

FULLY COLLATED

two and a half men

"Pilot"

Written by

Chuck Lorre
&
Lee Aronsohn

Directed by

James Burrows

FINAL DRAFT (All Revisions)
August 23, 2003

two and a half men

"Pilot"

CAST

CHARLIE CHARLIE SHEEN
ALAN JON CRYER
JAKE ANGUS T. JONES
EVELYN HOLLAND TAYLOR
JUDITH MARIN HINKLE
ROSE MELANIE LYNSKEY
MIKE TOM WILSON
RODNEY FRANKIE JAY ALLISON
LENNY EUGENE BYRD
DOUG EDDIE GORODETSKY
KEN DON FOSTER
SUZANNE JENNIFER TAYLOR
KAREN LOUISETTE GEISS

two and a half men
Pilot Reshoot (Pink Pages)

1.
C.O.

COLD OPENING

FADE IN:

INT. CHARLIE'S BEDROOM - NIGHT (NIGHT 1)
(Charlie, Alan, Laura, Rose (V.O.))

LAURA AND CHARLIE, FULLY DRESSED. LAURA IS HOLDING A SEXY
NEGLIGEE AGAINST HER BODY.

LAURA

So, what do you think?

CHARLIE

Wow. (THEN) It's for you, right?

LAURA

It's for both of us. Don't go away. *

CHARLIE

Don't worry. There's not enough blood
left in my legs to go anywhere.

SHE CROSSES INTO THE BATHROOM. CHARLIE KICKS HIS SHOES OFF
AND HAPPILY STARTS UNDRRESSING. THE PHONE RINGS. *

SFX: PHONE RINGING

CHARLIE'S RECORDED VOICE

Hey, it's Charlie. Do your thing when
you hear the beep.

SFX: BEEP

ROSE (V.O.)

Listen, you lousy S.O.B., I will not be
treated like this...

CHARLIE REACTS, AND TRIES TO CROSS AROUND THE BED TO THE
PHONE, BUT HIS PANTS, WHICH ARE HALFWAY DOWN, TRIP HIM UP.

ROSE (V.O.) (CONT'D)

Either you call me, or you are going to
be very, very sorry! (THEN, SOFTLY) I
love you, Monkey Man.

LAURA STICKS HER HEAD OUT OF THE BATHROOM DOOR, QUESTIONING.

LAURA

Charlie? Who's that?

CHARLIE

Damn telemarketers.

LAURA

A telemarketer who calls you "Monkey
Man"?

CHARLIE

That's how I'm listed in the phone book.
(OFF HER LOOK) Okay, it's a woman I went
out with once. She got a little clingy.

LAURA

(SMILING) You are a bad, bad boy.

SHE RETREATS TO THE BATHROOM.

CHARLIE

And yet, you're always the one getting
spanked.

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3.
C.O.

CHARLIE TAKES HIS PANTS OFF. *

SFX: PHONE RINGS

CHARLIE (CONT'D)

Ah, jeez... *

CHARLIE'S RECORDED VOICE

Hey, it's Charlie. Do your thing when
you hear the beep. *

ALAN (V.O.)

Charlie, it's Alan...

CHARLIE WALKS AWAY FROM THE PHONE. *

ALAN (V.O.) (CONT'D) *

Your brother. No big deal, just wanted
to touch base. My wife threw me out and
I'm kind of losing the will to live. So,
when you get a chance -- *

CHARLIE SIGHS, PICKS UP THE PHONE, AND CONTINUES TO UNDRESS,
DURING:

CHARLIE

Hey, Alan. I'm sorry to hear that.

LAURA CROSSES OUT OF THE BATHROOM, WEARING THE NEGLIGEE AND
GOES OVER TO CHARLIE, DURING:

CHARLIE (CONT'D)

So, where are you going to go, hotel?...

(RE: LAURA) Wow. (THEN, INTO PHONE)

Huh?... Well, yeah, I guess you could
stay here, but... Okay, I'll see you when
you get here. *

CHARLIE HANGS UP THE PHONE AND TAKES LAURA INTO HIS ARMS. *

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4.
C.O.

CHARLIE (CONT'D) *

We'd better hurry. *

THERE'S A KNOCK ON THE DOOR. ALAN TIMIDLY OPENS IT HOLDING *
HIS CELL PHONE. *

ALAN

Is she staying over, 'cause I may have *
parked behind her. *

CUT TO:

MAIN TITLES

ACT ONE

SCENE A

FADE IN:

INT. CHARLIE'S LIVING ROOM - A SHORT TIME LATER (NIGHT 1)
(Charlie, Alan, Laura, Rose)

ALAN PACES THE ROOM, A COUPLE OF MATCHING SUITCASES NEARBY.
CHARLIE, IN TEE SHIRT AND BOXERS, SITS ON THE COUCH LISTENING
WHILE DRINKING FROM A GLASS OF WINE.

ALAN

Twelve years and she just throws me out.
What was the point of our wedding vows?
"'Til death do us part." Who died? Not
me, not her.

CHARLIE

How'd you get in my house?

ALAN

Charlie, the key in the fake rock only
works if it's among other rocks -- not
sitting on your welcome mat.

CHARLIE

Excuse me, but if you put the fake rock
in with a bunch of other rocks, it's
impossible to find when you're drunk.

ALAN

I'm a good husband. I'm faithful.

CHARLIE

Is she?

ALAN

Is she what?

CHARLIE

Faithful.

ALAN

Don't be ridiculous. Judith doesn't even like sex. All she kept saying was she feels suffocated. She kept going on and on, "I'm suffocating! I'm suffocating!" What does that mean? Has a woman ever said that to you?

CHARLIE

Well, yeah, but not a woman who doesn't like sex.

ALAN

And Jake. This could destroy Jake.

CHARLIE

Jake.

ALAN

My son.

CHARLIE

Ah, teenagers are pretty sophisticated these days.

ALAN

He's ten.

LAURA, FULLY DRESSED, CROSSES DOWN THE STAIRS.

LAURA

Charlie, I'm going to go.

CHARLIE

Aw, no.

LAURA

You two need to talk. I'll call you tomorrow. (TO ALAN) Sorry to hear about you and your wife.

CHARLIE

Oh, c'mon, you leaving isn't going to bring them back together again.

SHE KISSES HIM ON THE CHEEK AND EXITS. CHARLIE TURNS AND GLARES AT ALAN.

ALAN

Look, this is just until things settle out. A couple of days max. She'll come to her senses.

CHARLIE

Yeah, that's what women do. You can have the guest room. I'll get some sheets.

ALAN

That's okay. I brought my own.

CHARLIE

You brought your own sheets?

ALAN

I like my sheets.

CHARLIE

Okay then, good night.

ALAN

Well, wait. We hardly ever talk to each other.

CHARLIE

(SIGHS) What do you want to talk about, Alan?

ALAN

I don't know... I was named Chiropractor of the Year by the San Fernando Valley Chiropractic Association.

CHARLIE

Okay, then. Good night.

ALAN

Hang on. What about you? What's going on with you?

CHARLIE

Well, Alan, there's not much to say... I make a lot of money for doing very little work. I sleep with beautiful women who don't ask about my feelings.

(MORE)

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9.
I/A

CHARLIE (CONT'D)

I drive a Jag, I live at the beach, and
sometimes in the middle of the day, for
no reason at all, I like to make myself a
big pitcher of margaritas and take a nap
out on the sun deck.

ALAN

Huh. Okay, well, good night Charlie.

CHARLIE

Good night.

THEY BOTH CROSS OFF TO THEIR BEDROOMS.

LIGHT CUE: CHARLIE TURNS OUT THE LIGHTS

WE PUSH IN ON A PICTURE WINDOW AND SEE A BEAUTIFUL, CLEARLY
UNBALANCED WOMAN, ROSE, WHO HAS BEEN PEEKING IN AND WATCHING
THE FOREGOING.

ROSE

Good night, Monkey Man.

DISSOLVE TO:

ACT ONE

SCENE B

INT. CHARLIE'S BEDROOM/INT. CHARLIE'S LIVING ROOM/EXT.
SUNDECK - THE NEXT MORNING (DAY 2)
(Charlie, Alan, Jake, Judith)

CLOSE ON CHARLIE, ASLEEP IN BED. ONE EYE OPENS:

CHARLIE'S ONE-EYED P.O.V.:

SLOWLY COMING INTO FOCUS, WE SEE A TEN-YEAR-OLD BOY, JAKE,
STANDING BY THE SIDE OF THE BED STARING DOWN AT US.

JAKE

Boy, is your eye red.

CHARLIE

You should see it from in here. Jack,
right?

JAKE

Jake.

CHARLIE

What are you doing here, Jake?

JAKE

My mom brought me. Will you take me
swimming in the ocean?

CHARLIE STARTS TO GET UP.

CHARLIE

Can we talk about it after my head stops
exploding?

JAKE

Why is your head exploding?

CHARLIE

Well, I drank a little too much wine last
night.

JAKE

If it makes you feel bad, why do you
drink it?

CHARLIE

Nobody likes a wise-ass, Jake.

JAKE

You have to put a dollar in the Swear
Jar. You said "ass."

CHARLIE

Tell you what. (GRABBING SOME CASH OUT
OF HIS WALLET ON THE NIGHT STAND) Here's
twenty. That should cover me 'til lunch.

RESET TO:

INT. LIVING ROOM - CONTINUOUS

JUDITH SITS ON THE COUCH WHILE ALAN PACES.

ALAN

Now what I think you need to do is make a
list.

(MORE)

ALAN (CONT'D)

On one side of the paper write down what you don't like about our marriage and on the other side, what you do.

JUDITH

Alan, sometimes when I think about coming home to you, I start crying in my car.

ALAN

Okay, that would probably go on the don't side.

CHARLIE COMES DOWNSTAIRS, STILL IN BOXERS AND TEE SHIRT, WITH JAKE FOLLOWING.

CHARLIE

(TO JAKE) Why would I lie? The ocean is closed today.

JUDITH

For God's sake, Charlie, do you think you could put some pants on?

CHARLIE

Judy, look at me. I could barely make it down the stairs.

ALAN

Charlie, why don't you and Jake...

HE INDICATES WITH HIS HEAD TO GET OUT.

CHARLIE

C'mon, kid. We'll have breakfast out on the deck.

THEY CROSS OUT, THROUGH:

JAKE

I already had breakfast.

CHARLIE

Okay, we'll have lunch.

JAKE

It's not lunch time.

CHARLIE

(MAKES EXPLODING SOUND AS HE PANTOMIMES
HIS HEAD BURSTING)

JAKE

(TO HIS PARENTS) That's his head
exploding.

AND THEY'RE OUT.

ALAN

Judith, I can change.

JUDITH

Oh, please, Alan. You are the most
rigid, inflexible, obsessive, anal-
retentive man I have ever met.

ALAN

Rigid and inflexible? Don't you think
that's a little redundant?

RESET TO:

EXT. SUN DECK - CONTINUOUS

CHARLIE IS LYING ON A LOUNGE CHAIR WITH A GLASS OF ORANGE
JUICE, A BOTTLE OF BEER. HE OPENS THE BEER AND POURS SOME OF
IT INTO THE ORANGE JUICE. JAKE SITS ON AN ADJACENT CHAIR.

JAKE

My mom and dad are splitting up.

CHARLIE

Looks that way. (THEN) You're lucky.
When I was your age, I could only dream
about my parents splitting up.

JAKE

Your mom is my grandma.

CHARLIE

Yup.

JAKE

Grandma says you're a bitter
disappointment.

ALAN ENTERS FROM THE HOUSE.

ALAN

Hey, sport, your mom wants to say goodbye.

JAKE EXITS TO THE HOUSE.

ALAN (CONT'D)

Listen, Jake doesn't know what's going
on, so let's just keep this to ourselves.

CHARLIE

Why is she saying goodbye to him?

ALAN

Oh, well, she's going to spend the
weekend with her sister... in Vegas. We
decided Jake would stay with me.

CHARLIE

With you.

ALAN

Well, with us.

JAKE ENTERS.

JAKE

I'm hungry.

ALAN

Is this going to be a problem?

CHARLIE LOOKS AT JAKE. JAKE SMILES.

CHARLIE

I guess not.

ALAN

Thanks. Hey listen, I need to call my
office. Would you mind making him lunch?

CHARLIE LOOKS AT JAKE. JAKE SMILES.

CHARLIE

Sure.

ALAN

Thanks.

ALAN EXITS. JAKE SMILES.

CHARLIE

What are you smiling about?

JAKE

You don't have any food.

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Pilot Reshoot

16.
I/B

CHARLIE

Yeah, but I'm not the one who's hungry.

Who's smiling now, shorty?

AND WE:

CUT TO:

ACT ONE

SCENE C

INT. SUPERMARKET - A SHORT TIME LATER (DAY 2)
(Charlie, Jake, Suzanne, Extras)

CHARLIE PUSHES A CART DOWN THE DAIRY AISLE AS JAKE TAGS
ALONG.

CHARLIE

You drink milk?

JAKE

Just with cereal.

CHARLIE

Okay... (TAKES A QUART FROM THE SHELF)

JAKE

Not that milk. (POINTING AT ANOTHER
BRAND) That milk.

CHARLIE

What's the difference?

JAKE

That's DairyFarms. We drink DairyBarn.

CHARLIE

(SIGHS) Fine. (SWITCHES CARTONS)

Happy?

JAKE

Why would I be happy? It's just milk.

THEY CROSS AWAY THROUGH:

CHARLIE

Cute. Keep it up you'll be on one of the
cartons.

THEY TURN INTO THE NEXT AISLE.

CHARLIE (CONT'D)

Okay, cereal. We got Frosted Flakes,
Cocoa Puffs, Lucky Charms, Maple Loops...

JAKE

I want Maple Loops!

JAKE PICKS UP A BOX OF MAPLE LOOPS.

JAKE (CONT'D)

(SINGS) "It's got oats and corn and
wheat, it's the sweetest breakfast treat!

CHARLIE/JAKE

It's maple-maple-maaaa... plelicious!"

CHARLIE

You know who wrote that? Your Uncle
Charlie.

JAKE

No lie?

CHARLIE

Kid, if I was going to lie I'd tell you I
wrote "Stairway to Heaven," not "The
Maple Loops Song."

AN ATTRACTIVE WOMAN SHOPPER, SUZANNE, WHO HAS BEEN WATCHING,
SMILES AT CHARLIE.

SUZANNE

You two are great together.

CHARLIE

Thanks.

SUZANNE

Does your wife sing, too?

CHARLIE

Oh, uh, no. I'm not married.

SUZANNE

(SMILING FLIRTATIVELY) What a shame.

SHE MOVES ON DOWN THE AISLE.

CHARLIE

(TO JAKE) Wow. You're even better than
a dog.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE D

FADE IN:

INT. CHARLIE'S LIVING ROOM - SAME TIME (DAY 2)
(Alan, Rose)

ALAN IS TALKING ON THE PHONE. UNBEKNOWNST TO HIM, ROSE CLIMBS UP AND OVER THE DECK RAILING, AND WATCHES HIM.

ALAN

Dr. Bloom, this is Alan Harper. My wife and I need to cancel our marriage counselling appointment this afternoon... Well, something came up... It's kind of personal... (SEES ROSE) I've got to go.

HE HANGS UP AND CROSSES TO THE DOOR.

ALAN (CONT'D)

Hello?

ROSE

Is Charlie home?

ALAN

Uh, no. (OPENS THE DOOR) I'm his brother. Can I help you?

ROSE

Oh, hi, Charlie's brother. I'm Rose.
Charlie's housekeeper.

ALAN

You're a housekeeper?

ROSE

Well, housekeeper slash actress slash
hand model. I just do this to keep the
wolf from the door. (GROWLS) Know what
I mean?

ALAN

(TENTATIVELY) Uh, sure. Okay, c'mon in.

SHE ENTERS.

ROSE

(TAKES A DEEP BREATH) I can smell him.

ALAN

Smell who?

ROSE

Your brother. He has a very musky scent.

ALAN

Uh huh. Okay, well, I'll get out of your
way.

HE STARTS TO CROSS OUT.

ROSE

Wait!

HE STOPS. SHE SNIFFS HIM.

two and a half men
Pilot Reshoot

22.
II/D

ROSE (CONT'D)

Nah.

SHE GESTURES FOR HIM TO LEAVE. HE GLADLY OBLIGES.

DISSOLVE TO:

ACT TWO

SCENE E

INT. CHARLIE'S KITCHEN - A SHORT TIME LATER (DAY 2)
(Charlie, Alan, Jake, Evelyn)

CHARLIE AND JAKE ENTER, CARRYING BAGS OF GROCERIES.

JAKE

(SINGING) "It's got oats and corn and
wheat, it's the sweetest breakfast treat,
it's maple, maple, maaaaaaaaaaaaa--"

CHARLIE

Jake, buddy -- take a break.

ALAN ENTERS FROM THE LIVING ROOM.

ALAN

What took you guys so long?

JAKE

We stopped for ice cream 'cause I'm a
babe magnet. (THEN) I gotta take a
squirt.

JAKE CROSSES OUT. ALAN LOOKS TO CHARLIE.

CHARLIE

Why do you assume he learned that from
me?

ALAN

Because I learned it from you.

CHARLIE

Hey, thanks for cleaning up.

ALAN

I didn't. Rose was here.

CHARLIE

Rose?! You let Rose into my house?!

ALAN

She said she was your maid.

CHARLIE TRIES TO OPEN A CABINET TO PUT GROCERIES AWAY. THE DOOR DOES NOT BUDGE.

CHARLIE

Oh, hell, she glued the damn cabinets shut again.

CHARLIE AND ALAN TRY OTHER CABINETS. THEY'RE ALL GLUED SHUT.

ALAN

Again? What, you've got somebody who comes in regularly to glue your cabinets?

CHARLIE

You've met some of the whack jobs I've gone out with. It's not that big a stretch.

ALAN

So this is my fault?

CHARLIE

Who let her in?

ALAN

You're a deeply disturbed man, you know
that? Move.

ALAN MOVES CHARLIE OUT OF THE WAY AND HAULS HIMSELF UP ON THE
COUNTER TO GET LEVERAGE ON THE CABINET CHARLIE HAS BEEN
TUGGING ON.

CHARLIE

Oh, I'm deeply disturbed? Who showed up
here in the middle of the night with his
own sheets?

ALAN

At least I care what I sleep on, or
should I say who I sleep on!

CHARLIE

Hey pal, of the two of us, I'll bet I'm
the only one who's slept with a married
woman recently.

EVELYN

And isn't that something to brag about?

ALAN AND CHARLIE TURN TO SEE THEIR MOTHER, EVELYN, STANDING
IN THE DOORWAY. THE HANDLE RIPS OUT OF THE CABINET AND ALAN
FALLS OUT OF FRAME.

CHARLIE

(CHEERFULLY) Hi, Mom.

DISSOLVE TO:

ACT TWO

SCENE H

INT. CHARLIE'S LIVING ROOM - A SHORT TIME LATER (DAY 2)
(Charlie, Alan, Jake, Evelyn)

CHARLIE AND ALAN SIT MEEKLY ON THE COUCH AS EVELYN STANDS
BEFORE THEM.

EVELYN

Do you have any idea how hurtful it is to
have to hear about my own son's divorce
on the street?

ALAN

What divorce? What street?

CHARLIE

How did you get in my house?

EVELYN

You stay out of this. I'm here to help
your brother through a very difficult
time. (THEN, TO ALAN) How could you do
this to me?

ALAN

Do what?

EVELYN

Now when I want to see my grandson, I'll have to make an appointment with Judith who, let's face it, was never very warm to me. And what if there's another man there, shacking up with her? Have you even stopped to consider that?

ALAN IS SPEECHLESS AT THIS HORRIFYING SCENARIO.

CHARLIE

I think he's considering it now, Mom.

JAKE ENTERS FROM THE KITCHEN WITH A GLASS OF ICED TEA.

JAKE

Here's your iced tea, Grandma.

EVELYN

Oh, thank you my little angel! (TAKES THE GLASS, THEN) Darling, I asked for a lemon wedge.

JAKE

Sorry.

HE TAKES THE GLASS AND EXITS TO THE KITCHEN.

EVELYN

(TO ALAN) All right. Here's what you're going to do. You and Jake will come live with me. After all, I'm just rattling around that big house all by myself.

ALAN

Mom, that's very considerate, but as soon as Judith and I work things out, I'll be back in my own house.

EVELYN

Oh, sweetheart, grow up.

ALAN REACTS, THEN:

EVELYN (CONT'D)

Think about what I said. You're my son, and I'll always have room for you, in my house and in my heart.

ALAN

I love you too, Mom.

SHE LOOKS AT CHARLIE EXPECTANTLY. HE HAS NO CHOICE.

CHARLIE

(SIGHS) I love you too, Mom.

EVELYN

Too little. Too late.

AND ON HER EXIT, AND CHARLIE'S REACTION, WE:

DISSOLVE TO:

ACT TWO

SCENE J

INT. RESTAURANT - A FEW NIGHTS LATER (NIGHT 3)
(Alan, Judith, Extras)

ALAN AND JUDITH ARE HAVING DINNER.

ALAN

So Vegas was good?

JUDITH

It was fine. Alan, I really want to apologize for putting you through this. I was wrong to blame you for my unhappiness.

ALAN

No need to apologize. The important thing is we're here and we're working on our marriage. You look great, by the way. Must be all the extra oxygen they pump into the casinos.

JUDITH

Alan --

ALAN

You were right. I see now that this time
apart did us both a lot of good. I know
I've grown.

HE DIPS A NAPKIN IN HIS WATER GLASS AND WIPES A CRUMB OF FOOD
FROM HER FACE.

ALAN (CONT'D)

I'm not that suffocating guy you threw
out of the house four and a half days
ago.

JUDITH

Alan --

ALAN

And Jake's doing fine. I realize you
were a little concerned about him being
around my brother, but it turns out
Charlie's great with kids.

JUDITH

Alan --

ALAN

And I really think that we'll look back
on this as a new beginning for our
marriage. A re-birth. A Renaissance, if
you will.

JUDITH

Alan, I think I'm gay.

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II/J

ALAN

Alright... We'll make a list. On the
left side we'll put gay stuff...

CUT TO:

ACT TWO

SCENE K

INT. CHARLIE'S KITCHEN - SAME TIME (NIGHT 3)
(Charlie, Jake, Mike, Rodney, Ken, Doug, Lenny)

A POKER GAME IS IN FULL SWING. ALCOHOL AND CIGARS. CHARLIE, MIKE, RODNEY, KEN, DOUG AND LENNY ARE SITTING AROUND THE TABLE. JAKE, IN PAJAMAS, STANDS BEHIND CHARLIE AND WATCHES AS MIKE DEALS SEVEN CARD STUD.

MIKE

Last card, down and dirty... kings bet.

RODNEY

Dollar.

KEN

I'm in.

MIKE

Me, too.

CHARLIE LOOKS AT HIS HOLE CARDS, WHICH ALLOWS JAKE TO SEE THEM AS WELL.

CHARLIE

I'll see the dollar and raise it five.

HE TOSSES IN CHIPS.

JAKE

You raised five dollars on that?

THEN, IN RAPID SUCCESSION:

LENNY

I call.

DOUG

I call.

RODNEY

I call.

KEN

I call.

MIKE

I call. Show 'em.

THE ANGUISH ON CHARLIE'S FACE TURNS TO SMUG SATISFACTION AS HE TURNS OVER HIS CARDS.

CHARLIE

Queens full of nines.

LENNY

Hey kid, don't you know what a full house is?

JAKE

Uh huh. I also know what a psych-out is.

HE HIGH-FIVES WITH CHARLIE.

CHARLIE

He knows what a psych-out is! I love this boy!

THEY HIGH-FIVE, AND WE:

CUT TO:

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II/M

ACT TWO

SCENE M

OMITTED

CUT TO:

ACT TWO

SCENE P

INT. CHARLIE'S KITCHEN/EXT. SUNDECK - A SHORT TIME LATER
(NIGHT 3)

(Charlie, Alan, Jake, Mike, Rodney, Ken, Doug, Lenny)

AS BEFORE, EXCEPT NOW JAKE IS PLAYING POKER IN CHARLIE'S SEAT, WHILE CHARLIE SITS BEHIND HIM. THE HAND, WITH A HUGE POT, IS DOWN TO JAKE AND RODNEY. RODNEY STUDIES HIS CARDS, PULLS ON HIS EAR LOBE, THEN:

RODNEY

I'll see you, and raise twenty.

CHARLIE

(SOTTO, TO JAKE) I think he's got you, pal.

JAKE

(SOTTO, TO CHARLIE) He's bluffing. He always pulls his ear when he bluffs.

RODNEY

How about it, Mighty Mouse? You in?

RODNEY PULLS HIS EAR AGAIN. CHARLIE WATCHES IN ASTONISHMENT.

CHARLIE

(SOTTO, TO JAKE) Take him down.

JAKE PUSHES HIS CHIPS INTO THE POT TO CALL THE BET.

JAKE

Call you.

A HORRIFIED RODNEY STARES AT JAKE, THEN FOLDS HIS CARDS.

RODNEY

I hate this kid.

CHARLIE AND JAKE ERUPT IN HIGH-FIVES, HUGS, AND CELEBRATION.
ALAN ENTERS.

ALAN

What the hell is going on?!

JAKE

You said "hell."

CHARLIE

Throw a dollar in the pot.

ALAN

What?

MIKE

Hey, we all had to.

ALAN

Charlie, can I speak to you in private?

ALAN AND CHARLIE CROSS TOWARDS THE SUNDECK.

JAKE

(TO THE OTHER PLAYERS) Whose deal is it?

ALAN

JAKE, GO TO BED!

JAKE

I'm out.

JAKE HEADS OUT AS WE:

RESET TO:

EXT. SUNDECK - CONTINUOUS

AS CHARLIE AND ALAN ENTER.

ALAN

What is wrong with you? Are you insane?
Do you have any sense of right and wrong?

CHARLIE

Probably not. How was dinner?

ALAN

How could you put Jake in a poker game
with grown men?

CHARLIE

I obviously can't be trusted. So, how
was dinner?

ALAN

I leave you alone with him for a couple
of hours --

CHARLIE

I'm just going to keep asking, Alan.

ALAN

Dinner was swell. We both had the veal
piccata and she's gay!

CHARLIE

Wow. Most chicks won't eat veal.

ALAN

Why do I even try talking to you?

CHARLIE

Oh, come on. I was just trying to get you to lighten up.

ALAN

I don't need to lighten up. The world I live in is dark. Dark and rainy. And you're useless in it.

CHARLIE

Oh, really? I wasn't useless when you needed a place to stay.

ALAN

Well, obviously that was a mistake.

ALAN CROSSES OUT.

CHARLIE

Are you sure? Maybe we should make a list!

DISSOLVE TO:

ACT TWO

SCENE R

INT. CHARLIE'S LIVING ROOM - LATER THAT NIGHT (NIGHT 3)
(Charlie, Jake)

THE POKER GAME HAS LONG SINCE ENDED. CHARLIE IS AT THE PIANO
PLAYING SOME SOFT BLUES. JAKE CROSSES IN WEARING PAJAMAS.

JAKE

Uncle Charlie?

CHARLIE

Hey, what's going on? Can't sleep?

JAKE SITS NEXT TO CHARLIE.

JAKE

No. My dad said we're moving to
Grandma's tomorrow.

CHARLIE

Yeah, that'd keep me up. If it makes you
feel any better, you won eighty bucks on
that last hand.

JAKE

Eighty-five.

CHARLIE

Eighty. The house gets a cut.

JAKE

I wish my dad was as cool as you.

CHARLIE

Hey, don't sell your dad short. He loves you more than anything in the world. You know that, don't you?

JAKE

I guess. (THEN) How come you don't have any kids?

CHARLIE

I don't know... Maybe because I love me more than anything in the world.

JAKE

Uncle Charlie?

CHARLIE

What?

JAKE

I don't want to go to Grandma's. I'd rather stay here.

CHARLIE

Yeah, well, your dad knows what's best for you.

JAKE

Okay. I love you, Uncle Charlie.

JAKE CROSSES TO CHARLIE AND HUGS HIM. CHARLIE IS AT A LOSS AS TO HOW TO RESPOND.

two and a half men
Pilot Reshoot

41.
II/R

CHARLIE

Yeah, okay.

JAKE EXITS, AND WE:

DISSOLVE TO:

ACT TWO

SCENE T

INT. CHARLIE'S BEDROOM - ONE WEEK LATER (NIGHT 4)
(Charlie, Laura, Rose (V.O.))

CHARLIE IS IN BED WITH LAURA. LAURA IS KISSING CHARLIE'S
NECK.

CHARLIE

...You gotta love a kid like that. I
even played him "Stairway to Heaven" and
he still liked the Maple Loops song
better.

LAURA

Charlie, I haven't seen you in two weeks.
You finally got the house back to
yourself. Now, do you want to talk about
your nephew or do you want to have sex?

CHARLIE

Oh sex. Definitely sex.

THEY START KISSING.

CHARLIE (CONT'D)

Let me ask you something.

LAURA

Yeah?

CHARLIE

Do you ever think about having kids?

LAURA

Whoa, Charlie, we've got a good thing
going, can't we just leave it at that?

LAURA GETS OUT OF BED AND CROSSES TO THE BATHROOM.

CHARLIE

Where you going? I thought we were gonna
have sex.

LAURA

How are we supposed to have sex while
your biological clock is going off?

SHE EXITS TO THE BATHROOM AND CLOSSES THE DOOR BEHIND HER.

CHARLIE

(CALLING AFTER HER) Nothing's going off,
honest. I'm just horny.

SFX: PHONE RINGS.

CHARLIE'S RECORDED VOICE (V.O.)

Hey, it's Charlie. Do your thing when
you hear the beep.

ROSE (V.O.)

Hi, Monkey Man. I was just thinking
about you and wondering why we hurt each
other so much --

CHARLIE PICKS UP THE PHONE.

CHARLIE

Rose, it's me, Monkey Man.

ROSE (V.O.)

(STUNNED THAT HE PICKED UP) Charlie?

CHARLIE

Yeah. Hey, listen, let me ask you a question. Is there something inherently wrong with asking a woman you're involved with if she wants kids?

ROSE (V.O.)

Oh, Charlie, we got a good thing going, why do you wanna mess it up?

SHE HANGS UP ON HIM.

SFX: DIAL TONE

ON CHARLIE'S PERPLEXED EXPRESSION, WE:

DISSOLVE TO:

ACT TWO

SCENE V

INT. EVELYN'S LIVING ROOM - ANOTHER DAY (DAY 5)
(Charlie, Alan, Jake, Evelyn)

AN ORNATE BEVERLY HILLS HOME, COMPLETELY INHOSPITABLE TO A TEN-YEAR-OLD BOY. CHARLIE AND ALAN CROSS IN.

CHARLIE

Look at you. Back living with Mom. How good do you feel about yourself right now? On a scale of one to two.

ALAN

I'm not back living with Mom. I'm just staying here till Judith and I work things out.

CHARLIE

So... one.

ALAN

What do you want, Charlie?

CHARLIE

Well, I figure you've been here a couple of weeks, you gotta have blood in your stool by now.

(MORE)

CHARLIE (CONT'D)

So I thought if you and Jake wanted to come back to my place for awhile, that'd be okay.

ALAN

Wait a minute. Are you saying you want me to come back and live with you?

CHARLIE

Well, truthfully, no. I want Jake to come back and live with me, but I figure you're a package deal.

ALAN

Thanks, but we're doing just fine here with Mom.

CHARLIE

Oh come on, Alan. We can't let Jake be exposed to her on any kind of ongoing basis.

ALAN

There's no ongoing basis. He's only here on weekends.

CHARLIE

That's too much. Piranha's can strip an entire cow in an hour.

ALAN

What?

CHARLIE

Alan, we've got to get him away from her.

I mean, look what happened to us.

EVELYN (O.S.)

And what happened to you?

CHARLIE WHIPS AROUND TO SEE EVELYN STANDING IN THE DOORWAY.

CHARLIE

(CHEERFULLY) Hi, Mom.

EVELYN

You're a grown man, Charlie. Perhaps
it's time you stop blaming your mother
for your own shortcomings. Alan, the
divan is not for sitting.

ALAN GETS UP.

EVELYN (CONT'D)

Charlie, get off the couch.

CHARLIE STANDS UP. JAKE ENTERS.

JAKE

Hey, Uncle Charlie!

EVELYN SWOOPS HIM INTO A HUG. *

EVELYN

There's my good boy! What did I say
about yelling in the house? *

JAKE

Grandma, I'm suffocating! *

CHARLIE

(SOTTO) Sound familiar?

ALAN

(SOTTO) You're right, this madness must
end.

CHARLIE

(SOTTO) Here, I got you your own key.

CHARLIE PRODUCES A FAKE ROCK AND HANDS IT TO ALAN, AS WE:

FADE OUT.

END OF ACT TWO

two and a half men
Pilot Reshoot (Pink Pages)

(add. dialogue)
II/V

EVELYN'S DIALOGUE TO JAKE UNDERNEATH THE CHARLIE AND ALAN
DIALOGUE AT THE END OF SCENE V. *

EVELYN *

Stand up straight, darling. Who taught
you to slouch like that? And what is
that on your face, is that dirt? *

SHE LICKS HER FINGER AND USES IT TO WIPE A SMUDGE FROM HIS
CHEEK. *

EVELYN (CONT'D) *

Nobody likes a dirty boy. There, that's
better. Grandma bought you good clothes.
If you're going to play in filth, wear
the clothes your parents bought you. *

TAG

FADE IN:

INT. SUPERMARKET - DAY (DAY 6)
(Charlie, Alan, Jake, Karen, Extras)

ALAN, CHARLIE AND JAKE ARE SHOPPING. ALAN PUSHES THE CART.

ALAN

I'm not comfortable with this. Maybe
I'll go wait in the car.

CHARLIE

You're not waiting in the car. Trust me,
this is a great way to meet women.

ALAN

I don't want to meet women. I'm still
married.

CHARLIE

Aw, come on, your wife's out meeting
chicks, why shouldn't you?

JAKE HOLDS A BOX OF MAPLE LOOPS.

JAKE

(SINGING TO THE BOX) ...Maple-maple-
maaaa...pleicious.

A PRETTY FEMALE SHOPPER, KAREN, SMILES AT ALAN.

two and a half men
Pilot Reshoot

50.
TAG

KAREN

Your son is just adorable.

ALAN

Thank you.

KAREN

(RE: CHARLIE) You and your... life
partner must be so proud.

SHE CROSSES OFF.

ALAN

Life partner?

CHARLIE

You're right. Go wait in the car.

FADE OUT.

END OF SHOW