Joey had told Bob about.]

Joey: Uh, waiter, one more plate of chicken wings over here.

[Scene: Central Perk, Chandler is still trying to ease things over with Janice, and there are about a dozen empty Espresso cups in front of him. He is extremely wired.]

Chandler: Here's the thing, Janice. You know, I mean, it's like we're different. I'm like the bing, bing, bing. You're like the boom, boom, [Chandler flails his hand out and hits Janice in the eye]... boom.

Janice: Ow!

Chandler: Oh, my god, I'm so sorry. Are you ok?

Janice: Ow. Um, it's just my lens. It's just my lens. I'll be right back.

[She leaves.]

Chandler: [to Phoebe] I hit her in the eye! I hit her in the eye! This is the worst break-up in the history of the world.

Phoebe: Oh my god. [Chandler downs another espresso.] How many of those have you had?

Chandler: Oh, I don't know, a million?

Phoebe: Chandler, easy, easy. Go to your happy place. La la la la la la.

Chandler: I'm fine.

Phoebe: All right.

[Janice returns from the bathroom.]

Chandler: I'm not fine. Here she comes.

Phoebe: Wait here. Breathe.

[Phoebe goes over to speak to Janice. She talks to her for a few seconds, and then Janice immediately smiles, hugs her, waves to Chandler, and leaves.]

Chandler: How do you do that?

Phoebe: It's like a gift.

Chandler: We should always always break up together.

Phoebe: Oh, I'd like that.

[Scene: The Laundromat. Rachel is sorting her now-pink clothes.]

Ross: You got the clothes clean. Now that's the important part.

Rachel: Oh, I guess. Except everything looks like jammies now.

[The same woman walks over and takes Rachel's laundry cart.]

Rachel: Whoa, I'm sorry. Excuse me. We had this cart.

Woman: Yeah, well, I had a 24-inch waist. You lose things. Now come on, get outta my way.

[Rachel looks at Ross, who motions to her to get the cart back.]

Rachel: I'm sorry, you know, maybe I wasn't being clear. Uh, this is our cart.

Woman: Hey, hey, hey there aren't any clothes in it.

Rachel: Hey, hey, hey, hey, quit making up rules!

Woman: Let go!

[They struggle for the cart. Finally, Rachel climbs inside of it.]

Rachel: All right, listen, missy. If you want this cart, you're gonna have to take me with it!

[She thinks it over, and then walks away.]

Rachel: [to Ross] Yes! Did you see that?

Ross: You were incredible! Brand new woman, ladies and gentlemen.

Rachel: I could not have done this without you.

[Rachel stands up and kisses Ross. He is stunned. A moment of silence follows.]

Ross: Ok, um, uh, more clothes in the dryer? [Ross turns and bangs his head on an open dryer door.] I'm fine, I'm fine.

Rachel: Are you sure?

Ross: No.

[Scene: Central Perk, Ross, Rachel, and Phoebe are there. Ross has an icepack to his head.]

Rachel: Oh, are you sure you're ok?

Ross: Yeah.

Rachel: Does it still hurt?

Ross: Yeah.

Phoebe: [seeing Rachel's clothes] What a neat idea. All your clothes match. I'm gonna do this.

[Monica and Joey enter.]

Monica: Hi.

Phoebe: Hey, how'd it go?

Joey: Excellent.

Monica: We ripped that couple apart, and kept the pieces for ourselves.

Ross: What a beautiful story. Hey, I'm fine by the way.

Monica: [notices his head] Oh, I'm sorry.

Rachel: Where's Chandler?

Phoebe: Oh, he needed some time to grieve.

[Chandler runs by the window outside, joyous.]

Chandler: I'm free! I'm free!

Phoebe: That ought to do it.

8.1.4 *Mad Love* transcripts

Mad Love Series 1 Episode 01 – *Fireworks*

[Scene: office Ben and Larry.]

Voice Over: Do you believe in fairytales? Yeah, me neither. But this one is gonna be a little different because I'm telling it. My name is Larry Munch and this story begins with an ending.

Ben: No, Larry, I am serious. I am doing it today. I'm ending it with Erin.

Larry: Oh, good. About time. How you gonna do it? I find the least painful way to be to sleep with her sister.

[JOKE 1.1]

Ben: Well, that would be the high road, but I was thinking of telling her the truth.

Larry Voice Over: My friend Ben Parr thinks of things like telling the truth and princesses trapped in towers. Which brings us to Kate Swanson.

Kate: My hat. Oh no!

Larry Voice Over: Now, I know what you're thinking people.

[Scene: Public toilets]

Kate: [Her hat falls into the toilet.] Not in the toilet!

Larry Voice Over: Just because Kate's in the bathroom on the 38th floor of a New York skyscraper doesn't mean she's a princess trapped in a tower, right?

Larry Voice Over: Well, wait for it.

Kate: [tries to reach for her hat] And I'm stuck.

Larry Voice Over: Sha-boom.

Kate: Help!

[Scene: Office Ben and Larry.]

Ben: With **Emily** there's no fireworks, Larry. I need more than just pretty and organized. I need laughter and affection. And an opinion on who would win in a fight between batman and superman.

Larry: Plus her lease is almost up and she wants to move in.

Ben: Plus her lease is almost up and she wants to move in.

Larry Voice Over: If fairy tales have taught us anything. I mean, besides that it's ok to kiss a girl when she's unconscious. It's that timing is everything.

[Scene: Larry and Ben in elevator.]

Larry: Hey, Carter, he's finally doing it. He's breaking up with Erin. And I didn't even have to give a list of her flaws.

Ben: You have an actual list?

Carter: We all have lists.

Larry: Yeah, controlling, patronizing, has natural breasts. Am I the only one who hates those?

Larry: Thank you Carter.

Ben: Dude, my phone. I gotta go back up.

Larry Voice Over: In fairy tales the thing that brings them together is called fate. In this story it's called a cell phone in a ridiculous red case.

[Scene: Ben and Kate on rooftop.]

Kate: You steal a hat, but leave a phone. This is bad business.

Ben: I think I left it on a ledge right over... there.

Kate: Is this your phone?

Ben: Yes.

Kate: When you push send does it go right to Commissioner Gordon's office?

[JOKE 1.2]

Ben: I'm sorry, I'm not nerdy enough to get that. But how cool would it be if it did?

Kate: Um, it would only be the ultimate phone.

Ben: Thanks. Um, are you organized?

Kate: I left my cell phone, I smell like tinkle and I just lost my favorite hat. You tell me.

Larry Voice Over: Fairy tale or not. Every love story needs one special ingredient to seal the deal.

Ben: Well I can't help you with the cell phone or the tinkle, but is this your hat?

Kate: Wow.

Ben: Magic.

Larry Voice Over: I was gonna say beer, but, yeah, I guess magic works too.

[Credit sequence]

[Scene: Office Ben and Larry.]

[Ben and Larry are holding hands.]

Ben: [There were fireworks, Larry, actual fireworks.

Larry: I don't know why we had to reenact it.

Ben: I wanted you to get a sense of how powerful the moment was. Why is your right hand so much softer and smoother than your left?

Larry: Not the reason you're thinking. Unless you're thinking masturbation, then, yes.

Ben: And now I have to tell Erin, which, you know, is not going to be fun, but I think she'll agree it's for the best.

Larry: Absolutely, yeah, let's find out. Right now. [Erin enters] Hi Erin!

Erin: Larry! Hi! You look awful, even worse than usual.

Larry: Thank you.

Erin: Ben, you wanted to see me? Well, that is good because I wanted to see you. Lately I have been feeling taken for granite.

Ben: Well, listen, eh Erin, that's exactly what I want to talk to you about.

Larry: Ho, ho, ho. Let me interrupt for one second. Did you say taken for granite? It's granted, not granted. You take someone for granted.

Erin: Oh, honey, I'm so sorry, but you are wrong. It's granite as is you treat someone like a statue and I should know. I was waitlisted at Cornell.

Ben: Listen, Erin, why don't we talk about this in the conference room.

Erin: I'm sorry, ben, I can't talk right now. I have meetings all day. But call me between eight thirty and eight forty-five.

Ben: I want to end it with Erin before I see Kate tonight.

Larry: Whoa, tonight. What do you mean, I thought we were going out tonight.

Ben: Well, actually, Kate and I thought it would be fun if you came with us. She's bringing her best friend, too, so.

Larry: Oh, no, the answer is no. I am not going to sit there chatting with her interesting friend while you waltz off with Meg Ryan leaving me at the bar with a plate of jalapeno poppers, okay? The answer is yes.

[Scene: Bar. Larry is waiting for Ben.]

Larry: [to the bartender] Ahem, you gotta beer. [to Connie] Is this seat open?

Connie: Ugh.

Larry: I'll take that as a yes. Do I know you?

Connie: Do people really say that?

Larry: No, I'm serious, you look familiar

Connie: You actually look a little familiar too, but that could be 'cause I used to go to a lot of pedophile conventions.

[JOKE 1.3]

Larry: Oh man I always thought it was cool when I saw women at those.

[JOKE1.4]

Connie: Are you happy with your beard?

Larry: You happy with yours?

Larry: Oh, there it is! There is a smile! Got her! It's ok, much, much hotter women than you have been broken down by my charms.

Connie: No, no, you have no charms. I was smiling, because you know how when you're doing something excruciating like taking a test, or listening to someone describe a dream

Larry: Or reading a book

Connie:...or how someone's trip to Africa changed their life.

Larry and Connie: Yoga

Connie: Anyway, in those situations, when you think of how it will be over in specific detail it helps you sort of smile through the pain. That's what was happening with me.

Larry: So you just kind of gave up and went with the bangs, huh?

[Kate and Ben enter.]

Ben: And, yes, this man, knuckles deep in beer nuts, is my best friend Larry.

Kate: You know what I don't like about beer nuts? Nothing! Because they are perfect! Oh my god, this is my friend Connie, did you guys meet?

Larry and Connie: We did.

[They all sit down at a table.]

Kate: This carrot cake is delicious.

Ben: Carrot cake is always delicious. The only problem with carrot cake is

Kate and Ben: the name.

Ben: Yes, yes.

[Larry laughs extremely]

Ben: Who wants a beer?

Kate: Me.

[Ben and Kate leave the table and go to the bar.]

Connie: Where are you going?

Larry: Oh no, oh no.

Larry: Ok, so. What is it you do, I guess.

Connie: I'm a nanny.

Larry: A nanny, huh? For human babies? Not for bulbs or lizards.

Connie: First of all, babies love me.

Larry: Right.

Connie: And I love the job security. The mom is this rich trophy wife who knows less about babies than you do about salad.

Barman: Last call.

Larry: Oh, thank God.

Connie: Yes!

[Larry and Connie join Ben and Kate.]

Connie: It's last call.

Larry: It's last call, guys.

Ben: I didn't hear him say last call.

Kate: Me neither.

Barman: It's last call.

Ben: Well, listen, I live nearby and I have beer.

Kate: I could be convinced.

Larry: No, I got this other thing that's not this.

Connie: I need to go anywhere but here.

Ben: Excuse, Larry can I talk to you for a second.

Larry: No.

[Scene: Ben and Larry in the toilets of the bar.]

Larry: I just start by saying that.

Ben: [slaps Larry] How many times have I been your wingman?

Larry: I don't know.

Ben: Ok, fine, you know what, we're lawyers, let's negotiate. What'll it take

Larry: Alright, not pizza. Ok, just because I'm a husky guy and I like pizza doesn't mean you can say pizza and I'm in.

Ben: Ok, not pizza, name something else.

Larry: Ok.

Ben: You can't think of anything but pizza now, can you?

Larry: No.

[Scene: Connie and Kate at the bar.]

Connie: You always dive in.

Kate: First of all, I'm not diving in, I just wanna go have a beer at his apartment. And, second, this guy is different. He laughs at my jokes, and he smells like cinnamon, and he doesn't call his blackberry scrapberry.

Connie: Fine. But don't leave me alone with the hairy guy.

Kate: Promise.

[Scene: Living room Ben's apartment. Connie and Larry are left alone while Ben shows Kate the apartment.]

Ben [off]: and, this is my room.

Larry: Yeah, I guess I consider having sex with you.

Connie: If the only thing produced in the entire world were alcohol. So right now I'm imagining a world where all the textiles and oil and lumber were instead alcohol, there still wouldn't be enough alcohol in the world for me to sleep with you.

Larry: Wow-ee. What a crazy world that would be. No textiles. How about those two, huh. Pretty enchanting stuff.

Connie: I'm used to it. When Kate and I were kids, we always played fairytale and she would always be the princess, and I would have to be the fairy

Larry: dragon.

Connie: Godmother.

[Scene: Morning in the apartment]

Kate: Oh my god, it's morning and I'm just noticing you have a guitar. Do you play or is

that just to impress girls?

Ben: Well, I was the lead guitarist in a few good bands. [tries to kiss Kate]

Ben: I'm sorry.

Kate: We've been talking all night and I'm just very concerned about my breath and, um, ok, I might be a little gun-shy, I tend to hang out with guys who say all the right things then turn out to be jerks.

Ben: Well I think I've done a good job at not saying the right things tonight. And, um, I probably shouldn't be saying this, but, um I haven't felt this way this fast for like ever. So, as long as you.

[Kate kisses Ben]

Ben: Wow. Your breath is terrible.

[Scene: Larry and Connie sleeping on the couch when somebody knocks on the door]

Larry: Alright. Alright! [opens door] Erin.

Erin: Larry. What are you doing here?

Larry: Well, I.

Erin: Who are you? Oh, does Ben let you bring prostitutes to his apartment?

Connie: Hey!

Erin: Where is Ben?

Larry: Erin, he's not here Erin. I've been looking everywhere for him, you know. I'm starting to get worried. I think we should probably just assume that he's dead. [Ben enters]

Ben: I'll get you my famous scrambled eggs with cream cheese and... Erin

Larry: He's alive. Thank god!

Kate: Cream cheese and what? Hi, I'm Kate.

Emily: I wanted to see if my furniture would work when I moved in with you, so I brought fabric swatches.

[JOKE 1.5]

But now your place feels a little crowded so I will take my swatches and go.

[JOKE 1.6]

Larry: She means swatches.

Ben: Kate can I just explain.

Kate: Go to hell.

Ben: Kate! Connie, I have to tell her...

Connie: No, she already knows. You suck!

Larry: Tss.. Snatches

[JOKE 1.7]

[Scene at Connie's workplace, Tiffany's home.]

Connie: Okay, Kate's got her heart broken again, so she's coming up and I might need some help with your kids.

Tiffany: What kind of help?

Connie: I don't know. You could feed them.

Tiffany: Great!

Connie: It goes in their mouths.

Kate: Hi! Great poncho, Tiff! Hi babies! Hey Con.

Connie: Hi, how are you doing?

Kate: Great. So great.

Connie: Oh, God, you're doing that thing where you're acting too okay.

Kate: Nope. I am just the right amount of ok, which is super-duper great. I met a guy who I thought was perfect and he turned out to be exactly like every other guy, which is awesome.

[Scene: office Ben and Larry.]

Larry: Hey, listen. This is ridiculous. I'm not used to doing half of our work.

[JOKE 1.8]

Hey where have you been all day.

Ben: Well, I officially broke up with Erin. And the rest of my day has been spent with coming up with ways to get Kate back.

Larry: Alright man, stick it to her.

Ben: No, win her back. I have to win her back.

Larry: Awh.

Ben: Larry, I've never felt like this before. When I looked into her eyes I saw the two of us sitting on our front porch. Our kids around us a couple of dogs. Our clothes drying on the line. I met the girl of my dreams.

[JOKE 1.9]

Larry: Are you guys not going to have a dryer?

[Scene: Connie's workplace]

Kate: Here's another one filled with lies.

Ben over voicemail: Kate, hi me again. Ok, just to recap: it's over with Erin. I'm more sorry than anyone ever, and, oh, you know how you said you love sharks? Well, I got you a shark. Kidding, I got you a DVD of shark week.

Kate: Delete.

Tiffany: I think you should give him another chance. He sounds so sweet. And you both love sharks, that's rare.

Kate: I don't love sharks. I just told him I love sharks because he loves sharks and I wanted him to like me.

Tiffany: Oh, great, so you have that in common.

Connie: No, Tiff, she just said she loved sharks.

Tiffany: That's what I mean, they both lied.

Kate: Oh my God, Tiffany is right.

Connie: I've never heard those words in that order.

Kate: What Tiffany is saying is that we all lie to each other a little at the beginning of a relationship. I mean, he should have told me of her, but if it was over, I should at least give him the chance to explain. And tell him I don't love sharks. He's not answering. I have to go find him. Will you come? Please?

Connie: Well, I, no, never. Fine, ok fine.

Connie: Do you think you can watch your kids for an hour?

[Scene: Connie, Kate, Tiffany and her children in a taxi.]

Connie: You're right, bringing them is just easier.

[Scene: Larry and Ben at the bar.]

Larry: My perfect woman?

Eva: I didn't ask you that.

Larry: Well, I don't know Eva, it is Eva right? For starters, her name might be Eva.

Ben: Your earrings are large.

Woman: You're a great conversationalist.

Ben: I'm sorry, sorry, it's just. This girl I met. She, ugh.

Woman: You don't wanna be here do you?

Ben: It was really nice talking to you.

Larry: No. No, no,no, excuse me ladies, stay put.

[Scene: Ben and Larry in bar toilets.]

Larry: Larry, I know what you're gonna say. [slaps Ben]

Ben: Jeez.

Larry: Hurts, right?

Ben: Are you wearing a ring?

Larry: Yes, I'm always wearing the super bowl replica ring when we're looking to hook up. You know that.

Ben: Larry, look. I'm sorry, okay? I can't do it.

Larry: This night is not about you anymore. It's about something much, much bigger than you. Me.

It's just a couple of guys talking to a couple of nice girls.

Ben: You know what? You're right.

[Scene: taxi.]

Kate: Okay, just right up here. Connie, don't forget to pay.

Connie: My life isn't panning out.

[Scene: bar.]

Tiffany: Is he here?

[Ben is making out with Woman]

Connie: Let's go, come on. Let's go.

[Scene: Larry and Connie at the gym.]

Larry: [on treadmill, sees Connie] Oh my God. Hahaha. Yes, I knew it. I knew I knew you. You are the woman who always looks mad at the machines.

Connie: You're the guy who always works out in jeans.

Larry: I like to call them denim sweats.

Connie: I like to call them stretched to their physical limit.

Larry: Fine, fine. Nice to see you. Have a nice day. [Starts to walk away] You know what? No. I gotta say something to you. My friend Ben has finally given up on trying to reach your friend Kate and he's a complete wreck, so thank you very much for that.

Connie: Poor thing, I think he gave up the night I walked into your disgusting bar and saw him making out with some skank.

Larry: Skank? What skank? I would remember a skank. It's my gift. Thank you.

Connie: I saw it with my own eyes. She had clown red hair and big earrings.

Larry: No, no absolutely not. Sorry. Oh, oh my god. Oh hoho. [turns off machine] Pause. He was not making out with that skank.

[Scene: Flashback to bar with Ben and Larry]

Ben: I said I'm in.

Larry: Ok, good news ladies!

Ben: I'm out.

Larry: What? I can't, I can't do it, I'm sorry it was really nice meeting you both.

Woman: Can I at least give you a hug goodbye?

Ben: Sure, ok, why not?

Larry: [to Eva] Should we be hugging?

Ben: Oh, jeez, I'm caught on your earring here.

[Scene: gym.]

Connie: So he wasn't with her?

Larry: Quite to the contrary.

Connie: So charming.

Larry: Thank you for the smoothie, by the way. It's yummy. I would have paid for it myself, but I don't bring my wallet to the gym, it restricts my range of movement, so. To show my appreciation I'll tell you what I'm not going to do. I'm not going to burp, so.

Connie: Quick question: If we do manage to get them back together will you always be around?

Larry: Very much so, yes. Now here's what I think we should do, okay'? [burps] And there is a burp, right here [points to stomach] but that's where it's gonna stay.

Connie: What do you mean if we get them back together, I'll just tell Kate.

Larry: That is stupid, okay? And it's not romantic [Connie makes a weird face.] Hey, just because that kind of thing is never going to happen for us.

Connie: Hey, don't let me into your sad life.

Larry: OK, In my case, definitely not in yours, alright, I learned a pretty long time ago that I am not the hero of the story. And if I even wanna be in the story I have one or two options. I can either help the hero, or try to destroy him. What do you wanna be? Do you wanna be the fairy godmother or the dragon?

Connie: Fine, what's your dumb plan?

[Scene: skyscraper rooftop. Ben and Larry are waiting together.]

Larry: Ahem, ok.

Ben: Ok, I'm not sure I wanna be up here.

Larry: No, you have to, you have to. That's the whole idea. You gotta meet my new girlfriend.

Ben: I still can't believe you met a girl at the gym. I still can't believe you were at the gym.

Larry: I know. I know, right, but I was. And she's gonna meet us up here with her friend, that's the plan. And ehm [looks at watch] she should have been here by now and it would be so typical of my new girlfriend to screw this up.

Ben: You sound mad at your new girlfriend.

Larry: Mad? No no, never. I think she's perfect, you know I can't stop thinking about her [distracted] I didn't know you could have monkeys up here! [walks away]

Larry: You don't want people petting your monkey then don't have a monkey for a pet, right Ben? Benjamin? Where'd you go buddy?

[Connie and Kate arrive]

Kate: Thanks, Carter. You know it's funny, I used to get so excited every time I would get up here, but now it does nothing for me, because I don't believe in love. Except in the case of you and your new boyfriend that seems real.

Connie: Oh, hold on, wait her a second, ok?

Larry: I lost him.

Connie: What do you mean you lost him?

Larry: I mean if you would have shown up at the appropriate time we wouldn't be having this conversation right now.

Connie: So now this is my fault?

[Ben enters elevator]

Ben: Ah, did it again. Forgot my phone.

Kate: Is this it?

Larry Voice Over: This is the story of my friend Ben Par. And how I helped him meet the girl of his dreams.

[Kate pushes Ben]

Ben: Hit me all you want. Nothing can hurt more than not seeing you. But that came close.

Kate: I missed you too.

Larry Voice Over: Although it looks like he didn't need as much help as I thought.

Kate: That kiss is yours to keep, but you have a lot of explaining to do and until you

prove to me that your the guy that I think you are there is no more kissing.

Ben: Got it.

[Kate kisses Ben again]

Kate: Starting now.

Larry Voice Over: But trust me it's not gonna be all smooth sailing for them. And that's where I come in. I'm sort of a god-like love ranger. Or a love ninja. The point is: every love story should have one of me.

Larry: I'm just saying: in a covert operation like this, a little precision counts.

Connie: Don't call this an operation. An operation implies that the people participating in it have the tiniest shred of competence.

Larry: Oh, really? How about the tiniest shred of the ability to read a clock? Do they have that?

A simple I'm sorry might get us headed in the right direction here.

Connie: I am sorry, I'm sorry that you are a moron.

Larry: I'm a moron?

Larry Voice Over: Now, I know what you're thinking: she's into me, well that's a story for another day. And it is not a fairy tale.

Mad Love Series 1 Episode 02 - Friends and other Obstacles

[Scene: Larry and Ben in a cafeteria.]

Larry Voice Over: This is my friend Ben. And he just fell in love with a girl named Kate. Which is why he's skipping and jumping and just generally acting like an idiot.

Larry: [calls over Ben] Yooohoo. I took the liberty of ordering us a little hot breakfast. The problem is, I don't have any money to pay for it.

[JOKE 2.1]

Ben: No problem. Listen Larry I'm walking on air. I'm taking Kate out tonight and if it goes half as well as I think it will, it will be the last first date of my life, haha.

Larry: [to waiter] I'm sorry, man. What's the big deal? You already hung out with Kate.

Ben: The big deal is, you're always there, or her friend Connie is always there. Tonight it's just the two of us, our first proper date. And the first date is huge, Larry. It sets the tone for the rest of the relationship

[Kate enters.]

Kate: Ben, there you are. I'm so sorry, I have to cancel tonight.

Larry: ah, well, it was a good run, you guys.

Ben: Kate, You remember Larry? He's the large guy that follows me everywhere?

Kate: Hi, Larry. I know it's terrible timing, but I just got this urgent work thing.

Larry: Nah, that doesn't sound like a lie at all.

Kate: No, no I closed a lease on the forty-eighth floor, so I gotta pull together tenant info, client terms, liability wavers, addendums.

Larry: Woah, that is too boring to be a lie.

I will see you upstairs, alright? Don't forget to pay.

[JOKE 2.2]

Kate: It's not a lie, I do wanna go out. I wanna go out every night. Well, not every night, I mean I'm not crazy.

Ben: It's fine, don't worry about it, we'll just, ehm, we'll pick another night.

Kate: Are you sure? I'm sorry, what about Thursday? [both get out cell phones]

Ben: Thursday... Ah, I have a mandatory dinner with the partners. But I don't have to go to that.

Kate: Come on, come on, it's fine, we'll figure this out. You know what? I have work to do, but I have to eat and Connie is going to be out on a date. Do you wanna come over to my place?

Ben: Well, really?

Kate: Oh my God, no I didn't mean it like that.

Ben: What, no I.

Kate: I.

Ben: That's not, I didn't mean it like that, I was just ehm. You talk!

Kate: Ok, so maybe like eight o'clock?

Ben: Eight o'clock. That sounds great.

Kate: Great.

Ben: I could make my famous rigatoni in vodka sauce.

Kate: Vodka sauce. Perfect. The only thing I like more than eating carbs, is getting plastered. [to cashier] Um, I don't really have a drinking problem.

[Credit sequence]

[Scene: Connie and Kate's apartment, where they are waiting for Ben to arrive.]

Kate: Connie, Ben is gonna be here any second and he's gonna think that he's dating a pig.

Connie: He's gonna find out you're a pig at some point, so you might as well let him know now.

Kate: Please, Connie?

Connie: Ok, fine. Stand back.

Kate: Thank you. Honey, I need this night to go well. I want him to like me as much as I like him. So I need him to think that even though I work really hard I'm still kind of together at home. That my hair, just naturally does this [FLICKS IT]. That I'm lactose tolerant.

Connie: Well, I'm a nanny. I've mastered the art of sort of cleaning.

[JOKE 2.3]

Although there's nothing I can do about that [points at Kate].

Kate: Is this a bad outfit?

Connie: No, I just didn't know it was prom. [The doorbell rings.] Good luck.

Kate: Hey, there he is!

Ben: Yeah, I took a cab. [pauses] I don't know why I told you that.

Kate: I don't know why I said there he is, because you know where you are.

Connie: You guys should have a talk show.

Ben: Hey, Connie.

Kate: Don't worry. She will be leaving soon.

Ben: Oh, that reminds me. Larry's gonna stop by to pick up a file.

Connie: You told your creepy friend where we live? Great, now I have to hide the Doritos.

[Scene: Kitchen, Ben is cooking for Kate.]

Kate: Look at all this beautiful food. I can't believe you went through so much trouble.

Ben: Oh, it was no trouble. I had to go to court today, and there's this little shop down there, where this old lady makes pasta by hand. They were closed so I got this at [inaudible name of convenience store].

Kate: So you had a trial today? So what is your record in the court room, counselor?

Ben: We don't really keep track of stuff like that, you know. Twenty-eight and zero. [Kate laughs]

[Connie enters]

Connie: Ok, time to check on all the gunk in my pores. [pulls off nose plaster]

[JOKE 2.4]

Connie: Look at this, Kate, it's like it tells its own story.

Kate: And, The End.

Connie: Oh, I get it. We're pretending not to care about our pores. I'll just leave it on your night stand.

[JOKE 2.5]

Kate: Please don't.

Connie: Oo, croute!

Kate: Don't you have a, Connie? What's the ETA on Dale?

Connie: You know Dale, he's always late, it doesn't mean anything, Stop reading into it., I'm not, at all. Ever. [The doorbell rings.] Thank God, he's here.

[Connie walks to the door and opens it to find Larry standing there.]

Hi, oh.

Larry: Hi, oh to you too. I'm here for a file from Ben.

Connie: Sure you are, I know a stalker when I see one.

Larry: Said the wicked witch longingly.

[Ben enters with file.]

Ben: Here you go. I got about three quarters of the way through. There's some questionable language that you're gonna want to clean up.

Larry: Woah, I gotta clean this up?

Ben: Well, it is your case.

Larry: Wow, you went there. Unbelievable, it's fine. Goodnight everybody. Oh, oh, are you guys watching that Knicks game?

Connie: No it's just on that channel.

Larry: I actually have a lot of money riding on this. Is it cool if I,

Connie, Ben, and Kate: No!

Larry: Kate, I need five minutes. I'll leave the instant the game's over.

Kate: Of course, sure.

Larry: Ah, yes, thank you. Thank you very much. It's actually good too, because if I have any questions about the file thingy you're right here.

Ben: [whispering] Larry you can't stay. Remember the first date, it's setting the tone. It's supposed to be me and Kate.

Larry: Then why does she get to stay?

Connie: I am waiting for my date to arrive.

Larry: No, really, why does she get to stay?

[Scene: Kitchen.]

Ben: I'm sorry that [something] buffalo's belt.

Kate: [laughs] It's fine. He's your best friend. And he did say he'd be gone in like five

minutes.

Ben: He says lots of things. I'll be gone in five minutes, I'll pay you back, that chair was already broken.

Kate: [laughs] It's like me and Connie, we're close but we fight. Not fight-fight. Tickle.-fight.

I have work to do. [sits down] After I have a glass of wine [gets up] I hate doing paperwork. But there are some parts of being a property manager that I love. [pouring wine] Making deals, meeting people, having access to all the secret tunnels.

Ben: There are secret tunnels?

Kate: No, maybe, yes. God, I'm not supposed to tell anybody. I tell ev erybody.

Ben: Well, here is to a proper date.

[Connie storms in and open the door against Kate, who spills her wine on Ben.]

Connie: Whoopsie! Sorry Ben.

Ben: no, it's fine, you can hardly see it.

Kate: Connie, we talked about this, remember? What did we agree to say every time we opened that door? [pauses] Coming through.

Connie: Coming through, I knew that!

[JOKE 2.6]

Kate: But if that's too hard to remember than maybe don't come in here anymore, because I don't know if you've heard, but I'm on a date.

Connie: Wow, sorry. I just came in to get my keys. Because I'm sure Dale, who is not yet here, is probably close to arriving and I want to be ready if and when he does. And, thank you for your support.

[Walks to living room where Larry is.]

Connie: Ugh. I'll be in my bedroom.

Larry: I admire your bravery, you know going in there with all those sad memories of sleeping alone.

Connie: Good point. I think I'll stay in here and see what's on my TV. [picks up remote]

Larry: Oh my god. No, no, no.

Connie: Oh, goody, a city council meeting. Look, they've approved a new playground in central park! Another place you can't go within twenty-five feet of.

[JOKE 2.7]

Larry That's clever, that's good. I'm asking you nicely. Can you please put the game back on?

Connie: Fine. [hands Larry remote]

Larry: Thank you. I'm about to win a hundred bucks on the Knicks.

Connie: I'll bet you fifty they'll lose.

Larry: There's two seconds left on the clock, we have the ball and we're up by three, I'd just be taking your money, so you're on. What, steal. No that's not going in, it's not. Oh my god it went in! Oh no! What just happened?

Connie: Well the big guy put the ball through the orange circle from the middle of the shiny floor, I think.

Larry: That's it.

Connie: What are you doing? Why are you taking your shoes off?

Larry: Because we're going into overtime. You did this to yourself.

[Scene: Kitchen.]

Kate: Ok, first concert?

Ben: No, uh-huh, no. Mine was embarrassing.

Kate: Mine was too. Ok, let's say it at the same time, on three.

Ben and Kate: One, two, three,

Ben: Cyndi Lauper. Hey!

Kate: [laughs] That's really embarrassing, wow. Oh, I was kidding, mine was nirvana. I didn't even know who they were, Connie just dragged me along. She always knows the best bands before anyone else. Do you think I was to mean to her?

Ben: To her? You just tricked me into admitting that my first concert was during the *She's So Unusual* tour.

Kate: Connie seems so tough, but I know she really likes this Dale guy and I'm starting to think he's not coming, and here I am kicking her out of our kitchen. I shouldn't be worrying about that. What was your second concert?

Ben: Go talk to Connie.

Kate: Really?

Ben: Yes, dinner can wait. I will put these in the oven and tell you about Michael Bolton when you get back.

Kate: [laughs] Thank you.

[Scene: Living room.]

Larry: Oh, come on! You gotta be kidding me! Ah!

Connie: It's looking really good for the red team. At this rate I'm gonna be able to pay for my date's dinner.

Larry: Just saying you have a date a hundred times, doesn't make it true.

Connie: Oh, he's coming.

Larry: Is he?

Connie: Hmmm.

Larry: I like your confidence. How about we go another hundred this guy doesn't show. 'Cause my guess is he was on his way over here and he realized: Oh my god! I'm gonna hang out with Connie Whatever your last name is and decided it would be more fun to drive off of a cliff.

Kate: Larry, Connie doesn't need to prove that

Connie: You're on.

Larry: Perfect!

Connie: Great.

Kate: Do you mind if Connie and I talk for just a second?

Larry: Not at all.

Kate: Alright, then. [pulls Connie with her, Connie keeps staring at Larry]

Larry: What?

[Scene: Hallway.]

Kate: Why are you making bets with Larry about your date?

Connie: Because I want a hot streak.

Kate: Honey I came out to apologize for being so rude before and I'm so sorry that Dale is so late.

Connie: I don't care about Dale. All I care about is taking money from Larry's big bearish blue eyed ass.

Kate: Blue eyed?

Connie: I don't know what color his eyes are. Now if you'll excuse me, I have a bet to win.

Kate: Connie, what are you doing? [Connie knocks on neighbor's door] No, not Clyde.

Connie: Yes, Clyde.

Clyde: Connie, hi. [Clyde has an iguana on his shoulder and is wearing a Hawaiian shirt]

Connie: Clyde, I need you to pretend to be my date.

Clyde: Did you say you wanted to go on a date with me?

Connie: Nope, I said I wanted you to pretend to be my date.

Clyde: That works

Connie: So, the iguana.

Clyde: Oh, right, I'll be right back.

[Scene: Kitchen, Ben and Larry are talking.]

Ben: how does my saying you're leaving now end up with you inside the fridge?

Larry: I know. It's crazy, right? So, how's the date going?

Ben: It could be going better.

Larry: Anything I could do to help? [eats bread]

Ben: Really?

Larry: Yeah!

Ben: Boy, let me think about that. Yeah, actually I know what you could do. Get the hell out!

Larry: Oh, very nice. You know, Ben, I would love to, but I have a lot of work to do. That supposedly three quarters finished file you gave me? It's a little closer to two thirds finished.

Ben: Give me the file, I will finish it in the morning. Goodbye.

Larry: No can do. I got a little bet going on with Connie.

Ben: A bet with Connie? Hmm.

Larry: What does that mean?

Ben: Oh, nothing. It's just last time we were hanging out with Kate and Connie all you wanted to do was get away from her and now I can't get you to leave. That, Larry, is a thing that makes me go hmm.

Larry: How dare you! If you think for a moment that I enjoy hanging out with that shrill, vanilla-scented shrew, then you are sorely mistaken my man.

Ben: I thought you loved vanilla.

Larry: I don't have to stand here and listen to this.

Ben: And yet, you're not moving.

[Scene: Hallway.]

Kate: Connie, would this even count as a victory?

Connie: A date is a date.

[Clyde enters, his iguana is now wearing clothes]

Clyde: Okay, we're ready.

Connie: Oh, I thought. Oh, you were just getting him dressed. Ok, fine. By the way, your name is Dale. Just follow my lead.

Clyde: Dale.

[Scene: Living room with Larry, Connie, Kate and Clyde enter.]

Connie: Larry, look who showed up? My date, eat your heart out! If you're not too full from eating [inaudible]. Nope, you've got room.

[Ben enters]

Ben: What's going on?

Kate: Oh, you're gonna want to watch this. What's that smell?

Ben: Oh, man, the food!

[Ben and Kate leave to kitchen]

Larry: So this is your date, huh?

Connie: Yeah.

Larry: Ok. [to Clyde] Hi, my name is Larry, and you are?

Clyde: [unsure] Dale.

Larry: Ah, Dale, there it is. Alright. So, Dale, how long have you been going out with our Connie here?

Connie: This would be...

Larry: Ah, I'm speaking to Dale. Dale can speak for himself, can't you? So how many dates have you been on with Connie?

Clyde: This would be our... [Connie coughs three times] third date.

Larry: And where do you live?

Clyde: [looks at Connie, who nods] New York.

Connie: Larry, leave him alone and pay up.

Larry: Ah, and where did you two meet?

Clyde: New York.

Larry: Wow, that sounds romantic. Alright Connie, jeez Louise, I know when I've been beat. And I have been beat. I have one quick question for you Dale. Are you aware that you have an iguana on your shoulder?

Clyde: Yeah, we go everywhere together. I've had Janine for two years.

Larry: You have had her for two years? I'm confused then. She belongs to you? Then why on her collar does it say if found return to Clyde Thomas? You wouldn't happen to be Clyde Thomas, would ya?

Clyde: Ah, he's good.

Connie: Damn it, Clyde!

Larry: Oh, sha-boom, thank you Clyde, the ruse is over.

[Scene: Kitchen.]

Ben: Ugh, I'm sorry, it's ruined.

Kate: I disagree, I think it looks pretty tasty.

Ben: Kate, yours is melted to the plate.

Kate: Why is that one mine?

[Noise coming from living room.]

Larry [off]: I'm not leaving until you pay me.

Connie [off]: My date showed up, so you're not leaving until you pay me.

Ben: Ok, you know what? We're getting out of here.

Kate: Really?

Ben: Bring your work. I will buy you a burger.

Kate: I'm right behind you.

[Connie enters, opening the door into Ben's face.]

Ben: Oh!

Connie: Coming through?

[JOKE 2.8]

[Scene: Hospital, Ben, Kate, Connie, and Larry are sitting in the ER waiting.]

Connie: Kate, I am-

Kate: Shush!

Larry: Ben, she-

Ben: No!

Nurse: Ben Par!

Ben: Yeah, that's me.

Kate: [points at Larry and Connie] Stay!

Larry: What did you expect after you nearly killed Ben?

Connie: Don't act like this was my fault.

Larry: I don't I don't blame you. I blame the person who slammed the door into my friend's skull. Oh, wait that was you!

Connie: Because I had to get away from you.

Larry: After I blew the lid off your Jimmy Buffet date scam.

[JOKE 2.9]

Nurse: Excuse me, your friend forgot to fill out his paperwork. Do you mind seeing that he does?

Larry: Oh, you got it, yeah,

Connie: [laughs] You're flirting with the nurse? Like you have a shot in hell.

Larry: Please I could get her.

Connie: Larry, I know two things. You can't get women, and the Knicks are prone to turnovers late in the game.

Larry: [gasps] You?

Connie: I hustled you. [Larry gasps again] Why are you gasping again?

Larry: Because I wasn't sure, but now I am. New bet, new bet. Watch me get this nurse's number. Prepare to get hustled, player.

Connie: Yeah, that's not really hustling.

Larry: Shut up. Easiest two hundred bucks I ever made. [Clears his throat and walks to admin desk.] Excuse me.

Nurse: No.

[Scene: Exam room, Ben is being treated.]

Doctor: There you go, all set. Now I'm gonna let you go, but if you feel woozy, come straight back.

Ben: Wow, you hear that?

Kate: What?

Ben: Total silence. Finally alone.

[They lean in to kiss, but a wheelchair is rolled into the room.]

Old Man: Just let me die.

Kate: So close!

Ben: By the way, this is exactly how I meant our first date to go. Including him. Thank you, sir, right on cue.

Kate: We should probably get you home. They don't deserve it, but I'm gonna go tell those two idiots that you're ok.

Old Man: That's a tough break, kid. First date sets the tone.

[Scene: waiting room with Connie, Larry, and Kate.]

Kate: What is wrong with you? All I wanted was to have dinner with this guy I really like, but we couldn't get any time together because the two of you couldn't stop fighting like two kids on a car trip.

Larry: I believe if we are going to point the finger of blame it should go into his direction. [points at Connie]

Connie: You mean the sausage of blame?

Larry: No, I mean

[Ben enters]

Ben: Alright, guys, stop it! Stop it! Hey! Stop it! Ok, here's how this is gonna go. There's a cab waiting outside for you two. You two are gonna get in it and kiss each other or punch each other or whatever it is you have to do. [pointing at Kate] You, I promise I will help you with your lease agreements later, but right now you and I are going on a date! I'm sorry that I'm yelling at you!

Larry: So cab fare. Once.

Ben: Get out!

Kate: Wow, I can't tell you how attractive you are right now.

Ben: Yeah? And I can't tell you how many there are of you right now. [sits down] Oh boy.

Kate: Let me get the doctor.

Ben: Oh, no, no, no, no, I'm fine. [gets up] Get the doctor.

[Scene: Larry and Connie waiting for a taxi.]

Larry: You owe me two hundred dollars by the way.

Connie: Really? That nurse's phone number is just a series of ones?

Larry: You don't know every phone number.

Connie: Why don't I dial it then?

Larry: Fine, yeah, dial it, that's a good idea.

Connie: [gasps] There's a text form Dale!

Larry: Let me see that [grabs phone from Connie] "Hey Con, can't make it, super sick, how 'bout this weekend frowny face." Frowny face? Is Dale by any chance a teenage girl? [gets in taxi]

Connie: What are you doing?

Larry: I'm going home.

Connie: A gentleman might offer a lady his cab.

Larry: A lady might run a brush through her hair every once in a while. [Connie gets in]

Larry: No, no, no one cab one [passenger]. No!

[Scene: exam room]

Kate: Hey.

Ben: Hey, where are they?

Kate: They're gone.

Ben: So this is heaven.

Kate: You tell me. [rolls tray with food closer]

Ben: Wow.

Kate: This is a proper date.

Larry Voice Over: In every relationship there are going to be obstacles. You can either find your way around them.

[Scene: taxi.]

Larry: it's getting a little late, maybe I should just come over and crash at your place.

Larry Voice Over: Or you can try to ignore them.

Larry: Connie? Connie, I know you can hear me. Connie! I know you can hear me!
Connie!

[Scene: Connie in hallway.]

Clyde: Connie, hi.

Connie: Hi, Clyde.

Clyde: We're in a bit of a bind. I was wondering if you could come in and pretend that your name is Jill

Connie: Who are we pretending for?

Clyde: Oh...

Connie: Goodnight, Clyde.

Mad Love Series 1 Episode 03 - The Kate Gatsby

[Scene: Bar, Larry and Ben are waiting.]

Larry Voice Over: When you meet the right person it can feel like you've known them your whole life.

[Kate and Connie enter]

Ben: Hey there you.

Kate: Hey you there.

Connie: Hey Ben's shadow.

Larry: Hey Kate's failed science experiment.

Connie: Ben, I didn't have your address, so here's your invitation to Kate's birthday party.

Larry, I guess you can come, but I didn't want to waste an invitation on you.

Larry: Naturally.

Ben: You didn't mention it was your birthday.

Kate: I don't like to make a big deal out of it.

Connie: No, she lets me do it so she seems modest.

Kate: What was I supposed to say? It's my birthday celebrate me? I know that we've only been going out a few weeks, but you'd better get me something and it'd better be awesome, but not too awesome cause that would freak me out? Not that I think any of that stuff.

Connie: She thinks all that stuff.

Larry: [reading from the invitation] "You are cordially invited to attend the twenty-fifth annual Kate fest?" Kate fest?

Connie: Stop it! That is why you don't get one. We have been doing this since we were nine and we had a lot of cute names for things back then.

Kate: Like she used to call her pajamas her p-jayjays.

Larry: Thank you. Kate. I am going to save that for later.

Ben: So you have been throwing this party for twenty-five years?

Larry: Were any of them p-jayjay parties?

Ben: I don't know why you even bother putting those in your pretend-pocket.

Kate: The name comes from the first one. We were in third grade and we had just met.

Connie: She was new to school.

Kate: We had both forgotten our permission slips for the planetarium field trip.

Connie: So we had to spend the whole day reading.

[Scene: flashback to Kate and Connie meeting for the first time.]

Kate: Hi, I'm Kate.

Connie: [sighs] I'm Connie.

Kate: Kind of a lousy way to spend my birthday.

Connie: I'm going to choose to not be offended by that.

Kate: No no no, I meant.

Connie: It's ok, I was just kidding.

[Scene: Bar.]

Kate: Connie took me under her wing that day. She threw the first Kate fest in Mrs.

Prepp's classroom.

Connie: The birthday cake was a dingdong and we've been best friends ever since.

Ben: That reminds me of how we became friends, huh Larry?

Larry: Yeah.

[Scene: flashback to Ben and Larry meeting for the first time at the bar.]

Larry: Hey man.

Ben: Hey.

[Scene: Bar.]

Connie: Wow. Magical.

Ben: A little bit. A little bit magical.

Larry: You are calling the party the Kate Gatsby?

Kate: It's a nineteen-twenties' theme.

Larry: How are you not making fun of yourself?

Connie: You don't have to come if you don't want to.

Larry: No, no. I might drop by.

Connie: No, no, no, Larry. This is not an 'I might drop by'-party. I need a yes or a no.

Larry: Hmm. Put me down as a maybe. Wait it says co-hosted by Tiffany Haines. That wouldn't be your blonde hot boss that's totally into me, would it?

Connie: No, that would be my blonde hot boss that's totally married.

Larry: So we agree that she's hot, good. Change me to a yes.

Ben: OK, who needs a three days before her birthday drink?

Kate: I do.

Ben: Alright, wait here, it will be a surprise. Larry, join me.

Larry: Yeah.

Ben: Larry, join me.

Larry: Alright.

Ben: ok, so this is not a big deal. I just have two days to find the perfect gift for a brand new girlfriend.

Larry: Well, don't freak out, here's what you do. You break up with her.

Ben: I keep forgetting to stop listening after you say here's what you do.

[Credit sequence]

[Scene: Office Ben and Larry.]

Larry: I'm here, what is it? What is this amazing gift you got for Kate? Is it turquoise jewelry? Lighted mirror? Massage chair?

Ben: Larry, this is my first gift for Kate, ok? I can't get her something out of a SkyMall catalogue.

[JOKE 3.1]

Larry: Do you know that they have speakers that look like rocks? So you hear music and you're all like [humming] where's that music coming from? All I see are rocks!

Ben: Yes, Larry, I already know what to get you for your birthday, but Kate is not you. For Kate I need something special, something personal, oh no, what's he got? [shows a King Kong poster]

Larry: Oh. I misunderstood. I thought you were getting a gift for Kate, not for Roger Ebert.

[JOKE 3.2]

Ben: It's a vintage King Kong poster on her favorite building in New York. It fits perfectly by the floor in her apartment, I measured.

Larry: Did you also measure under her bed? Because that's where she's going to put it.

Ben: What did you get your girlfriend for her last birthday?

Larry: Oh, zing.

Ben: Anyway, because I am the perfect boyfriend I am now going to go help out with Kate's party.

Larry: You are so whipped.

Ben: At Tiffany's apartment.

Larry: Let's share a cab.

[Scene: Tiffany's home.]

Larry: Oh, Tiffany, why do you have a picture of a supermodel on your counter top?

Tiffany: [laughs] That's me!

Larry: What?

Tiffany: You are so sweet and so nice to help set up for the party.

Larry: Oh, it's my pleasure. I'm addicted to helping people.

Ben: Little help, Larry?

Larry: Not now, Ben. So, Tiffany, where is that pesky husband of yours hiding, huh?

Tiffany: Bernie took the twins and our vacation nannies up to Boca to visit his mother.

It's her birthday, too.

Larry: But you're not going, is it? Oh no, oh no, is everything ok with you and Bernie?

Tiffany: Oh yeah, I never go. That's always my gift to Bernie's mother.

Ben: It's really cool of you to let Connie use your place, Tiffany.

Tiffany: Oh my God, are you kidding? I love throwing parties, and I never get to do anything anymore, because

Larry: Bernie's a drag?

Tiffany: No, because we have twins now. Anyway, I feel like I'm the one who should be grateful because

Ben: Because Bernie's gone for the weekend?

Connie: [speaking on the phone] No, I need three bartenders at seven. Why would I need seven bartenders at three? Well, those people drink too much. [speaking to Ben] Ben, those plates don't go there. [pointing at Larry] What are you going here?

Tiffany: He's addicted to helping.

Kate: You know what, look, Connie, this is all so stressful to you. What if we just cancel Kate fest this year?

Connie: No, no, no, no, no. This isn't stressful for me. [inaudible]

Tiffany: Hey, Connie, I was thinking we could clear out the furniture in the living room and put the dance floor there.

Connie: Sweetie, I love your ideas, I just don't want to hear any more of them.

Ben: Wow, I mean, I'm not used to Connie caring so much about something. It's like Larry crying at a car commercial.

Larry: That car was there for all the big moments in his life.

Kate: Every year it's the same thing. For the three weeks leading up to my birthday she turns into a crazy person. I mean, the parties are fine, but I would so much rather not live with a lunatic for a month every year.

Ben: So why can't you just tell her.

Kate: oh yeah. I'll say, you know Connie, those parties that you've been throwing for me for the past twenty-five years? They turn you into an unbearable monster, so stop it.

Ben: Yeah, do that.

Kate: I will come off as a [mouths] bitch.

Ben: Saying how you feel is not being a bitch.

Kate: Shh.

[JOKE 3.3]

Ben: You can be honest with Connie without being a [mouths] bitch.

Kate: I really can't. She'll make that face.

Larry: Ugh, I hate that face.

Kate: You've seen it?

Larry: Yeah, I've seen her face.

Kate: I don't like to disappoint people. I mean it's the same reason why I always pretend to like all those skyscraper themed gifts people give me.

Larry: Huh? What's that?

Ben: What's wrong with those?

Kate: Nothing, it's just that I have so many of them. Snow globes, and key chains and magnets. I mean, I love the city, but I don't need any more cute little reminders of it in my home, you know.

Larry: Yeah.

Ben: Totally.

Larry: You know what sucks about that, Ben? That poster you got her is a cute little reminder of the city.

[Scene: Hallway.]

Ben: So we drop the wine off for the party will then excuse myself to the bathroom you will then distract Kate long enough for me to do some light snooping and figure out the appropriate gift.

Larry: Ok, now when do I go to the bathroom?

Ben: No, Larry, you don't go to the bathroom.

Larry: But I actually have to go to the bathroom.

Ben: But I asked you before we left if you had to go to the bathroom.

Larry: Well, I'm sorry, I didn't have to go then, Ben.

Ben: Just hold it for five minutes.

Larry: I'll try.

[Scene: Inside the Connie and Kate's apartment.]

Ben: Here you go. I'm just gonna run to the bathroom.

Kate: It's so sweet of you guys to bring over wine for the party. Connie would say thank you. If she wasn't crazy. And you weren't you.

[JOKE 3.4]

Larry: [laughs] It was our pleasure. I'm sorry about Ben. I told him to go to the bathroom before we left, but he just never listens to me.

[Scene: Ben in Kate's bedroom.]

Ben: [sighs] Ok, let's see. Poetry books. Boring. Jewelry would be too soon. Come on, Ben. Oh, crap. [Notices a lot of skyscraper paraphernalia.] Wow, she was not kidding. Ah, this is kind of cool.

[Scene: Kitchen, Larry and Kate talking.]

Larry: Where's Connie? Abusing a caterer?

Kate: I know, she's off the rails. It's worse than 1984.

Larry: What?

Kate: It was an eighties themed Kate Fest.

Larry: I'm having some serious deja-vu right now. I feel like I have been to one of these Kate themed parties.

Kate: It's possible, sometimes my friends bring friends. And then sometimes their friends bring friends. Are you friends with any of my friends' friends' friends?

Larry: What other themes have you done?

Kate: Well, a couple of years ago we had a Dr. Seuss theme party Kate in the Hat. And there was a Nixon one called WaterKate.

L: I think I was in a costume. Do you ever have your birthday around Halloween?

Kate: No, birthdates don't usually change. Actually we did have a belated one one summer called Better Kate Than Never.

Larry: I get it, Kate rhymes with a bunch of stuff. Congratulations.

Larry Voice Over: When you need a gift for a girl you don't know clues can be anywhere,. Don't look on her beds, though. That never goes well.

[Scene: Tiffany's home.]

Connie: [speaking on the phone] Well then you're gonna have to make another cake. Yes by tonight, because the party is tonight. [to Kate and Tiffany] Are you two enjoying your coffee? That's so nice. Because her name's Kate not Kathy. No Kate's not short for Kathy. Just make a new cake.

Kate: Wow.

Tiffany: For someone who is so sweet to my kids she sure is mean to bakers.,

Kate: It's this time of year. She turns into partyzilla.[speaking in a monstrous voice] I'm Connie, your party is gonna be perfect whether you like it or not. Now do what I say.

Tiffany: That's so funny. Isn't it perfect, Connie?

Connie: Really Kate?

Kate: Oh God.

Connie: I go through all this trouble for you and you make fun of me'?

Kate: No. No, Con, that was. You want the truth?

Connie: Yeah.

Kate: The truth is you turn into a crazy lady when you plan these parties. You stomp around, you yell at people. You've been banned from twelve bakeries!

Connie: I think I heard that wrong. Are you trying to say thank you, Connie.

Kate: Yeah. Thank you, Connie. Thanks for Kate fest, or as I like to call it the week that you stress me out so much that I can't even poop.

Connie: If it's so unpleasant to you then why do you not even come and I'll just throw the party without you.

Kate: Right have a Kate Fest without Kate.

Connie: Watch me. Kate Fest is officially Fest.

[Scene: Larry and Ben in a bathroom.]

Ben: I am so psyched about my gift idea. I knew I'd nail it. I am damn good, Larry.
[struggles with tie] At everything but this.

Larry: Yeah, come here, I got ya.

Ben: See, it's all about paying attention. You probably don't remember the story Kate told about how Kate fest started?

Larry: What, the thing with the dingdong in the classroom?

Ben: Ok, but you probably don't remember where they were going.

Larry: The planetarium, but they couldn't go, because they didn't have the permission slips.

Ben: I always forget that you remember everything you hear. Why aren't you a better lawyer?

Larry: I'm gonna try to forget that you said that, even though you know that I never will. There. Looking good, buddy.

Ben: Well, anyway, that is what we're doing. We're taking them to the planetarium tonight right after the party. It's the field trip they never had.

Larry: Very good, very good. Oh no wait, hold on. Did you say that we are taking them?

Ben: Yep, you see that's the knockout punch. When you show up with Connie.

Larry: Got it, I knock out Connie.

Ben: Larry, I want this to be a big surprise for Kate, ok. So I'm gonna have her in there. Blindfolded.

Larry: Ooh, Kinky.

Ben: And then you walk in with Connie.

Larry: Let me ask you something. Should we put something over Connie's face as well? Like as burlap sack or a hood?

Ben: You got this? Your job is simple, ok? Right after the party I disappear with Kate and then you somehow get Connie to the planetarium.

Larry: Right, which wouldn't be hard if she was bound and gagged you know?

[Scene: Ben enters Connie and Kate's apartment, dressed for the party, while Kate is in her pajamas.]

Ben: Happy birthday!

Kate: You look sharp.

Ben: You look comfortable. Why are you still wearing your p-jayjays?

K Because we're not going to the party. Oo what's this?

Ben: Um, well, I got you this, but

Kate: An iPod, cool.

Ben: It's only a part of the gift.

Kate: There's more?

Ben: Yeah. It's like a clue. See I know you like puzzles. And I wanted to do your gift in pieces.

Kate: Like a treasure hunt. It's like the Amazing Race, but without all the gay people fighting in cabs.

[JOKE 3.5]

Thank you so much, Ben.

Ben: You're welcome, but I'm sorry, why aren't we going to the party?

Kate: Because I'm not invited.

Ben: Why?

Kate: Because Connie and I aren't even speaking.

Ben: Why?

Kate: Because I told her exactly how I felt.

Ben: Why?

Kate: Because you told me to. You said be honest with Connie and I was. I was kind of a [mouths] bitch.

Ben: What? No! No, no, no, no, no I'm sorry, that was something I told you yesterday. I don't even know what I'm saying most of the time. No, no, no you are not a [mouths] bitch.

Kate: Oh I think Connie would beg to differ.

Ben: Kate come on it's Kate Fest, you can't have Kate Fest without Kate. [They walk into the kitchen.]

Kate: That's what I said, but apparently now it's just fest, so I'm not even sure that you're dressed right.

Ben: Ok, look, Kate, I think you should go, because

Kate: Ben, you can say what you want, I'm not gonna change my mind, ok? I have had it, I can't take her when she's like this anymore. And yes I know that deep down it's just cause she loves me and that for the past twenty-five years she's gone out of her way to get all of my friends together and that all of this is just to make me happy on my birthday and oh my god, I have to go get dressed.

[Scene: The party at Tiffany's home.]

Connie: I don't know what to tell you, Larry, they didn't have chocolate fountains in the twenties.

Larry: Well, they didn't have push up bras either but I see that didn't stop you.

Tiffany: I love this twenties theme. It's like seeing ten years into the future. Is Kate-

Connie: Tiffany, Kate isn't coming, so we're not talking about Kate.

Larry: That's funny because everyone out there is. They're wondering why she's not coming and what to do with their gifts. Ok, actually, I've been opening the gifts, so that parts covered. But they wanna know who they're gonna sing happy birthday to.

Connie: They can sing happy birthday to Kathy, it's right there on the cake.

Tiffany: [holding a tray] Should I take these pigs in a blanket out to the guests?

Connie: They're pigs in a blankete and they're not even that anymore.

Larry: Easy, Connie, she's just trying to help.

Connie: Hey, Larry, I've been throwing this party for twenty-five years. I didn't need help with the Kate Escape, Kate is Enough, the MasterKate ball or the New York Kate of mind, and I don't need help with this.

Larry: The MasterKate, that's the one. That's the one I was at. What happened there?

[Scene: Flashback to Larry and Ben in costume at a party.]

Kate: Oh my god, I'm so sorry.

[Ben and Kate look at each other]

Ben: So who did you say you know at the party?

Larry: What's the difference, Ben? Look at all the women in the hot revealing costumes, alright? Take your pick. Oo, hot geisha eleven o'clock. Oo, I'd like to read her memoirs. Excuse me.

[Scene: Party.]

Larry: Oh my god.

[later]

Larry: You speak Spanish?

Tiffany: Si, Lorenzo.

Larry: Ole.

[Ben and Kate enter]

Tiffany: Kate, you made it!

Kate: Yeah, I heard there were gonna be cocktail wieners.

Larry: Oh, those are gone.

Kate: That's ok, I really just came to see Connie.

Tiffany: Oh, Connie left twenty minutes ago.

Ben: What?

Tiffany: Yeah, she said something about never wanting to hear the name Kate again and that she was going home unless blank was there in which case she was going anywhere but home.

Kate: Crap.

Ben: You had one job, Larry.

Larry: I know. She called me Lorenzo.

[later]

Ben: This is a disaster Larry. We can't do the planetarium without Connie and we have to be there by midnight.

Larry: Ok, well, you may think I'm crazy but I think I have a way to get Connie there. Trust me, Ben, I know what I'm doing.

Ben: The last time you said that you filled my car with diesel.

Larry: And I saved you six bucks.

Ben: The engine exploded.

Larry: I still think that was a coincidence. I'll see you at the planetarium.

[Scene: Larry arrives and Connie and Kate's apartment.]

Connie: Ugh. Officially the worst night ever

Larry: I need you to come with me.

Connie: Oh, I think we're at a point in our relationship where that's a non-starter.

Larry: Oh, it is not for me, ok, it's for Kate. Now I know you said some stuff, Kate said some stuff, it got heated. I assume you two almost kissed.

Connie: You're disgusting

Larry: It's ok, I don't expect you to admit it to me anyway, alright. Momentary lapse of judgment. We've all done it. You, me. You and me.

Connie: what are you talking about?

Larry: excellent question, Connie. Let me paint a picture for you. The year is 2003, the place, MasterKate.

[Scene: MasterKate.]

Larry [off]: It was a crowded room, the DJ was dressed as Ace Venture, a tired reference, even then.

DJ [off]: [grabs his ass] All righty then.

Larry [off]: Later a mirror ball fell, but, sadly, no one was hurt. And at the end of the night a woman dressed as a geisha was fortunate enough to meet.

[Scene: Living room of Connie and Kate's apartment.]

Larry: a handsome young bank robber.

Connie: Wait, I was dressed as a geisha.

Larry: Correct. Now I wonder who that handsome young bank robber was.

[Scene: MasterKate, Larry and Connie are making out.]

Connie [off]: Wow.

Larry [off]: Indeed

[Scene: Living room.]

Larry: This is a stick up.

Connie: No, he was funny, he was clever, he was interesting. He was not you.

He made a big deal of leaving this masked ball, because when I asked him who he was he said.

Connie and Larry: My name is Viggo Mortensen.

Connie: No, no, no.[slaps herself] Oh, god, wake up, this is a nightmare.

Larry: Now, given our mutual distaste for one another. I would assume that you would rather not have this little incident revealed to your friends family and loved ones. So if you agree to come with me right now, our little secret can die right here, ok, but if you do now, I'm afraid it will live on in the world in vivid detail. Shall we'?

[Scene: Planetarium.]

Ben: Ok, right this way, ok watch out for the snakes. I'm kidding.

Kate: So, goodnight moon, and an iPod, I don't get it. Where are we?

Ben: Well, we are in the planetarium.

Kate: My field trip! [playfully slaps Ben]

Ben: The firm represents the curator's brother, so I got him to let us in. I'm signing your permission slip.

Kate: Ben, you're amazing, this is so great. I just wish I could share it with Connie.

Ben: Well, the show hasn't started yet.

Kate: Ben Par, what did you do?

Connie: You promised you wouldn't talk about it.

Larry: No I didn't I promised I wouldn't talk about it in front of other people. So.

[Larry and Connie arrive]

Ben: Thank god she doesn't have a sack on her head

Connie and Kate: I'm sorry.

Kate: I am such a brat, I didn't mean any of that stuff.

Connie: No, it was true, and I liked your imitation of me. Oh, what happens to me?

Kate: What I should have said is I love how hard you work to make my birthdays fun, but my favorite Kate fest is always going to be that first one with just you and me and the dingdong.

Connie: Well, we still have the dingdong. [looks at Larry]

Larry: Oh, are you sure you want to be taunting me right now, Connie-.San?

Kate: What?

Connie: Nothing. Ben, this is so exciting. When does the show start?

Ben: Right now.

Kate: thank you so much, you could not have gotten me a more perfect gift.

[they sit down]

Ben: Ok

Larry: Oh my god, oh my god.

Ben: Yes, Larry, it is a rock speaker, and you can have it when we're done.

Larry: Oh, you could not have gotten me a more perfect gift.

Ben: Enjoy the light show and let the sound track take you back to 1986.

Larry Voice Over: So if you're worried you don't know someone because you have no history together, my advice? Make your own history, and if you find out you already have a history together and you don't like it deny it ever happened. I guess what I'm saying is, when in doubt you can't go wrong with a speaker that looks like a rock.

Mad Love Series 1 Episode 04 - Little Sister, Big City

[Scene: Bar, Ben Kate, Connie, and Larry.]

Larry Voice Over: If you are unfortunate enough to be in a relationship that lasts longer than a week, you're bound to hit some milestones. Some of them are small.

Ben: This splitting sandwiches thing is genius.

Kate: The only thing better than a pastrami sandwich is pastrami and roastbeef together. Oh my God, we just invented the

Ben and Kate: Roastrami sandwich.

Larry Voice Over: And some milestones are a bit more milestonery.

Kate: We have to remember this for my sister Julia. She would love roastrami. I'm so happy you're finally gonna meet her.

Ben: I couldn't be more excited.

Larry: You know, he actually means that. He's the only guy I know who likes meeting the family.

Ben: Well, what can I say? I'm a-

Larry: Family's wet dream

Ben: Not what I was going to say, but I do tend to wow the relatives.

Connie: So what are you and Julia going to do?

Kate: Well, first off, obviously we're going to see Annie. She loves that show.

Larry: Annie? I thought you said Julie was twenty-five,

Kate: Annie is a treat for kids ages five to ninety-five.

Ben: This is very true. I'm a fan.

Larry: Again, he's not lying. Listen, I think your sister might be more interested in the Larry Munch New York experience.

Connie: Sorry, Larry, we already have a Hooters where we grew up. Besides, Julia is going to want to do things she can't do in a small town, like climb a skyscraper, go to a sporting event, or talk to a Jewish person.

[JOKE 4.1]

[Scene: Apartment, Connie and Kate are preparing a bed for Julia.]

Kate: I should probably talk to you about something before my sister gets here. Julia has

always been a little shy and awkward. She got picked on a lot growing up. They called her four eyes and brace face and dumbo.

Ben: Does she have big ears?

Kate: No, she just always wore a Dumbo shirt. Anyway, I've kind of always had to look out for her.

Ben: She is lucky to have you. My older siblings used to beat me up a lot.

Kate: Well, brothers are different.

Ben: Yeah, brothers.

[knocking]

Kate: Oh my God, she's here.

Julia: Hi!

Kate: Oh my God, you finally made it.

Did you have any trouble finding the driver I sent you?

Julia: No, but I tipped him and sent him on his way, because I really wanted the whole New York experience, so I hopped on a subway to Grand Central and then I hailed a cab from there and just now outside I pretended that I didn't hear a homeless man when he asked me for money.

Oh, you must be Ben! Hi! [they hug]

Ben: Hello.

Julia: Yay!

Ben: Wow.

Connie: I know. Same old Dumbo.

[Scene: Bar.]

Kate: I think we should probably get our drinks to go. We do not want to be late for the greatest musical of all time.

Kate, Julia, Ben: Annie.

Kate: [to Larry and Connie] I'm so sorry, you guys, I could only get three tickets,

Larry: Annie sucks.

Ben: Larry, could you help me buzz up my tab. [standing at the bar] If I'm gonna make a good impression on Kate's sister, it probably wouldn't hurt if you didn't make fun of her favorite musical.

Larry: About Kate's sister. I'd definitely hit that. It means I'd have sex with her.

Ben: I know what it means. Focus on something else.

Larry: Ben, I'm not a toddler, you can't just avert my attention [sees another woman]

Hello pretty lady.

[Ben returns at the table]

Julia: So, what are we going to do while I'm here? I hear the bars stay open until like 4AM.

Kate: They do, but we are going to need our sleep because I have a very ambitious museum plan schedule for tomorrow.

Connie: Then, Maybe you two could do something a little more fun.

Kate: Totally, we are going to spend the afternoon at the Central Park Zoo.

What, does that not sound like fun?

Julia: No, that sounds great! I have the sweetest sister in the whole wide world.

Kate: Oh, really? Keep walking pal! Thank you!

Ben: Well, we should probably get going, we don't want to miss *Maybe*. Or whatever the opening number is.

[Scene: Connie and Larry at the bar.]

Larry: Hey, what's going on, are you just having a little chitchat with all your friends?
[waves at empty chair]

Connie: What about your new friend, why don't we invite her over here?

Larry: She'll come around. Unless she [looking at different woman] does first. Hello lipstick.

Connie: Yeah, call her that. She'll be blown away by your cleverness.

Larry: Well, actually I am having a bit of a rough night. Listen what do you say you and I join forces, huh? A bit of a wingman situation. Or in your case a bit of a wingwom- No I had it right the first time.

Connie: Ok, I'll do this. But here's how it's going to go. See that guy behind you? Don't look now, dumbass! I'll help you hook up with her if you help me hook up with him.

Larry: he looks lit a bit douche.

Connie: Fine, forget it!

Larry: No. no, no, listen, of course I'll help you, I will, ok. Your poor taste in men shouldn't slow us down. The important thing is that we're out here helping each other. What's the word I'm looking for?

Connie: Find companionship?

Larry: Yeah, find companionship. That's what well pretend we're doing.

[Scene: In front of theatre.]

Kate: Ok, Julia, if we get separated we'll be right there by the phone pole. Oh, programs!

Julia: Oh, we could add them to the collections!

Ben: You could grab me one, too, if you- [Kate leaves to get programs.] You're pretty excited, huh?

Julia: If I hear *Tomorrow* one more time, I'm going to slit my wrists.

Ben: Wow, that's kinda dark. I thought you liked this show.

Julia: When I was ten. I'm a grown up now, I'm in the most exciting city in the world. Listening to a curly haired kid screech for three hours is the last thing I want to do.

[Kate returns.]

Kate: I got the programs!

Julia: Yay!

[A bell sounds]

Kate: It's about to start. I wonder if Sandy is going to be played by a real dog.

Julia: Oh, I hope so!

Ben: Very dark.

[Scene: Bar.]

Larry: Alright she's back. What's the plan?

Connie: OK, here's what you do. You go up to her and ask her for the time.

Larry: The time?

Connie: Yeah.

Larry: Yeah, no thank you, I'll stick with my tortured astronaut routine. [inaudible]

Connie: Wow. You need me a lot more than I need you. Just ask her for the time.

Larry: Alright. Ok, fine, it's not gonna work. [Walks up to a woman.] Pardon me, could I trouble you for the time? [ironically] She wants to have my children.

Connie: Watch and learn. [Walks up to the same woman.] Hey excuse me. That guy you were just talking to, are you two together?

Woman: No, why?

Connie: I wanted to talk to him, but I wanted to make sure he was single first. Thanks. [Walks back to Larry.] Hi. I'm Connie, can I join you?

Larry: What is the matter with you?

Connie: Just act like we never met.

Larry: That is a nice thought. What are we doing?

Connie: Well, my words are telling you that you repulse me, but my big smile and my flirtatious hair flip are telling her that another woman is interested in you. I'm going to laugh now [laughs] But don't think it is because I find you amusing.

Larry: She's looking over here.

Connie: You see the key to women is they want what other women have.

Larry: You don't have me.

Connie: Which is a relief, because if I did I'd know I'd hit rock bottom. Now pretend that you're telling me you're not interested.

Larry: I'm not interested, seriously, get away from me, Go, go, go.

Connie: [to the other woman] Not interested.

[The other woman looks at Larry.]

Larry: Holy crap.

[Scene: Theatre.]

Ben: Well, we got through Act 1.

Julia: Barely. It was all I could do not to throw myself off the balcony.

Ben: I know this production is a joke. But that's not what you meant.

Julia: The bar was fun. I wish we could go back there.

Ben: If you really don't want to be here, then why don't you just say something to Kate?

Julia: Because every time I say something to her all she hears is a ten year old little girl talking.

Ben: I'm sure Kate just wants you to have a good time. Tell her how you feel. I'll back you up.

Julia: Maybe you're right, Ben. You know, you're quickly becoming my favorite of Kate's boyfriends.

Ben: Well, that is not my goal. But if it happens so be it.

Kate: Hey! Who thinks she's gonna end up with Daddy Warbucks? [raises hand]

Ben: Kate, Julia has something that she would like to tell you.

Julia: Ben has a migraine and wants to go home.

Ben: Pardon?

Kate: Really Ben?

Julia: He didn't want to say anything, but it's really, really bad. Right Ben?

Ben: Oh, yeah.

[Scene: Bar.]

Woman: I'm gonna go freshen up in the ladies' room. Don't go anywhere.

Larry: Okay.

Connie: So?

Larry: I'm impressed, and now it's your turn 'cause here's your guy. Watch the master. Excuse me, hey, this girl likes you.

Connie: That's it?

Larry: Mm, 'fraid so.

[Julia, Connie, and Ben enter]

Julia: Connie, Larry, hey.

Connie: The show is over already?

Kate: No, Ben got a migraine which mysteriously cleared up in the cab.

Larry: Well you guys came to the right place, It's a meat market in there and the price of Larry's bone and rib-eye is through the roof.

Connie: I want to get out of here so badly.

Kate: Me too, this place is such a scene on Saturdays. Why don't we just go home-

Julia: But I've never even seen a scene. Do you care if I just stay for one drink?

Kate: I can't leave if you don't.

Ben: No, go ahead, I'll keep an eye on her.

Kate: Really?

Ben: Yeah, she couldn't be in better hands,

Kate: Are you sure you want to stay? I have your favorite ice cream at home-

Julia: Oh you do? Huh, this is a tough one. Well, maybe I'll just stay for thirty minutes and then I'll come home for some Rocky Road. [Kate leaves] Ok, let's do some shots.

Larry: I'm all set, thank you. Tonight is gonna be a big night.

[Scene: Connie and Kate's apartment, living room. Julia and Larry are lying in bed together, Connie enters.]

Connie: Julia, Larry. [gasps] What the hell is going on here?

Larry: Do you mind? Some of us are trying to sleep.

Julia: Larry, you're not supposed to still be here!

Connie: Oh dear God, what have you done?

Larry: Well, Connie, you see when a man and a woman like each other very much or don't even know each other very much at all. [Connie slaps him] Oh my god!

Connie: Do you have any idea what Kate is going to do if she comes up here and finds you?

Larry: I'm sorry! I fell asleep. We did have quite a long love making session.

Connie: Would you please get out of here and for the love of God, close the flap of your boxer shorts.

Larry: Interesting your eyes went there. [Ben enters]

Ben: Ugh, Larry what the hell are you doing? Oh no.

Larry: Oh yes.

Ben: Oh no.

Connie: Oh yes.

Ben: Oh no, no, this cannot have happened. I told Kate Julia was in good hands.

Larry: She was.

Ben: Oh God if Kate finds out I let this happen she will stab me with the nearest sharp object.

[Kate enters]

Julia: Kate!

Kate: Hi, what's Larry doing here?

Julia: Connie slept with Larry.

Kate: What?

Larry: What?

Connie: What?

Ben: Yup, yep that is exactly what happened. Wow! Right, Larry?

Larry: Um

Ben: Right, Larry?

Larry: Yes'?

Kate: I am in shock.

Connie: Me too!

Kate: I have so many questions.

Connie: Me too!

Kate: Although maybe I shouldn't be surprised, the way you two go at it, there ought to be something underneath that.

Ben: Well, listen, I'm gonna go into the kitchen, you should come Larry, we'll get some bagels.

Larry: You have bagels here? Why didn't anybody say anything?

[Scene: Ben and Larry in the kitchen.]

Larry: Alright, let's heat up those bagels.

Ben: There are no bagels, you idiot. How did this happen? I watched her the entire night.

Larry: Don't blame yourself, it was out of your hands the moment Julie laid eyes on me.

Ben: Julia.

Larry: Julia. Yeah, alright.

Listen, the point is, that if a woman wants the Larry Munch experience, ain't nothing gonna stop her.

Ben: Well something seemed to stop the other girl you were talking to last night.

[Scene: Flashback to the night before.]

Larry [off]: Well, it turned out she had a boyfriend. But using Connie's trick, I asked her to make it look like I was rejecting her. Which then caught the eye of Ju- Ju-

Ben [off]: Julia.

Larry [off]: Yes. And although you tried to keep us apart, when a woman yearns for something with such yearning, she finds a way.

Ben: She did that? Now the five button won't work.

Larry [off]: And then she slipped me her number. And then something else.

[Scene: Kitchen.]

Larry: Her tongue was the other thing.

Ben: Man, she was the one person in that bar, who was off limits and you couldn't leave her alone.

Larry: I don't understand what the big deal is. It was just two consenting adults giving each other pleasure.

Ben: Oh God.

Larry: Great pleasure.

Ben: Ok, listen you cannot screw this up for me. As far as the world is concerned, you were with Connie.

Larry: that is not fair, I slept with that hot girl, and you want me to pretend I slept with Connie? That's like going to see Led Zeppelin and telling everybody I saw Styx.

[JOKE 4.2]

Ben: You are going to go out there, tell Connie that you had a lovely evening, and leave.

Larry: Fine. Fine, But are you sure there are no bagels here?

[Scene: Living room.]

Kate: Oh my God, this is like finding out that the Yankees slept with the Red Sox Oh

God, how did it start?

Julia: She booty called him.

Kate: You booty called him?

Connie: [reluctantly] I booty called him

Kate: You slut! What did you say?

Connie: I don't know.

Kate: oh come on.

Connie: I said Larry, it's Connie, I want your booty in my bed, so get over here before I fall asleep.

[Ben and Larry enter]

Ben: Well, Larry's gotta go.

Kate: We were just hearing about the booty call.

Larry: The booty call?

Julia: You know, the one Connie made to you. Last night.

Larry: Yes, the booty call. Um.

Kate: well what did you think when she called?

Larry: Oh God, so many things. I think the main one was that it was inevitable. She's wanted me since the moment she laid eyes on me.

Ben: Ok, bye Larry.

Connie: Yeah, but if I'd known how disappointed it would be I might not have wanted you so much.

Larry: Really? You seemed pretty satisfied at the time.

Connie: Yeah, I'm the first woman who ever faked an orgasm.

Larry: Well I may be the first man who ever faked an orgasm.

Connie: You faked it pretty quick.

Larry: oh, really? Oh, you know what guys? I.. Thank you for a wonderful evening. I'm out of here.

Kate: Wait. Why is your sweatshirt in Julia's bed?

Larry: Oh come on, what is the matter with you people? Listen, Kate, I didn't sleep with Connie last night, I slept with Julia.

Kate: Julia is this true? Oh my God, um. I don't even know where to start. Um, Connie, you lied to me, Larry, shame on you, and, Julia, go to your room.

Julia: Kate-

Kate: Just go, young lady.

Julia: You know what, Kate, I'm glad you found out I slept with Larry. Because I'm not a little kid anymore and you need to stop treating me like one. [Julia leaves]

Kate: You'll need a jacket! [Julia returns for her jacket]

Kate: You were supposed to keep an eye on her. What the hell happened?

Ben: Kate, if a woman wants the Larry Munch experience, ain't nothing gonna stop her.

Kate: You know what? I don't even want to look at any of you right now.

Connie: I hope you're happy, Larry.

Larry: Of course I'm happy. I had sex with Kate's sister.

[Scene: Bar.]

Connie: Kate still hasn't come out of her room.

Larry: I understand why she's pissed at you guys. I just don't know what it is that I did. Twice.

Connie: Gross. [Julia enters]

Julia: Hi.

Ben: Oh hey, there you are.

Julia: I just wanted to come and say goodbye to you all.

Larry: Julia, I just want to remind you that what we did last night, that was a one-time thing. Unless you want to do it again.

Julia: I'll have to take a rain check on that. But when I come in town I will come find you.

Connie: That shouldn't be too hard. He shows up on google maps.

Ben: Listen, Julia, can I talk to you for a second?

Julia: [to barman] Can I have a shot, please?

Ben: [to barman] We're good on the shot. Listen, don't leave without making up with Kate.

Julia: The only reason I lied to her is because I'm an adult and she flips out every time I act like one.

Ben: Being an adult is not just doing this you weren't allowed when you were a kid, it's taking responsibility, it's being considerate of other people's feelings. It's voting.

Julia: You know what? You guys make a great couple. She's the overbearing mom, and you're the lecturing dad.

Ben: She thinks Kate and I make a great couple.

[Scene: Connie and Kate's apartment. Kate is sitting with a blanket, eating ice cream.]

Julia: I'm just hear to pick up my stuff, plus Ben already lecture me, so I really don't need to hear anything else.

Kate: You're gonna hear one more thing.

Julia: Not if I do this [covers ears]

Kate: I'm sorry that I treated you like a child, because you're not a child. Obviously!

Julia: What did you just say?

Kate: I said I'm sorry. I was just thinking about the day that I left for college. The last thing that I saw was you standing under my tree house waving. I guess that's what I still see when I think about you.

Julia: Kate, I'm not that little girl anymore.

Kate: I know that, because if you were, Larry would be in jail right now. Look, why don't we spend your last day here doing something that you really want to do. Name it. Something adult. We can go to a club, take drugs.

Julia: How about we just sit and talk? I want some of that ice cream you were talking about.

Kate: I would really, really like that. Except we're out of ice cream.

[Scene: Bar.]

Larry: Oo, oh nice work, he's totally into you.

Connie: Please go away.

Larry: I don't know why you are always looking elsewhere when you have got something right in front of you.

Connie: Jared? I tried that, he's gay.

Larry: No, I'm saying that over the last couple of days there's been a lot of talk about you and I getting intimate and I don't think it's the worst idea ever.

Connie: Larry, there is no worse idea. David Caruso leaving NYPD Blue was a better idea. The WNBA are a better idea. Labradoodles are a better, well actually that's a worse idea.

Larry: I don't know, why don't we just take a little test run or something? [Touches Connie.]

Connie: Uh, no go away from me. [Another man shows interest in her.]

Larry: You're welcome.

Mad Love Series 1 Episode 05 - To Munsch or not to Munsch

[Scene: Bar.]

Larry Voice Over: Some people say the hardest part of a new relationship is learning to trust.

Ben: Close your eyes.

Kate: Why?

Ben: Just do it.

Larry Voice Over: Others say it's learning to compromise.

Ben: Ok, so you know how I like chocolate and you like vanilla? [Kate nods] Well-

Larry: He bought you a black and white cookie. Can you guys just stop this stuff?

Larry Voice Over: But I say the real hard part of a relationship is when you have to start hanging out with each other's best friends. Especially when that best friend is her.

[Connie enters]

Kate: Hi Connie.

Connie: Hey.

Larry: Guess I was wrong about you. You're all wet, but you haven't melted.

Connie: Oh, I get it, I'm the Wicked Witch of the West. What does that make you? The house that falls on me?

Larry: Oh, you'd love that, wouldn't you?

Connie: I'd be dead.

Larry: If I did things right, yeah.

Kate: I'm so sorry, I did it again. It's just since we're roommates I thought how much fun would it be if we had the exact same laptop.

Connie: Super fun. Almost as much fun as coming to midtown. On my day off. In the rain.

Kate: I wouldn't ask you to bring it here, but all my notes are on there. Plus we have such different tastes in porn.

Connie: Well, at least we can have lunch together.

Kate: Yes, we can, but not today. I've gotta run to a meeting, so the very least I can do is buy you lun... [opens wallet] a pack of gum.

Ben: I was just about to order, if you want to join me.

Connie: I would, but I have to get to work.

Ben: You just said it was your day off.

Connie: Yeah... Alright, gotta go.

[Scene: Hallway of the office building.]

Ben: Kate.

Kate: I thought you were eating at the deli.

Ben: I was going to, but then something weird happened. I think Connie just blew me off.

Kate: What was the weird thing?

Ben: Why wouldn't Connie want to have lunch with me?

Kate: It's probably 'cause you guys haven't hung out alone that much and she thought it would be uncomfortable.

Ben: how could it be uncomfortable with me? I don't know if you know this, Kate, but people kind of like me.

[Ruth enters]

Ruth: You forgot your paper.

Ben: Thank you, Ruth, you are the greatest.

Ruth: No, you are, sweetheart. [they hug]

Ben: See what I'm saying?

[Scene: Office Ben and Larry.]

Ben: What's this?

Larry: It's a case file I need you to proof.

Ben: There are no words on this.

Larry: I meant write, it's a case file I need you to write. That's it. Hey, remember how I told you to slap me if I was ever thinking about calling Claire? Well, don't slap me, but I'm thinking about calling Claire. [Ben slaps Larry] Oh my God! What the hell?

Ben: You also told me to slap you even if you told me not to slap you.

Larry: I did say that didn't I? I was thinking about all the good times we had when we were together.

Ben: There were no good times when you were together. You were so happy when you finally got rid of her.

Larry: I kind of miss her.

Ben: No, you don't. She's the most annoying person ever.

[Scene: Flashback to Claire at the bar.]

Connie: Ugh, how much longer are we gonna stay out? I am so tired and my feet are just swollen from all the salt I've been eating. Plus, it is bright in here. Aw, the zipper on my purse broke.

[Scene: Office.]

Larry: She's not that bad.

Ben: See, this is exactly what you do. You get lonely, you forget somebody's bad qualities, you think you miss them, so you get together, it's awful and you instantly regret it.

Larry: Listen, Claire has plenty of great qualities, alright, such as

Ben: Her grating voice, her little princess tattoo, her obsession with candles, her obsession with Costco, her inability to talk about anything except candles and Costco.

[JOKE 5.1]

Larry: You're right, I'm calling her.

Ben: What, no, hang up, hang up.

Larry: It's ringing, shh, haha, shh. [speaking on the phone] Claire, hi, it's Larry, I was just calling to see if you wanted to you know maybe hang out together or something. Yeah I'd love to go to TGI Fridays with you. I'm sure that any color scarf will be f – yellow is good, yellow is really good. Green, you're right, green would be better. Yellow or green, both good. Both equally good. I'll see you tonight. Oh... [to Ben] How could you let me call her!

[Credit sequence]

[Scene: Tiffany's home, Connie feeding the babies.]

Tiffany: Hey Connie.

Connie: Hey, your mom is here.

Tiffany: You know how you said if I needed a favor I should just ask.

Connie: That doesn't sound like me.

Tiffany: A client of Bernie's needs some help with their two kids ton Thursday and I told him we would love to watch them.

Connie: We as in you and me

Tiffany: Yes, you and me. Except I won't be here, so more just you.

Connie: Four kids are a lot to handle.

Tiffany: But imagine I had another set of twins.

Connie: Are you having another set of twins?

Tiffany: Nope, that's the great news.

Connie: I'm confused.

Tiffany: All you have to know is that I'm not having twins and that you're watching four kids on Tuesday. And possibly Wednesday.

[Scene: Bar.]

Larry: One little date with Claire and she thinks I'm her boyfriend. Why did I invite her here tonight?

Ben: What did she say?

Larry: She said [reading from his phone] "Hey party people, had so much fun, almost at the bar letter c letter u soon."

Ben: Does she think you're more than one party person?

Connie: Sounds like a catch.

Larry: Really? When was your last date? Point Munsch

Connie: It's weird to me that your last name describes exactly what you do, Munsch.

Larry: Well doesn't everyone's? I mean, aren't you Connie Diesalone?

Connie: I'm not drunk enough to be near to you.

[Connie gets up and Ben follows]

Kate: Where are you going?

Ben: To talk to Connie.

Kate: I think it's very sweet that you're trying to talk to Connie, but, you know, I'm going to like you either way, so take the pressure off yourself.

Ben: You're right. It doesn't matter. This [points at himself and Kate]. This is what matters. [sits down and gets up again] Does Connie like magic? You know what, I'll figure it out.

Larry: Another text from Claire. [reading from his phone] "Almost there LOL." She doesn't understand stuff.

Kate: Wait I think I've seen you guys together. She works across the street at the stationary store, right?

Larry: Yeah.

Kate: I know her, she's great!

Larry: Oh I forgot, you like everyone.

Kate: If you don't like her then why did you invite her here?

Larry: Because I didn't have any other obvious options. For sex.

[Ben joins Connie at the bar.]

Ben: [to Connie] Hey, do you come here often?

Connie: What are you doing?

Ben: Being funny.

Connie: Are you sure about that? [phone ringing]

Ben: Aren't you gonna get that?

Connie: No, it's just Tiffany. She keeps volunteering me to watch other people's children. It's like I'm running a day care center.

Ben: Do you have any extra room? Because Larry needs to go someplace on Saturdays.

[Larry returns to the table]

Larry: Just got some digits. Her name is Molly and she is a doctor, which is good because I have a bad case of wanting to see her naked.

Kate: You know I'm not Ben, right?

Larry: It just means I'm going to have to Munsch Claire.

Kate: Excuse me.

[Ben returns]

Ben: Wow, you're Munsching Claire?

Larry: Oh yeah.

Kate: What is Munsching?

Ben: Oh you're gonna love this. In fact, I'm gonna walk away because I am afraid of how much you are gonna love this.

Larry: Munsching is a technique I have perfected for ending relationships instead of telling a woman I don't want to see her anymore I simply break plans until they break up with me. You know, that way I get to avoid the painful it's not you it's me conversation, because, let's be honest ladies, it's never me.

Connie: [returns, but walks away again] Why do I keep thinking I can be near you?

Kate: So you think you're doing these women a favor?

Larry: Oh I am doing these women a favor. They get to break up with me, they feel like it was their choice, they win. Now I have to go make Claire a winner. [Gets up with his phone.] Hey I'm out of here man I already texted Claire I'm doing a court.

Ben: It's nine o'clock at night.

Larry: She doesn't know how court works.

Ben: you see, Connie needs a hand with that guy. She looks annoyed.

Larry: No, that's just her face. [Claire enters.] Oh My God it's Claire, oh crap, Thank you very much Ben. [Runs into the toilets and sees the window.] Oh yes, yeah. [Kate enters]

Kate: So what, you're hiding from her now?

Larry: Kate what are you doing in here this is a men's room. For men, like him.

Kate: I'm sorry, I'm so sorry, if I makes you feel any better I am just as uncomfortable as you are.

Man: I kinda doubt that.

Kate: Larry, please just go talk to her.

Larry: No, no, no, no, no, no, I can't, I'm terrible at confrontation, you know if I tell her how I feel she's gonna be devastated.

Kate: That seems a little extreme.

Larry: It's really not. I am a very attentive lover.

[JOKE 5.2]

Kate: Oh God we gotta set some ground rules for this kind of conversations.

Man: I got one have it anywhere but in the men's room.

[Scene: Bar.]

Ben: Hey buddy, I was actually sitting there, next to my wife.

Connie: Oh no, no, no that's not were not.

Man 2: My bad.

Ben: It's all good.

Connie: What are you doing?

Ben: You're welcome.

Connie: For what

Ben: I was rescuing you

Connie: From what? I liked that guy we both hate birds.

Ben: But he was creepy and you looked annoyed.

Connie: That's just my face.

[Scene: Toilets.]

Kate: Larry, Claire is a nice, sweet girl, just go and talk to her.

Larry: Why do you care?

Kate: Because Munsching is cruel. And because... Never mind.

Larry: Oh, come on. You got Munsched, didn't you? Hohoho.

Kate: Guy at urinal, why are you still here?

Man: I can finish up later. God willing.

Kate: Ok, I was dating this guy Mike Schwartz for three months and hit was getting serious. I helped him pick out his sofa, I met his nana, I babysat for his dog when his nana died. And then I get this text from him one night when we were supposed to date saying Work Drinks. And I never heard from Mike Schwartz again.

Larry: Oh, you got Schwartzed.

Kate: Yeah, I did. And it would have been so much better if he had just said Kate, it's over. Just go talk to Claire.

Larry: Work drinks is a great line. Oh what yeah, like you are going to be able to push me out of the door [Kate pushes him out] You are Superman strong. [Claire is waiting for Larry.]

Claire: Hi Lar Bear

Larry: Claire hi.

Claire: What happened to court?

Larry: Court we settled.

Claire: Such a good lawyer

Larry: Um, yeah.

Claire: Kate OMG.

Kate: Hi Claire.

Claire: You know Lar Bear?

Kate: I do.

Claire: Yay!

Kate: Yay!

Larry: Yay. [Claire hugs him] And another hug.

[Scene: Cafeteria, Ben and Kate.]

Ruth: This is on the house Benji,

Ben: Well, thank you Ruth. Now that is the kind of treatment I am accustomed to. You know what, I'm gonna call Connie.

Kate: Don't. If you want to make it right with her you have to talk to her in person. Connie is scary on the phone.

Ben: Connie is scary in person. I knew you cared what she thinks.

Kate: Of course I do. I mean, what Connie thinks isn't gonna change the way I feel about you, but it would be nice if you were friends with my best friend. Like I'm friends with Larry. [Larry storms in] Although he looks really mad right now.

Larry: Well I hope you're happy. I slept with Claire and it's your fault.

Ben: And welcome to friendship with Larry.

Larry: Where are you going?

Connie: Going to talk to Connie. I will be gone for a few hours so I need you to cover for me.

Larry: I'm still waiting for you to write that case file for me. Ben! Benjamin! God he's so lazy.

Kate: Why are you sleeping with Claire? You were supposed to break up with her.

Larry: Um, because you left me with no other option Kate.

Kate: Oh really, so you'd rather sleep with a girl than tell her you don't like her.

Larry: Correct.

Kate: I don't believe you. There's no way you could have slept with Claire if you didn't like her a little.

Larry: How do you live in the world?

Kate: You don't deserve Claire.

Larry: Exactly. That's why when she asked me about tonight I told her I had work drinks.

Kate: You Schwartzed her.

[Scene: Tiffany's home, Connie is watching four children.]

Connie: Zachary watch your sister! [Ben enters] Ben! How did you get in here?
[inaudible name] candlestick! I need you to stop!

Ben: The doorman found me charming.

Connie: Freeze! Freeze!

Ben: I came to apologize for last night. And to give you this.

Connie: Oh thank you. Thank you.

Ben: It's a laptop cover. You know so you and Kate don't get your computers mixed up anymore.

Connie: That's good. [inaudible name] watch your sister!

Ben: Do you need some help? I could stay a while and babies love me.

Connie: Fine take him. [Hands one of the children to Ben.]

Ben: Hey there handsome. What's his name?

Connie: No idea.

[later, Ben is alone with the children]

Ben: Nice work you guys you guys are all being so nice. Hey Zachy I love what you're doing there, but paint the paper not the table.

[Connie and Tiffany enter.]

Tiffany: Wow they're so calm and quiet.

Connie: Thanks for entertaining them while I helped Tiffany find her purse.

Tiffany: I's always the last place you look.

Connie: On the hook where she keeps her purse. [sees paper the children are using] These are my sketches for my book idea. I have a meeting next week. Where did you even find these?

Ben: There was a stack on the counter I thought it was coloring paper. Let me fix it.

Connie: no you can't fix this Ben, they're ruined. Thank you for all your help but I would like you to leave.

Ben: Connie I'm sorry, I just wanted to get to know you better.

Connie: No, you didn't. You just want to be friends with me, because you're dating Kate.

Ben: Ok, yeah, maybe that was true at first, but then I realized hey Connie is kinda cool. She's smart and mean and funny and mean.

[JOKE 5.3]

And I thought maybe we could be friends just because you and I could be friends but somehow I get the feeling you don't really want that. And you know what? You're loss. Zach that is an incredible tree or spaceship or octopus.

[Scene: Bar.]

Claire: Larry!

Larry: Claire!

[She jumps into his arms.]

Claire: Is this where you are having your work drinks? LOL!

Larry: That's not how you. Oh. [sees Kate] Just give me one second, ok, I'm gonna put you down.

Claire: Wee!

Larry: Men's room now. You see Kate, I am meeting Molly the doctor here tonight.

Kate: I know. Ben told me.

Larry: God I gotta stop telling that guy stuff.

Man: You gotta be kidding me.

Kate: Larry, just go talk to Claire.

Larry: Ok, I know you got Schwartzed and it hurt you a lot, but you gotta get over it.

Kate: Ok, you want the truth? I didn't get Schwartzed. Look at me, you don't Schwartz this. I Schwartzed Schwartz.

Larry: No.

Kate: Work drinks that was mine. But people aren't stupid Larry. They know what you're doing. And when Schwartz, I mean Mike, found out what I did, he

Larry: Killed himself?

Kate: No he came up to me and he said Kate that was really mean. And then he ballooned to about 350 pounds. Larry you're a good guy. Ben wouldn't be friends with you if you weren't. So please just go talk to Claire.

Larry: Fine, fine, fine. If only out of respect for the person who gave the world work drinks. [walks away angrily] Happy now?

Kate: Yes, happy, very happy, you did the right thing and that makes me happy. Crap.

[Scene: Deli, Kate and Claire.]

Kate: We have been here for over an hour we should probably just.

Claire: Oh no, I can't go home yet. I just hate the idea of sleeping that big old bed without my Lar Bear. My snuggle bunny, my cuddle tiger my tickle tiger. Can you believe Larry said I was annoying?

Kate: I really can't.

Claire: Do you hear that buzzing?

Kate: Oh my god wow ok. At least he was honest with you Claire, that's better than lying.

Claire: No, I would rather he just not take my calls. That way I could have broken up with him.

[Scene: Bar.]

Ben: Ok, I see what you mean about Connie.

Larry: Her frickin' boobs?

Ben: I meant how frustrating she can be.

Larry: Oh, right, but you have noticed the boob thing, right, I mean it's distracting.

Ben: It was helpful to talk to you.

Larry: I'm sorry, I'm sorry. Kate made me break up with Claire. In person.

Ben: No way, your first face to face breakup. How does it feel to be a man?

Larry: Not good, but fortunately I will soon be drowning my sorrows in a tall glass of Dr. Molly. She will be walking through that door any second.

[Connie enters]

Larry: Ugh. [to Connie] Well, well, well.

Connie: Is that all you got.

Larry: For now.

Connie: Where's your tiny girlfriend?

Larry: I just broke up with her. But sorry I'm not available. So sorry.

Connie: Do you come here often?

Ben: Only after awkward fights.

Connie: Ok, so it's possible that I may have overreacted today. And it's also possible that what happened wasn't your fault. And it might even be possible that I have misjudged you. You yelled at me. I didn't think you had it in you.

Ben: I'm sorry.

Connie: Don't ruin it. Just be happy to know that I officially like you better than the other guys Kate has dated before.

Ben: Thank you. Exactly how many guys are we talking about?

Connie: A couple. Hundred.

Some professional athletes and heads of state.

Ben: Connie,

Connie: George Clooney,

Larry Voice Over: That's the thing no one tells you about a new relationship. You think you're just dating one person, but the truth is, you're dating everyone that person knows. And you better hope they like you.

Larry: Well, well, well. I thought you were with your new BFF Claire.

Kate: Let's just say that after having gotten to know her a little better over the past few days I can see why Munsching her might have been a little more humane than telling her she's annoying. I don't understand why you called her in the first place.

Larry: Well let's just say there are certain places where she is not annoying. In bed. So are you telling me I was right?

Kate: Maybe this time. But someday you're gonna meet the woman that you don't want to Munsch.

Larry: I don't know about that one Kate. You see a man of my station requires a woman who is similarly endowed.

Kate: Endowed?

Larry: That was not the word I meant, What I'm saying is I need someone that is sexy and funny and tough that really challenges me and, And by really challenges me I mean has a killer rack that isn't totally crooked.

Kate: Well maybe you'll meet that level chested woman soon. Where is Doctor Molly?

Larry: [inaudible] I'm getting Munsch.

Kate: What did she say?

Larry: "Sorry just remembered I have a wedding in Barcelona."

Kate: I can totally see her forgetting that.

Larry: Kate.

Kate: She's Munching you. Come on, let's go join them.

Larry: No, I think I'm just gonna sit here and drink my beer. [Kate drags Larry to the bar]

8.2 English abstract

In recent years several theories from the field of Cognitive Linguistics have been used to study humor, of which the most suitable for humor research seems to be Conceptual Blending Theory. In this study, Conceptual Blending Theory was combined with audiovisual categories used in media studies to create a system suitable to analyze jokes from American sitcoms. For this purpose also three requirements were developed, which have to be fulfilled by a joke in order for it to be successful. These requirements state that the blend of a network of a joke needs to contain Emergent Information, that a joke needs to be based on General Knowledge, and that the inputs of the network of a joke need to contain Correct Information. During the process of the analysis it was first determined to which category or categories a joke belongs, after which a Conceptual Blending network was created for each joke, and it was checked whether the joke meets the three requirements. This system was applied to jokes from four sitcoms, two successful sitcoms and two unsuccessful ones. Moreover, these jokes were labeled as either good or bad, to try to discover what determines the level of success of these sitcoms. The analysis of the jokes shows that the unsuccessful sitcoms contain more jokes that were labeled as bad, and, most importantly, that the system created helps in understanding why certain jokes fail to be humorous. This study thereby shows that Conceptual Blending Theory can be a useful tool in analyzing the quality of humor, providing an incentive for more research in the field of humor to make use of conceptual blending.

8.3 German abstract

In den letzten Jahren sind verschiedene Theorien aus der Kognitiven Linguistik in der Humorforschung verwendet worden, wobei Conceptual Blending Theory für diese Art von Forschung am passendsten scheint. In dieser Untersuchung wurde Conceptual Blending Theory kombiniert mit audiovisuellen Kategorien aus der Medienwissenschaft um ein System zu entwickeln womit Witze aus amerikanischen Sitcoms analysiert werden können, dazu wurden auch drei Bedingungen entwickelt die ein erfolgreicher Witz erfüllen muss. Die Bedingungen sind erstens dass der Blend im Netzwerk Emergent Information beinhalten muss, zweitens dass der Witz auf Allgemeinwissen basieren muss, und drittens dass die Informationen in den Inputs im Netzwerk richtig sein müssen. Für die Analyse im System wurde zuerst festgestellt zu welcher Kategorie oder zu welchen Kategorien ein Witz gehört, danach wurde für jede Kategorie ein Conceptual Blending Netzwerk erstellt, und es wurde kontrolliert ob der Witz die Bedingungen erfüllt. Dieses System wurde auf Witze von vier Sitcoms angewendet, zwei erfolgreiche Sitcoms, und zwei erfolglose Sitcoms. Außerdem wurden diese Witze als entweder gut oder schlecht gekennzeichnet, um zu versuchen herauszufinden warum diese Sitcoms ein Erfolg sind oder warum nicht. Die Analyse von den Witzen zeigt dass die erfolglosen Sitcoms mehr schlechte Witze beinhalten als die erfolgreichen Sitcoms, und, noch wichtiger, dass das entwickelte System hilft zu verstehen warum bestimmte Witze nicht witzig sind. Dadurch zeigt diese Untersuchung dass Conceptual Blending Theory, wenn kombiniert mit audiovisuellen Kategorien und den drei Bedingungen, ein nützliches Werkzeug ist für die Analyse von dem möglichen Erfolg von Humor, was ein Anreiz verschafft um Conceptual Blending mehr bei der Humorforschung zu verwenden.

8.4 Curriculum Vitae

Name: Maud Naomi Maassen

Date of Birth: 08-02-1988

Place of Birth: Hengelo, Netherlands

E-mail: mnmaassen@yahoo.com

EDUCATION

September 2005 – May 2008, Roosevelt Academy, Middelburg, Netherlands

- **Courses in Arts & Humanities:**
A&H 132 A World of Languages: An Introduction to Language and Linguistics; A&H 232 Language and Society: Topics in Sociolinguistics; A&H 326 Linguistic Theories & Linguistic Practice; A&H 237 Life & Travel Writing; A&H 175 World History; A&H 195 A History of Western Music; A&H 115 Introduction to Art History; A&H 215 17th Century Dutch Painting; A&H 316 Art & Architecture of the Italian Renaissance; A&H 300 Independent Research Project: The Vigelandpark; A&H 317 Rome and the Classical Tradition
- **Courses in Cognitive Science:**
SCI 135 Introduction to Cognitive Science; SCI 235 Psycholinguistics; SCI 335 Advanced Cognitive Science; SSC 121 Introduction to Psychology
- **Courses in Rhetoric & Argumentation:**
A&H 105 Classical Mythology; ACC 120 Introduction to Rhetoric & Argumentation; ACC 220 Stylistics; ACC 320 Persuasion in Social Discourse
- **Other courses:**
ACC 090 Beginner Spanish; ACC 190 Elementary Spanish; ACC 290 Intermediate Spanish; ACC 110 Methods & Statistics I; ACC 160 Elementary English for Academic Purposes; ACC 260 Intermediate English for Academic Purposes;

September 1999 – June 2005, OSG Bataafse Kamp, Hengelo, Netherlands

- **Subjects:**
Dutch; English; history, general natural sciences (*algemene natuurwetenschappen*); society studies (*maatschappijleer*); physical education; literary studies; classical cultural education (*klassieke culturele vorming*); French; German; mathematics; cultural and artistic education 2 (*culturele en kunstzinnige vorming 2*); cultural and artistic education 3, music (*culturele en kunstzinnige vorming 3, muziek*); ancient Greek language and literature

LANGUAGES

- native Dutch and English; fluent Norwegian and German; basic Spanish and French

ACTIVITIES

- from September 2007 until May 2008 member of *The Language, Literature and Discourse Discussion Group* at Roosevelt Academy