

GOOD LUCK CHUCK

by

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NUMBERED

Sixth Draft by
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Foreigner's "Feels like the First Time" serenades us, as we...

FADE IN:

1

EXT. SUBURBAN HOME - LE MESA, SAN DIEGO - DUSK

1

SUPER: "1981"

Two eager and anxious 10-year-olds make their way up the path to the front steps. Meet skinny CHARLIE KAGAN, and his best friend, the portly STU KLAMINSKY.

They each carry gifts. Charlie's present is meticulously wrapped with bow and ribbon... Stu's is cobbled together with newspaper and duct tape.

STU
(excited)
Seven minutes in heaven! What could be better than seven minutes in heaven?

CHARLIE
Eight minutes in heaven?
(off Stu's look)
What?

STU
Try not to embarrass me, okay?

CHARLIE
(grabs his friend's arm)
Wait, Stuey, run it by me again...
(cramming)
Second base is boob. Inside or outside the shirt?

STU
Inside, man. And *third* base is finger!

CHARLIE
Finger?

STU
Or thumb.

CHARLIE
I should have written this down.
(head spinning)
Boob, finger, thumb... so, what the heck is first base?

STU

Kissing.

CHARLIE

So I've gone to first base with my Mom?

STU

Tongue kissing.

CHARLIE

Oh, okay, got it. And a home run?

(Stu gives him a look)

Duh, I know what a home run is.

(then)

Anything else I need to know?

STU

An intentional walk is a kiss on the cheek. Rain delay is when grown-ups interrupt you in the middle of your game. And an *inside the park home run* is a blowjob.

They arrive on the doorstep.

CHARLIE

What's a blowjob?

STU

(without missing a beat as he rings the bell)

I have no idea. But I overheard my dad saying that he gets one once a year on his birthday so it must be good.

BRITTA COOKSEY, a prepubescent peach, opens the door.

CHARLIE

Happy birthday, Britta.

BRITTA

(pleased)

Hi, Charlie.

(flat)

Stu.

(sultry smile)

C'mon, party's downstairs... in the *basement*.

She winks conspiratorially. Off Charlie and Stu's look...

2

INT. BASEMENT - A LITTLE LATER

2

OLIVIA NEWTON-JOHN moans the lyrics to "Physical" as we go CLOSE ON A SPINNING BOTTLE.

PULL OUT as the bottle slows and comes to a stop, pointing to a little blonde pixie named JENNIFER. Stu throws up his hands in triumph! The PARTY-GOERS shriek with glee.

STU

You. Me. Closet. Seven minutes.
Heaven.

Jennifer looks like she just received a death sentence. As she and Stu walk toward the closet, we catch Charlie eyeing the birthday girl in rhapsody.

He awkwardly smiles at her. We RACK-FOCUS to discover another little girl catching the look. She's a GOTH GIRL outcast and hasn't taken her eyes off Charlie all evening. She just STARES while fingering a Wicca-style pentagram necklace that hangs around her neck. It's a little creepy.

A couple of the school-kids snicker and LOCK Stu and Jennifer inside the closet.

3

INT. OVERSIZED CLOSET - CONTINUOUS

3

Stu starts to saunter over to Jennifer, attempting his best James Dean (but coming off more like Porky Pig).

JENNIFER

Stop.
(opening the negotiation)
Okay, I'll tell everybody we kissed if you stand on *that* side of the closet and don't touch me.

STU

Deal. If you say we did the nasty.

JENNIFER

I'll say you touched my breasts.

STU

Say I touched you "down there".

JENNIFER

I'll say you touched me "down there"... but over my pants.

STU
Deal. Pleasure doing business with
you.

They both sit on opposite sides of the closet and wait for
time to expire.

4

INT. BASEMENT - SIX AND A HALF MINUTES LATER

4

CLOSE ON A BOTTLE -- a little hand comes into frame and grabs
it.

PULL BACK to REVEAL that it's Charlie's turn to spin. He
looks around the circle, zeroing in on Britta.

STU
Wait.

Stu pulls Charlie aside and whispers to him.

STU (cont'd)
Who are you aiming for?

CHARLIE
(swooning)
The birthday girl.

STU
You take wind speed into account?

Charlie glances up to see the spinning ceiling fan. He nods.

CHARLIE
Wind speed, contour of the bottle,
friction resistance...
(then)
How did it go with Jennifer?

STU
Blowjob. I'll tell you about it
later.

The boys head back to the circle and Charlie carefully SPINS
THE BOTTLE.

It turns. And turns. And turns. Slowing as it reaches
Britta Cooksey. Yes. Closer. Closer.

Noooooooooo!!!!!! It *just* misses her and spins past. And
POINTS DIRECTLY at the GOTH GIRL. Charlie smiles
uncomfortably. She just STARES...

5 **INT. CLOSET - MOMENTS LATER**

5

We hear the terrifying CLICK of the DOOR LOCKING behind them as Bauhaus' "Bela Lugosi's Dead" plays.

The Goth Girl stares at Charlie.

CHARLIE

Stop staring. You're freaking me out.

GOTH GIRL

I'm looking at you 'cause I like you, Charlie. It's okay. C'mon. You can do what you want.

CHARLIE

That's okay. I'm kind of... new at this.

(awkward shrug)

Rookie.

(awkward beat)

That's a baseball term.

GOTH GIRL

(abrupt)

Let me see your penis.

Charlie starts to stumble back as Goth Girl approaches.

GOTH GIRL (cont'd)

What's the matter? Don't you want me?

She PULLS OFF HER SHIRT, revealing a LEATHER TRAINING BRA.

CHARLIE

(loudly)

Oh, my God!

6 **EXT. CLOSET - CONTINUOUS**

6

Outside the door, the kids listen with amusement.

STU

That was quick...

7 **INT. CLOSET - CONTINUOUS**

7

Goth Girl is all over him now. Kissing him.

CHARLIE
Wait, I can't breathe.

He pushes her off. BLACK LIPSTICK SMEARED ALL OVER HIS FACE.

GOTH GIRL
I love you, Charlie. I've loved
you since third grade.

CHARLIE
You're scaring me.

Charlie stumbles back. Pulling himself up on clothes hanging
in the closet.

GOTH GIRL
So you like to play hard to get?

She rips his shirt open.

CHARLIE
Back off!

GOTH GIRL
I read in my Mom's Cosmo... this is
supposed to increase pleasure...

She pounces, her FINGERNAILS scrape down his chest. He
SCREAMS in pain, trying to crawl from under her.

GOTH GIRL (cont'd)
Don't worry, this is *my* first time,
too.

CHARLIE
First time what? *Killing?*

GOTH GIRL
No, silly. Making love. Now
relax.

She awkwardly TWISTS HIS NIPPLES. Charlie screams.

CHARLIE
Ow! You freak!!

He bucks her off him and RUNS at the closet door, BREAKING
THROUGH THE SHUTTERED PANELS.

8

EXT. CLOSET - CONTINUOUS

8

Charlie falls to the ground, surrounded by kids looking on in shocked amusement.

The Goth Girl steps out and angrily glares at him.

GOTH GIRL

Charlie Kagan, you are not my
boyfriend anymore.

STU

We interrupt this news report to
bring you the following information
-- *no duh!*

Goth Girl stands above Charlie, who struggles to stand.

GOTH GIRL

I hex you!

CHARLIE

You what?

GOTH GIRL

I hex you. You will *never* be
happy!

STU

Right on. Turn him into a toad!

The Goth Girl spins on Charlie, possessed. She spits a curse at him.

GOTH GIRL

(possessed)

*Around you love will fall like
rain, but you shan't hold it - your
heart will pain. Once the girl has
been with you, to the next she will
be true.*

STU

Is that Phil Collins?

Charlie is finally standing, but Goth Girl PUSHES HIM BACK INTO THE CLOSET AGAIN AND EXITS.

STORAGE BOXES rain on top of Charlie. Stu rushes into the closet and looks down at the still-terrified Charlie.

STU (cont'd)
 What happened? Did you thumb her?

Off Charlie's scarred-for-life look, we...

DISSOLVE TO:

9

EXT. SAN DIEGO BEACH - NIGHT

9

The ocean water shimmers in the moonlight. Two lovers kiss passionately by the shore.

SUPER: "Present"

REVEAL CHARLIE (now 30s) and CAROL, his current girlfriend. Charlie has a boyish charm and an infectious grin. He's the kind of friend who would donate his liver so you could have another drink.

Charlie pulls up for air.

CHARLIE
 You're amazing.

CAROL
 (mischievous)
 Now, Charlie... are you just trying
 to get me into bed?

CHARLIE
 Forget bed. I'm trying to get you
 into sand.

She leans back and pulls him down onto the wet beach. Clothes are torn off. Both are completely naked. It's the NC-17 version of "From Here to Eternity".

CHARLIE (cont'd)
 Um... this is a public beach.

Carol disappears below frame. Charlie moans.

CHARLIE (cont'd)
 Oh, my God... Carol.

CAROL
 I love you.

Charlie is silent. She repeats it, in case he didn't hear.

CAROL (cont'd)
 I love you.

Charlie doesn't respond. Carol surfaces.

CAROL (cont'd)
I love you, Charlie.

CHARLIE
That's... nice.

CAROL
That's "nice"?! I'm licking sand off your balls and you say, "that's nice"?

CHARLIE
No, I said "Oh, my God" about that. Believe me, it was a very enthusiastic "Oh, my God".

Carol stands up and grabs her clothes.

CHARLIE (cont'd)
I love... that you love me.

CAROL
That's pathetic.

Carol starts to walk away. Charlie covers his groin with his shirt and chases her down the beach.

CHARLIE
Wait, I feel very strongly for you.

She keeps walking, faster now. He stumbles behind.

CHARLIE (cont'd)
I'm sorry, I just don't think the "L" word should be thrown around casually, that's all.

CAROL
The "L" word. What are you, eight?

CHARLIE
"Love." Okay, "love." It shouldn't be bandied about.

CAROL
How about the "F" word? And the "U" word?

Without looking back, she walks away down the beach.

Defeated, Charlie walks back to the spot where they undressed.

He looks for his pants -- but they have WASHED AWAY in the waves.

10

EXT. BEACH PARKING LOT - MOMENTS LATER

10

A soaking wet Charlie, still holding his shirt over himself, approaches his car in the empty parking lot.

LOCKED! *Damn.*

As he plays with the door, a SIREN WHIRS and LIGHTS FLASH. A police car stops in front of him. A BUTCH FEMALE POLICE OFFICER gets out of the car and calls to him over the loudspeaker.

POLICE OFFICER (LOUDSPEAKER)
Put your hands up where I can see them.

Charlie awkwardly starts to raise his hands (and the shirt covering himself).

POLICE OFFICER (LOUDSPEAKER) (cont'd)
Down! Put your hands back down!

11

INT. BUILDING LOBBY - DAY

11

Charlie and STU (now 30s) grab drinks from a coffee cart by the pharmacy of Charlie's building.

Stu has become a plastic surgeon. He was a nerd as a kid, and success has now made Stu a nerd with too much money.

He has a little dried blood on his jacket.

CHARLIE
You going to Katie's wedding next week?

STU
Do bridesmaids give head in the coat room? Do you know how easy it is to score at a wedding?

CHARLIE
Have you ever scored at a wedding?

STU
(defensive)
I'm pacing myself.
(then)
Hey, is it weird that you were
dating Katie six months ago and now
she's marrying a doctor.

CHARLIE
I'm a doctor.

STU
He's a heart surgeon; you're a
dentist. It's like saying General
Patton and Colonel Mustard are both
military men.

CHARLIE
I'm thinking that this might be the
last conversation we ever have. So
if there's anything you want to
tell me, now is definitely the
time.

STU
Your mother sucks a mean cock.
(without missing a beat)
You going to the wedding with
Carol?

CHARLIE
Nah. We broke up three weeks ago.

STU
Why didn't you tell me?

CHARLIE
I did. Three times.

STU
She was *so* into you, man.

CHARLIE
Yeah, I just-- I don't know what's
wrong with me. I want love. I
want to fall in love, but...

STU
Chuck, love is not a four letter
word.

CHARLIE
 Actually, it is.
 (changing the subject; re:
 Stu's clothes)
 Why are you always spackled in
 blood?

STU
 Hey, breast reconstruction is a
 messy job.

THEY STEP INTO THE ELEVATOR to head up to their offices.

CHARLIE
 (thoughtful)
 Does seeing breasts every day...
 you know...

STU
 That's disgusting. I'll have you
 know that I'm a *professional*.

A beat. Then, unable to hold it, STU LAUGHS LOUDLY.

The doors close on him laughing.

12

INT. HALLWAY - OFFICE BUILDING - MOMENTS LATER

12

They get out of the elevator and move to their separate offices. Stu's sign reads: "DR. STUART KLAMINSKY -- RECONSTRUCTIVE SURGERY". Charlie's reads: "DR. CHARLES KAGAN; DDS". The two best friends are literally across the hallway from each other.

A GIGANTICALLY BUXOM BLONDE approaches Stu's office.

BUXOM BLONDE
 Hi, Dr. Stu.

She disappears inside.

STU
 (sly whisper)
 I've jerked off to her X-rays.

CHARLIE
 I hope you find the time to write
 to me from Hell.

Just then, a LARGE BLACK WOMAN (imagine if Queen Latifah ate Oprah) opens Charlie's door from the inside. This is REBA, his office manager/secretary.

REBA

Dr. Charlie, you're five minutes late. You've got four fillings, three cleanings, two crowns, and a canal. You've got too many patients and I've got too little patience for you to be gabbing gossip with Dr. Boobjobs in the hallway.

STU

Hi, Reba, nice to see you.

Reba doesn't acknowledge him. She starts back in, but suddenly spins on Stu.

REBA

Were you just looking at my tits?

STU

What? No.

REBA

Because I am *more* than happy with what the Lord Almighty gave me. And if you don't want me to squash you like the bug that you are--

STU

(actually scared)

I promise. I wasn't looking at--

Reba holds up a finger, silencing him. Temporarily satisfied, she walks back in the office, dragging Charlie back inside with her.

13

INT. EXAM ROOM - MOMENTS LATER

13

Charlie washes his hands as his DENTAL INTERN hovers over a beautiful patient, TRACEY, with the suction.

CHARLIE

Hi, I'm Charlie.

Tracey gurgles a greeting. Charlie rolls over in his chair and gently adjusts his assistant's technique.

CHARLIE (cont'd)

Easy with the suction there. We want saliva, not her spleen.

Charlie smiles warmly down at Tracey and takes over.

CHARLIE (cont'd)
So, you lost a cap?

TRACEY
Chewing ice.
(boldly flirty)
My shrink says I have an oral
fixation.

CHARLIE
(amiably evasive)
My shrink says I need to stop
dating my patients.

TRACEY
Sounds like we both need to fire
our shrinks.

Off her suggestive smile, we...

CUT TO:

14

INT. TRACEY'S APARTMENT - MORNING

14

Charlie and Tracey are in the throws of a sweaty and deafening love-making session. She is yelling so loudly that it's becoming embarrassing. Charlie tries to inconspicuously cover his ears with his pillow. A car alarm goes off outside.

Finally, the locomotive reaches the station and the two are silent in bed for a few moments.

CHARLIE
My ears are ringing.

Beat.

TRACEY
I've been dishonest with you.

CHARLIE
You faked it?

TRACEY
Yes, but that's not what I'm
talking about.

Charlie sits up. "Huh?"

TRACEY (cont'd)
I sought you out. Last week.
(off his confused look)
(MORE)

TRACEY (cont'd)
I work at the hospital and you dated two of my friends. Amy from Radiology and Penny from Trauma.

CHARLIE
I didn't realize that they were such big fans. Well, I hope we last longer than I did with them.

TRACEY
Yeah, about that... I'm afraid this is it.

Charlie takes this in. *He is genuinely hurt.*

CHARLIE
Wow... I must really suck.

TRACEY
No, you were good. Really.

CHARLIE
Is that why you faked it?

TRACEY
Sorry. Force of habit. Unlucky in love, I guess.
(off his doe-eyed face)
You want to give it another shot?

Charlie, still taken aback, offers up a dispirited shrug. She kisses and gently snuggles into him.

CHARLIE
So... how are the girls?

TRACEY
Married.

CHARLIE
Both of them?
(she nods)
I dated Penny like last year.

TRACEY
(nodding)
She met some Prince while vacationing in Cabo.

CHARLIE
Jeez, feels like everybody is getting married.
(suddenly panicked)
(MORE)

CHARLIE (cont'd)
 You're still my date for the
 wedding, aren't you? I really
 don't want to show up at my old
 girlfriend's wedding flying solo.

TRACEY
 (playful nod)
 But only because I broke your
 heart.

He smiles, partially placated.

CHARLIE
 (trying to gain face)
 I think it's only fair to let you
 know... I faked it, too.

15

INT. COUNTRY CLUB - A LITTLE LATER

15

The reception is in full swing. Drinking, dancing, eating.
 An EIGHTY-YEAR-OLD WOMAN finishes off a gut-wrenchingly
 horrific rendition of "Oops, I Did it Again" before the
 cheesy D.J. cuts her off.

D.J.
 Thank you, Grandma Loretta. Up
 next we have Uncle Murray singing
 "Darling Nikki".

Yes... it is a KARAOKE WEDDING -- God help us all!

In the far corner (furthest from the speakers), Stu hovers
 next to Charlie.

STU
 Listen, you're my wing-man. If the
 blonde asks, I'm a multi-
 billionaire who invented ketchup.
 If it's the redhead, I wrote "We
 Are the World". And if it's that
 cheerleader hottie, my penis is in
 the Guinness Book of World Records.
Girth, not length... I want it to
 sound believable.

Charlie nods without listening. He's too busy watching
 Tracey chat it up with the BEST MAN.

A BEAUTY in a bridesmaid dress walks by. Stu smiles.

STU (cont'd)
 Batter up!

He follows her off, as the bride, KATIE, sidles up next to Charlie. She kisses him on the cheek as Uncle Murray grinds the stage floor.

CHARLIE
You look great.

KATIE
So do you.
(looking around)
Seeing anyone?

Charlie points toward Tracey in the corner.

CHARLIE
We're getting serious.

Katie looks over just as Tracey inhales the Best Man's tongue.

CHARLIE (cont'd)
(backpedaling)
And at the same time, we try to
give each other our space.

Katie looks at Charlie, sadly.

KATIE
I worry about you sometimes, Chuck.
Always a bridesmaid, never a bride.

CHARLIE
It's probably best. White makes my
calves look thick.

KATIE
(touching his hand)
Joke all you want. "The door to
the human heart can only be opened
from the inside."
(off his look)
Dorky, definitely. But also true.

CHARLIE
How about "It's better to have
loved and lost than never to have
loved at all."

KATIE
I'll buy that when you can honestly
told me that you have loved.

CHARLIE
 (nods)
 Touche'.

KATIE
 I just want to see you happy,
 Chuckles.

ON STAGE -- Uncle Murray throws out his hip. As he's helped off the stage, the D.J. amps up the crowd.

D.J.
 Attention Hot Mamas! If we could have all the single ladies out on the dance floor for the tossing of the bride's bouquet.

Charlie watches on, amused. He notices that his Tracey is still in the far corner, flirting with the Best Man. He looks a little hurt.

A DRUM-ROLL starts as Katie teases all the single ladies with the bouquet.

D.J. (cont'd)
 And the next lucky lady is...

Katie throws the bouquet high in the air.

A few of kids jump for them -- the flailing hands KNOCKING THE FLOWERS BACK INTO THE AIR. The bouquet flies up and hits a revolving fan in the ceiling, shooting the bundle DIRECTLY INTO THE HANDS OF TRACEY. Surprised, she holds them up.

16

INT. COUNTRY CLUB - RECEPTION - A LITTLE LATER

16

The party has calmed and dinner is almost digested. Charlie sits at a table with several PRETTY, SINGLE GIRLS. A couple of chairs are vacant -- including the one for his date, who is nowhere to be found.

ON STAGE -- an eight-year-old FLOWER GIRL sings "Brick House" in the key of "Q".

Charlie and one of the women are in mid-conversation.

PRETTY GIRL #3
 I'd rather have a twelve-hour colonoscopy than get my teeth cleaned. I hate dentists.

Charlie attempts his best friendly smile. At the other end of the room (and not a minute too soon), there is a CLINK OF GLASS -- all eyes look to the head table.

Katie STANDS and addresses her friends and family.

KATIE

I just want to thank everybody for coming to share this day with us.
 (looking to her husband)
 Hans, you make my heart soar. I couldn't imagine being happier than I am right now.

A GROOMSMAN calls out from the table...

GROOMSMAN

Wait till tonight, sweetheart.

The crowd chuckles. Katie raises her glass.

KATIE

I know it's a little unorthodox but I'd also like to propose a toast. To Charlie Kagan.

Charlie is surprised to hear his name called. Katie winks at him.

KATIE (cont'd)

Thank you, Charlie, for being my *lucky charm*.

There is a confused smattering of applause as everyone drinks: "To Charlie".

Charlie doesn't drink, trying to figure out what the hell she's talking about. One of the girls at his table looks at him with interest.

PRETTY GIRL #2

You're *that* Charlie?

CHARLIE

What Charlie?

PRETTY GIRL #2

(covering)

That Charlie that's a... dentist.

Charlie gives her a "huh" look. WE SEE Pretty Girl #2 whispering to #3. In response, she CHORTLES out loud.

PRETTY GIRL #3
Yeah, right! What-ever.

Charlie gives them all a look -- something is weird.

SUDDENLY, directly behind Charlie, A BUSBOY and A GUEST collide. CRASH! A flying wine bottle almost decapitates him.

Charlie looks up to find CAMERON WEXLER -- perky, cute and a klutz in the most adorable sense. She now wears a fair amount of RED WINE on her WHITE JACKET.

CAMERON
(without missing a beat)
Table five?

Charlie nods and offers her his napkin to dry her jacket. Cameron embarrassingly mouths "thank you" and sits.

CAMERON (cont'd)
(to Charlie; touch of
irony)
So, did I miss anything?

As she hears the answer, she busies herself by crossing out the "ERON" on her table name card.

CHARLIE
Let's see: to have and to hold,
love, respect, I do, I do, you may
kiss the bride, chicken or fish,
the first dance to a rendition of
"I Will Always Love You" that was
just plain wrong, white cake,
raspberry filling, champagne,
and... that's about it.

Cam turns and accidentally knocks her fork on the floor. She picks it up and blows on it, dusting it off.

The Karaoke kicks in again making it almost impossible to hear the rest of the table. But they don't seem to mind.

CAM
I'm Cam. I went to college with
the bride.

CHARLIE
Charlie. Used to date the bride.

CAM

Me, too.

(the table blanches)

Well, it was a one-time only
experimental thing in college. And
the experiment went horribly awry.

(a sip of champagne)

We couldn't stop giggling.

Cam looks Charlie over.

CAM (cont'd)

You're not really her type.

CHARLIE

I was thinking the same about you.

CAM

Oh, the lesbian thing didn't take.
Now I only giggle with boys.

(then)

You gonna eat that?

Charlie shakes his head and pushes his untouched piece of
wedding cake toward her.

CHARLIE

So, who are you here with?

CAM

No one.

(mock offense)

What are you trying to say?

CHARLIE

Please, my date went home with the
best man.

(off her look)

What do you do?

CAM

I run the penguin habitat at Sea
World.

CHARLIE

Seriously?

CAM

No. I'm a serial killer and my
M.O. is that I kill people with my
kung-fu grip.

(off Charlie's smile)

What do you do?

CHARLIE
Dentist. Not quite as intriguing
as "serial killer".

He deftly slides her his card.

CAM
(off the card)
Well, at least you get *these*. We
homicidal maniacs don't usually
carry business cards.

She finishes off the last bite of his cake, then reaches for Tracey's uneaten slice. As she leans over, she accidentally DUMPS a LARGE BOWL OF WATER FILLED WITH FLOATING CANDLES into Charlie's lap. He JUMPS BACK, in PAIN from the liquid wax.

CHARLIE
(jumping around)
Ahhh. Hot. Cold. Hot. Cold.

CAM
I am SO sorry.

Thoroughly embarrassed, Cam helps Charlie clean up the mess. They both sit down -- Charlie *squishing* into his chair.

Awkward moment. A little smile comes over Cam's face.

CAM (cont'd)
The way you just reacted to that...
it totally reminded me of someone.
(searching her mind)
I can't place it. It's right there
on the tip of my tongue.
(then)
Oh, yeah, now I remember...
(off his skeptical look)
...a six-year-old girl.

Charlie nods a "thank you", taking the dig like a man. Stu walks right over to Cam, cockily grinning from ear to ear.

STU
Well, here I am... what are your
other two wishes?

CHARLIE
(awkward aside)
Um... If you hadn't noticed, I was
in the middle of flirting with Ms.
Wexler.

STU

If you hadn't noticed, she dumped a centerpiece in your lap. Take the hint.

(turning to Cam)

Hi, I'm Dr. Stuart Klaminsky. But you can call me Dr. Stu.

(seeing her wine stain)

You know, club soda and salt will get that out.

Charlie continues the introduction...

CHARLIE

Cam, Stu. Stu, Cam.

(to Cam)

Stu knows about stains because he's always covered in blood.

CAM

You a serial killer, too?

STU

Reconstructive surgeon.

(false modesty)

If someone has an accident or was born with a deformity, I'm there to help.

CHARLIE

And by deformity, he means "small breasts".

STU

(to Cam)

He's jealous because he cleans plaque all day while I'm making the world a better place.

CHARLIE

Because God knows, what this world needs is another stripper with boobs bigger than her head.

(turning to Cam)

Would you like to dance?

CAM

(teasing; re: Stu)

It looks like your dance card is already full.

CHARLIE

Maybe later?

CAM

Sorry. It was nice meeting you...
both.

Cam waves to a good-looking man at another table and makes a quick exit. Charlie turns on Stu with a "what the hell is wrong with you" look. But he ignores it, looking up at the other women at the table.

STU

Hey, are you ladies familiar with
the Guinness Book of World Records?

The cheesy KARAOKE SONG being sung on stage *cross-dissolves* into a cheesy elevator MUSAK rendition, as we...

CUT TO:

17

INT. DENTAL OFFICE LOBBY - THE NEXT DAY

17

Charlie strides into work. As he ENTERS his lobby, he sees a dozen or so women waiting.

UPON CLOSER INSPECTION he notices that two of them are from his wedding table. *What the hell?!?*

PRETTY GIRL #1

Good morning, Doctor. I think I
have a cavity.

Pretty Girl #2 shrugs, "Me, too."

As he walks slowly toward his office, we see that many more of the women are vaguely familiar -- *most were guests at the wedding.*

18

INT. STU'S OFFICE - LATER

18

Charlie enters Stu's waiting room and approaches the desk.

CHARLIE

Hi, Sharon. I need to see Stu
right away!

FROM THE BACK, we hear Stu...

STU (O.S.)

Yo, Chuck. Come back here for a
sec.

Charlie heads toward the examination room. As we follow him, we see a quick glimpse of MICKEY ROURKE in the waiting room.

19

INT. EXAM ROOM - CONTINUOUS

19

Charlie walks into a room with Stu and a TOPLESS BLONDE WITH GIGANTIC FAKE BREASTS.

Charlie starts to step out of the room.

CHARLIE

I'm sorry. I...

STU

Wait-wait. We need you. Charlie, this is Pleasure.

Charlie tries to avert his eyes while shaking her hand.

CHARLIE

Nice to meet you.

PLEASURE

The pleasure's all mine.

(then)

Get it? The "pleasure" is all mine. My name is Pleasure.

CHARLIE

(lost for words)

It's very... clever.

STU

We're looking for a second opinion. What do you think? Are they even?

Embarrassed, Charlie looks over at the mammoth mammaries. They are obscenely large... but even.

20

EXT. STREET - LATER

20

Walk-and-talk through the streets of San Diego's historic Gas Light District. Stu and Charlie munch on hot-dogs.

CHARLIE

(confused)

So you *knew* they were even?

STU

Of course they were even -- I did 'em. I just wanted you to see 'em without buying a lap dance.

CHARLIE

How did you get a license to practice medicine?

STU

(playing along)

"License"? What do you mean? You need a license?

Charlie moves toward Stu conspiratorially.

CHARLIE

Listen... Have you noticed anything *different* about me?

STU

Other than your aversion to women's breasts?

CHARLIE

I don't have a... No, I just... women seem to be coming onto me... in an *unusual* way.

STU

Well, somebody's had a full cup of himself today.

Stu looks over Charlie's shoulder to see CAROL STANDING IN A SHOP, WEARING A WEDDING GOWN! She sees the gawking twosome and steps outside to greet them.

She looks much happier than she did while she was ditching Charlie on the beach.

CAROL

Charlie. Stuart.

CHARLIE

Carol?

STU

(re: wedding dress)

Are those back in season again?

Carol holds out her hand to display a MASSIVE ENGAGEMENT RING. Charlie stares at Carol, confused.

CHARLIE
 You're getting married?
 (she nods)
 We broke up like a month ago.

CAROL
 His name is Renaldo. We just
 clicked. What can I say?
 (she smiles at him)
 I guess you are a lucky charm.

We go CLOSE ON Charlie as he gets a look of confusion...

21

INT. CHARLIE'S PACIFIC BEACH HOUSE - EVENING

21

Charlie walks in the door from work, throws his white coat
 over a chair and walks to his answering machine.

He presses the button.

COMPUTER ANSWERING MACHINE
 You have *fourteen* new messages.
 (then)
 Message one...

WOMAN'S VOICE (ON MACHINE)
 Hey Charlie, my name is Randi
 Berenfeld. You don't know me, but
 I got your number from Amy in
 Radiology. I was wondering if we
 could meet for drinks one of these
 nights.

Charlie presses the button, skipping ahead.

WOMAN'S VOICE (ON MACHINE) (cont'd)
 Hi Charlie, my name is Sheila. I
 was wondering if you were free...
 (presses button again)
 Hello Charlie, this is Gwen.
 (presses button again)
 Hi. It's Sarah.
 (again)
 Hi, my name is Diane...

Charlie hits PAUSE on the machine and sits, stunned.

22

INT. PENGUIN HABITAT - NIGHT

22

CLOSE ON -- a bucket of fish. Cam, dressed in sweats and water-proof boots, dumps the bucket into a tank of swimming PENGUINS. There are literally hundreds of them; playing, waddling, skidding down a slide into the water.

She picks up another pail and scatters it to the stragglers.

CAM
 (to a penguin)
 Hey, Grumpy. Stop that. Leave
 Jester alone.

She throws a dead fish for Jester in the back. Cam reaches for another bucket -- but there is none.

CAM (cont'd)
 (calling out)
 Joe?! Shift it into high gear,
 will ya? I want to go home.

JOE appears, carrying two buckets of fish. Meet Cam's sullen, lethargic little brother. He looks to be moving in slow motion. A professional pothead, Joe is always one topic behind any conversation.

He wears a T-shirt with WOODY HARRELSON on the front.

CAM (cont'd)
 Did you get lost back there?

JOE
 Sorry. Smoke break.

CAM
 You know if they catch you with
 weed, you're gonna get fired. It
 doesn't matter that you're my
 brother.

JOE
 Re-lax. How is anybody gonna know?

CAM
 Maybe the hemp pants? Or the hemp
 shirt? Or the fact that you smell
 like you showered in bong water?

Joe holds out the buckets of herring for her.

JOE
 (reminiscent)
 When I was in college, I made a
 bong out of a dried blow-fish.

CAM
 You never went to college.

JOE
 Well, I never *enrolled*. But I sold
 a ton of shit at Stanford.

Cam playfully throws a fish at him and finishes dumping the last bucket into the water. As she turns, she accidentally trips on the SECOND BUCKET.

Cam TUMBLES on the top of the PENGUIN SLIDE and starts to SLIP DOWN the chute -- arms flapping, holding fish. She saves herself at the last moment, standing on the edge of the ice. Whew!!!

JOE (cont'd)
 (chortling)
 And you think I look wasted?

At the top of the slide, Cam looks up to see a Penguin eyeing the fish in her hands. Her smile fades.

CAM
 Wait, Grumpy, no...

Too late -- Grumpy dives down the slide and BOWLING BALLS into Cam. Her feet flip out from under her and she does a FACE PLANT against the rock and SINKS INTO THE WATER.

The accident is half-tragic/half-hysterical. Joe rushes (as fast as a stoned stoner can rush) to the edge of the water.

JOE
 Whoa, Murphy, that was radical.

Cam surfaces holding her mouth.

CAM
 I think I chipped a tooth.

23 pt

INT. CHARLIE'S CLASSIC CONVERTIBLE T-BIRD - NIGHT

23 pt

The car door opens and a pretty young thing named NICOLE sits down in the passenger seat demurely. She dolls herself up as Charlie walks around the car. The TOP IS DOWN.

The driver's side door opens and Charlie SITS. A beat.

NICOLE
Do these seats go down?

CHARLIE
Pardon?

But she's not waiting. She pounces, climbing over the stick shift and on top of him. Her butt accidentally JAMS INTO THE HORN -- HOOOONKKKKK!

She starts to take off her top.

CHARLIE (cont'd)
Wait. Don't you want to...

NICOLE
(removing her bra)
What?

CHARLIE
I don't know... have dinner first?

NICOLE
Is that how it works?

Charlie gently pulls away, looking into her eyes.

CHARLIE
How *what* works?

NICOLE
You know, the thing.
(off Charlie's blank look)
The thing, the magic, the charm,
the spell.

She immediately attacks him again. The front seat is tiny. Her foot brushes the windshield wiper and FLUID SPRAYS OVER THE WINDOW, DOUSING THEM.

OUTSIDE THE CAR -- we watch as the HEADLIGHTS FLASH ON SEVERAL TIMES from the flailing body parts. Suddenly, the car STARTS TO ROLL DOWN THE HILL AND ONTO A NEIGHBORS' YARD.

INSIDE THE CAR -- Charlie pulls up the emergency brake and pulls off the girl.

CHARLIE
Whoah, whoah, whoah, slow down --
what the hell are you talking
about?

NICOLE

(thinking he knows)

You're a lucky charm. You have sex with somebody and then they find their true love. Isn't that how it works?

CHARLIE

Has everybody completely lost their minds? That's ridiculous. That's absurd.

NICOLE

Do you want top or bottom?

CHARLIE

Wait. I really don't want to take advantage of you.

NICOLE

Look, don't take it so seriously. I'm certainly not. I'm doing this on a lark.

(then)

And you won't be taking advantage of me. Do you know how many loser boyfriends I've had? Do you know how many times I've given myself -- body, mind and soul -- hoping that this was the *one*, this was *it*, this was my *soulmate*, only to find that he was just some jerk-off asshole who was more interested in sleeping with my best friend and ready to dump me because he "can't see daylight between my thighs".

(then; excited)

If there's a chance, even a point-zero-zero-zero-zero-one percent chance that you're the key, that being with you might open the door to something better -- well, I think I'd be taking advantage of you.

A beat.

CHARLIE

Would you like to have sex before or after dinner?

NICOLE

Why don't we work up an appetite?

Boul-ya! They start to kiss passionately when Charlie's phone RINGS.

CHARLIE
I'm sorry. That's the emergency
line.

He flips the phone open...

CHARLIE (cont'd)
(into phone)
Dr. Kagan speaking.

CAM'S VOICE
(on phone)
Hi. Charlie?

CHARLIE
Speaking.

23 pt INTERCUT CHARLIE AND (A STILL SOAKING WET) CAM -- 23 pt

CAM
This is Cam Wexler. We met a while
ago at Katie's wedding.
(a beat; reminding)
Serial killer?

CHARLIE
(warmly)
Of course. Hi. How are you?

CAM
I'm so sorry to do this to you, but
I have a bit of a dental emergency.

CHARLIE
(kind; but playful)
You know, you don't have to make up
stories, Cam. If you want to see
me, you can just ask.

Charlie mouths "Sorry" to Nicole, who waits patiently.

CAM
No, I chipped a tooth. It's
Saturday night and I'm in a lot of
pain and I didn't know who else to
call.

CHARLIE
Chipped a tooth? How?

CAM

If you must know, I stepped in a bucket of fish, slid down an ice ramp, got body-slammed by a penguin and fell face first into a fake ice boulder.

CHARLIE

If I had a nickel for every time I've heard *that* one.

CAM

Hello... Hippocratic oath... I'm bleeding. A lot.

CHARLIE

(mouthing sorry to Nicole)
Do you know where my offices are?

Cam looks down at Charlie's business card in her hands.

CAM

Got it.

CHARLIE

I'm leaving now.

Cam hangs up the phone and looks over through the glass at Joe, who is now sitting in the room and tripping penguins as they waddle by. Each time one falls into the water, he laughs his ass off.

Cam shakes her head, incredulously.

24

INT. CHARLIE'S OFFICE - HALF HOUR LATER

24

Cam is on her back in the dental chair. Charlie works inside her mouth.

CHARLIE

Does that hurt?

Cam wiggle-shakes her head and grunts. He keeps working.

CHARLIE (cont'd)

Wow... that's some halitosis.

CAM

(slurred; mouth open)
-evy -unny. -at's the -ish.

Charlie playfully nods "sure it is".

CHARLIE
 Fish, huh?
 (finishing up)
 You can rinse.

Cam leans over, swishes and discreetly spits. She looks up on the wall in front of her.

CAM'S P.O.V. -- A photograph of Charlie surrounded by dozens of South American children. He stands at the center -- all of them are smiling and holding up toothbrushes.

CHARLIE (cont'd)
 (explaining)
 I travel to Guatemala once a year to help out in some of the poorer villages.

Cam looks him over for a moment: she approves. She moves to get up out of the chair and KNOCKS the suction device to the floor. Oops. Leaning over to pick it up, her hand comes CRASHING DOWN on the tray of dental tools, which go FLYING ACROSS THE ROOM. Two of the SHARP METAL PICKS stab Charlie in the back, lodging there.

CHARLIE (cont'd)
 AHHH!

CAM
 Oh my god!

Charlie reaches around but can't get them. Cam rushes over and pulls the instruments out of his back. He gasps.

CAM (cont'd)
 Here. I'm so sorry.

She starts picking up instruments from the floor.

CHARLIE
 It's okay... I got it. Stop helping before I lose an eye.

Charlie takes off his bloodied lab coat and rubs his back.

CAM
 I hope you'll let me have that dry-cleaned.

CHARLIE
 No, but I hope you'll let me take you for dinner on Thursday night.
 (she looks hesitant)
 (MORE)

CHARLIE (cont'd)
Trust me, you'll be able to do far
more damage to me with a steak
knife.

CAM
I'm sorry. I can't. How much do I
owe you for the tooth?

CHARLIE
(a little offended)
So you draw first blood, but won't
make it up to me?

CAM
No really-- how much do I owe you?

CHARLIE
Your money is no good here.

CAM
(after a beat)
Okay. Thank you.

An awkward moment. Cam walks out of the office.

25

INT. HALLWAY - OFFICE BUILDING - MINUTES LATER

25

Charlie, dried blood spots on his shirt, is locking up his
office as Cam steps back into the hallway from the elevator.

He turns to her, happy.

CHARLIE
Change your mind?

CAM
My car won't start.

CHARLIE
Sure it won't.

CAM
I left my lights on.

He just looks at her with a grin, not buying it. She rolls
her eyes and immediately turns back.

CAM (cont'd)
Okay, I'm pushing it.

CHARLIE
Wait, wait. I want to jump you.

She looks at him -- smiles. He joins her at the elevator.

26

INT. GARAGE - OFFICE BUILDING - MOMENTS LATER

26

The two cars are bumper to bumper. Cam sits at her wheel. Charlie attaches jumper cables.

CHARLIE

Okay. Let her rip.

Cam turns the ignition and the car starts right up.

While Charlie disconnects the cables, Cam gets out of her car (engine running).

CAM

Thank you. Thank you for fixing my tooth. Thank you for jumping my car.

CHARLIE

Don't mention it.

Behind her, her car door CLOSES. She is LOCKED OUT OF HER IDLING CAR.

CAM

(without missing a beat)
And thank you for driving me home to get my spare set of car keys.

27 pt

INT. CHARLIE'S CAR - MOMENTS LATER

27 pt

Charlie and Cam hum along toward Cam's apartment.

CAM

Take a left up here at the light.

A moment of silence.

CHARLIE

I don't know how smart it was to leave the car running.

CAM

Trust me. It's going to be fine. It's a Geo Metro. A car-jacker wouldn't get caught dead in a Geo Metro.

(then)

Right at the stop sign.

They drive for a moment or two.

CAM (cont'd)
So what were you doing this evening? Before I interrupted.

Charlie pauses...

CHARLIE
Nothing.

CAM
Well, I'm sorry anyway.

CHARLIE
I'm not.

She turns her face so that Charlie can't see the tiny smile.

CAM
(pointing)
This is it.

27 pt Charlie pulls the car over.

27 pt

CAM (cont'd)
Keep the meter running.

Cam gets out of the car and then suddenly looks annoyed.

CAM (cont'd)
Aaw shit shit shit shit shit!
(then)
Excuse my french.

CHARLIE
I don't speak French - what were you saying?

CAM
(thoroughly annoyed)
My house keys are on my car key ring.
(then)
It doesn't matter.

Cam goes to the sidewalk and picks up a brick. She chucks it through the window by her door and reaches in to unlock it.

CHARLIE
(in car; sotto)
What the hell?

Cam is gone for a few moments and then comes out carrying a set of keys. She gets back into the car.

CAM

Thanks.

Charlie just stares at her in disbelief. Cam looks down at the keys in her hand.

CAM (cont'd)

I hope these are the right keys.

Charlie shakes his head, amused, and pulls away.

28

INT. GARAGE - OFFICE BUILDING - LATER

28

We FOLLOW Charlie's convertible as it makes its way through the car garage. It rolls to a stop.

PULL OUT to REVEAL that the garage is TOTALLY EMPTY.

Cam's car is GONE.

After a beat...

CAM

Eh, who wants to drive a Geo Metro, anyway?

Another moment. Then, sheepishly...

CAM (cont'd)

Would you like me to walk home?

Charlie smiles and pulls away to take Cam home.

29

INT. CHARLIE'S CAR - MOMENTS LATER

29

The perfect pair drive back toward Cam's apartment. A moment of silence. Then Cam tries to break it.

CAM

My brother calls me Murphy.

CHARLIE

Murphy?

CAM

You know, "Murphy's Law". Anything that *can* go wrong, *will*.

(MORE)

CAM (cont'd)
When I was eight, I got kicked out
of Brownies for starting a fire.

CHARLIE
Doesn't starting a camp fire earn
you a merit badge?

CAM
Not when it torches your camp
mother's summer home.
(with a impish shrug)
I was trying to make a s'more.

CHARLIE
I love s'mores.

She smiles. Looks around his dashboard.

CAM
So many buttons. "Seat Warmer?"
"Mapping Navigator?" What's this
one do?

She pushes it. The convertible top starts to CLOSE from
behind. It catches the wind going 65 MPH and FLIES OFF THE
CAR WITH A LOUD CRACK.

CHARLIE
(flat)
Convertible top.

30

EXT. CAM'S APARTMENT - LATER

30

Charlie pulls up and idles in front of her building. The
convertible top to his car rests (broken) in the backseat.

CAM
Thank you. Sorry about your
back... and your top...
(she motions to the back)
And I owe you gas money.

CHARLIE
What if we had dinner at a gas
station? We could have chili-
cheese-dogs and share a soda and
you could square up for the gas
that way.

She gets out of the car and leans in.

CAM
You seem very nice.

CHARLIE

Translation: Not a chance in hell.

CAM

Thanks again.

She shoots him a quick smile, closes the car door and turns to go to her apartment. RIPPPP! She's suddenly standing there in her PENGUIN PANTIES, her skirt caught in the car door. Charlie opens up the door, hands her the skirt. She covers up, backs away...

CAM (cont'd)

Good night, Dr. Kagan.

CHARLIE

Good night, Murphy.

31 **EXT. CHARLIE'S HOUSE - LATER THAT NIGHT** 31

ESTABLISHING -- Charlie pulls into his driveway and heads for the front door.

32 **INT. CHARLIE'S HOUSE - CONTINUOUS** 32

He turns on a light to find his titanic office assistant, Reba, SITTING ON HIS COUCH in an overcoat.

REBA

Hi, Dr. Kagan.

Charlie is startled.

CHARLIE

Reba. What the hell?

REBA

Sorry. I didn't mean to scare you.
I used the key you left me in case
of emergencies.

Charlie puts his coat down and turns on another light. A long beat. Reba doesn't move. Finally...

CHARLIE

And the emergency is...?

REBA

I know about the charm.
(Charlie looks at her,
dumbfounded)

(MORE)

REBA (cont'd)
 Somebody posted about you on my
 internet dating site.

CHARLIE
 Wait a second. This is totally out
 of control. It's not true.

REBA
 That's what I thought. But then I
 went to Urban-Legends-Dot-Com and
 nobody has disproved it.

(then; random)
 Did you know that Walt Disney was
cremated and not frozen?

CHARLIE
 Reba, I'll see you on Monday.

REBA
 (changing tact)
 Dr. Kagan, you've always been there
 for me.

CHARLIE
 (clarifying)
 When you need a day off, yes. When
 you need a lift to work, yes.

REBA
 When Reggie died four years ago,
 you sent that beautiful card.
 Remember what you wrote?
 (recalling)
 "If there's anything I can do,
 please let me know."

CHARLIE
 (flustered)
 Yes, but...

REBA
 (matter-of-factly)
 Well, I'm letting you know.

Reba throws off her coat to REVEAL that she's wearing LACY
 GARTERS and a BUSTIER that could hold up a house. She starts
 to stalk him around the living room. He backs away.

CHARLIE
 This is *not* what I had in mind.

REBA

These panties are edible. But I'd avoid the tush area as I've been sitting for about three hours.

CHARLIE

Reba, I'm not the guy for you.

REBA

I'm not saying you are. But the next guy might be. If we're together, I'll find my soul mate.

CHARLIE

That's ridiculous.

Reba starts to cry. This big, strong woman is reduced to a sobbing wreck within a matter of seconds.

CHARLIE (cont'd)

Wait, wait. Please don't cry.

Charlie moves to comfort her, but she uses the opportunity to pounce on him. *It was all an act...*

CHARLIE (cont'd)

I can't do this.

REBA

Don't worry, I'll do everything.

She starts to remove his shirt. Resistance is futile.

REBA (cont'd)

Please. Just close your eyes and imagine somebody beautiful.

This stops Charlie dead in his tracks. He lifts Reba's face so that he looks into her eyes.

CHARLIE

(gently)

I'll imagine you. No one but you.

Kindly, he kisses her lips.

Charlie and Stu practice. Stu SWINGS and side-swipes the ball. It ricochets off the wood protective panelling and shoots back, almost decapitating him.

STU
 (surprised)
 Reba?!? You slept with Reba!?!

CHARLIE
 Shhhh. Quiet down.

Charlie hits a long, straight, perfect drive.

STU
 You're telling me that you've got
 the power to turn any hot chick
 into a knob-gobbling, lance waxing,
 fleshmonger and you're ploughing
 the back forty with Reba?

Stu SLICES another ball -- It hits the fence 90 degrees to
 the right. Somebody ducks.

CHARLIE
 You don't understand because you
 weren't there.

STU
 (pointing conspicuously)
 Check it. *That* is the kind of tail
 you should be chasin'.

The PASSING FEMALE GOLFER he refers to is GORGEOUS.

STU (cont'd)
 I'd suck a fart out of her ass and
 hold it like a bong hit.

Charlie hits a long, straight, perfect drive. Stu hits
 another ball that ricochets off his ball bucket and bounces
 BEHIND HIM.

CHARLIE
 (re: Stu's swing)
 Have you thought about wearing
 protective gear?

Charlie hits another ball. Stu tries to bounce a ball on his
 club like Tiger Woods. He never makes contact.

STU
 Dude! Let me get this straight.
 They all think you're a lucky
 charm. Carol said it. Katie said
 it at the wedding.

CHARLIE

That's what they tell me.

STU

So according to them, every girl you've ever bumped uglies with has gotten married to the next guy she dates after you.

CHARLIE

It's not true.

STU

Who the hell cares if it's true?!?
Wake up, man! You got it made.
What's the only thing that *all*
women want?

(Charlie doesn't answer)

To get married. Raise rug-rats.

(then)

And, apparently, you hold the ticket to the big show! Do you know what this means? Trim. You're gonna be seein' trim like Tommy Lee. Like Colin Farrell. Like Ellen DeGeneres.

CHARLIE

Have you considered the possibility that the reason you haven't had sex in this decade has something to do with your routine use of the word "trim"?

STU

(ignoring him)

Chicks. 24 hours a day. 7 days a week. 56 weeks a year. Boul-ya!

CHARLIE

You and I are different. Okay? Besides me not being retarded, I don't want to take advantage.

STU

Was Martin Luther King Jr. *taking advantage* when he said... that thing at the place? I don't think so. Was Ghandi *taking advantage* when he, you know, did his thing. Don't tell me Ghandi didn't score some sweet Native American trim.

CHARLIE
Ghandi was Indian.

STU
They don't like to be called that.
(he swings and misses a
ball entirely)
Seriously, dude, I thought you
wanted to find love.

CHARLIE
I do.

STU
Well, stop dipping your foot in the
pool and dive the fuck in.

Charlie looks up to see the gorgeous Female Golfer checking him out.

STU (cont'd)
And think about this: you'd be
providing a much needed public
service. You'd be helping women
find love.

Charlie shakes his head and chuckles at Stu's idiocy.

STU (cont'd)
Don't bitch to me that you haven't
found Miss Right if you've got
women lining up for the position
and you turning your back on them.

Charlie nods his... *you know, he might be right.*

STU (cont'd)
You know I'm right! So go on
already...
(re: Female Golfer)
...take one for the team.

Stu lines up his next shot.

STU (cont'd)
Do you need a good pick-up line?
Because I could help with that.
Ask her if it hurt when she fell
from heaven. Or tell her...

Stu realizes Charlie is no longer there. He looks around to find him talking to the Female Golfer. He smiles, satisfied, then hits another ball, SMASHING the snack bar window.

DISSOLVE TO:

34 MUSIC MONTAGE -- to The White Stripes' cover of the Carl Perkins song "*Everybody's Trying To Be My Baby*". 34

-- We see Charlie going for a "hole in one" with the Female Golfer. All is going fine until she starts talking dirty.

FEMALE GOLFER

Oh, yeah. That's right. Like that. Oh, baby, fuck me.

As they continue, she gets REALLY DIRTY... EMBARRASSINGLY DIRTY. Nastier than any porn movie EVER.

FEMALE GOLFER (cont'd)

Fuck me, FUCK ME, YOU COCK-SUCKING CUM-GUZZLING SHIT-HEAD. HARDER. SPLIT ME IN TWO. FUCKITY-FUCK COCK-SUCKER-MOTHER-OF-AN-ASSHOLE-

Charlie stops in his tracks. She looks up at him, sane again.

FEMALE GOLFER (cont'd)

Is there something wrong?

35 -- Charlie with a BRUNETTE. He looks down to see a tattoo 35
her pubic region that reads: "FRANK WAS HERE". *Not good.*

36 -- Charlie with a BLONDE. He looks down to see another tattoo 36
that reads: "666". *Worse.*

37 -- Charlie with a REDHEAD. He looks down to see a tattoo 37
right above her "bush" that simply says "George W." *Even worse.*

38 -- Charlie, in bed, with a SUPER HOTTIE. He rolls over and 38
gives a little loving to the Hottie's TWIN SISTER. A TRIPLET appears from under the covers.

SONG LYRICS

Well half past nine, half past four... Fifty women knocking on my door... Everybody's trying to be my baby.

-- "TIME CODE" sequence -- the screen is divided up into four quadrants -- in each one Charlie is with a different girl. The screen POPS to eight screens -- more girls.

39 -- Charlie is pulled over by a cop while driving. The 39 officer walks to the car -- REVEAL that it is the BUTCH FEMALE POLICE OFFICER from the beach. We CUT to MOMENTS LATER as we see Charlie "laying down a little law".

He goes to kiss her, but she pulls away.

POLICE OFFICER
Yeah, I don't do that with men.

Okay...

40 -- Charlie and another woman who's got a TREMENDOUSLY STACKED AND PACKED tank-top are getting down to business in his dentist chair. (NOTE: someone with an eagle-eye might remember her as a guest at Katie's wedding). Charlie goes to remove her top...

TANKTOP
NO! Don't take off my top.

CHARLIE
(taken aback a bit)
Okay... Is there something wrong?

TANKTOP
Those are for the baby.

CHARLIE
You have a baby?

TANKTOP
No, but someday I'll have one.

Okay...

-- We SPLIT SCREEN again to a "TIME CODE" sequence where we see Charlie with even more women.

41 -- Charlie is with a cute, and more importantly, sane-looking woman. We stay with them for a beautiful love-making moment. Finally, he's reeled in a keeper.

Then... she orgasms:

"SANE" WOMAN

Oh, I'm going to come. Jesus
Christ Almighty, God, My Savior, I
shall adore you from now until
forevermore.

(she finishes)

Amen.

Charlie doesn't know what to say.

"SANE" WOMAN (cont'd)

Would you like to pray with me now?

42

-- Charlie is on the golf course with Stu (who is dressed ~~to~~
the nines, looking a little like a pimp). A BOYFRIEND drives
up in a golf cart.

BOYFRIEND

(hushed)

You're the guy, right?

Charlie looks embarrassed. Stu, on the other hand, starts to
pimp his friend out immediately.

STU

Yeah, this is him. You got a girl
you wanna marry?

Boyfriend nods and flashes a stack of cash. Charlie shakes
his head, instantly taking offense.

CHARLIE

No, I don't do that. Not for
money. Sorry.

Charlie goes back to his swing, as Stu surreptitiously takes
the money from the guy and gives him the high sign.

43

-- The MUSIC CONTINUES as we go CLOSE ON a sexy woman 43
screaming in ecstasy. She finishes and rolls over -- lying
down next to a sweaty Charlie.

A beat. He looks over at her, curious.

CHARLIE (cont'd)

Megan, I swear I know you from
someplace.

MEGAN

We went to high school together.

CHARLIE
 (trying to remember)
 Really? Megan... Megan... What's
 your last name?

MEGAN
 Gillis.

CHARLIE
 I knew a *Michael* Gillis. God, you
 look exactly like him. Was that
 your brother?

MEGAN
 Actually, that was me before the
 operation.

Charlie looks at the ceiling, shocked.

44 -- The PLAYBOY MANSION. Charlie shares the Grotto with 44
 dozens of girls. Tops are thrown aside as Charlie smiles.
 Bottoms are thrown aside as Charlie smiles even wider.

Several of the girls jump, surprised by something under the
 water. Stu emerges from underneath the water with a mask and
 snorkel on.

MOMENTS LATER, Stu is being escorted off the grounds by two
 heavy SECURITY GUARDS.

-- PULL OUT FURTHER as the screen POPS from eight screens --
 more girls, to sixteen screens -- more girls.

SONG LYRICS
*Went out last night, didn't stay
 late... before I got home I had
 nineteen dates... Everybody's
 trying to be my baby.*

As the song comes to an end, we hear...

ANSWERING MACHINE (O.S.)
 You have one hundred and eight new
 messages.

BEEP!

45 **EXT. BALBOA PARK - DAY**

45

Charlie and Stu throw a frisbee in the park. Charlie's
 throws are dead on. Stu has less accuracy with a frisbee
 than he does with a golf ball.

STU
What do you mean, "it feels empty".

CHARLIE
None of these women want to be with me. They want to be with the next guy.

STU
So what? The road to the next guy leads through you.

STU HITS A 7-YEAR-OLD WITH AN ERRANT THROW.

STU (cont'd)
(to little boy)
Nice stop, kid. Way to be.

The boy groggily chucks it back.

CHARLIE
It's just not satisfying.

STU
I'll tell you "not satisfying". Last night I masturbated into a grapefruit.
(off Charlie's look)
Well, I put it in the microwave first, heat it up a little, which helped... but still.

Stu's spastic throw CLOCKS a GRANDMOTHER in the head.

STU (cont'd)
My bad.
(asking for it back)
Little help?

The woman puts the frisbee in her purse and walks away. Irked, Stu throws up his arms. Charlie approaches.

CHARLIE
I'm just tired of meaningless sex.

Stu just stares at him for a beat.

STU
I have no idea what you just said.

46 **INT. CHARLIE'S OFFICE - WAITING ROOM - DAY**

46

PAN ACROSS a half-dozen women sitting and waiting patiently in Charlie's office.

REVEAL Cam, also waiting. Sporting multiple band-aids.

Reba opens the door and looks to Cam.

REBA

Ms. Wexler? The doctor will see you now.

Cam stands and moves toward the door as one of the women calls to her.

WAITING WOMAN #1

(optimistically)

Good luck.

Cam grins askance and enters...

47 **INT. CHARLIE'S OFFICE - EXAM ROOM - CONTINUOUS**

47

Reba ushers Cam into the room, who (surprise, surprise) accidentally CRACKS HER HEAD on the hanging dentist light.

CHARLIE

You okay?
(playful; re: light)
I've been meaning to have that removed.

She massages her bruised head, and takes a seat as Charlie puts on the lead x-ray jacket with a grin.

CHARLIE (cont'd)

Protection. Just in case.

CAM

Clever.

CHARLIE

So... have you come back to finish the job?

CAM

What? Finish killing you?

CHARLIE

No, finish breaking my heart.

CAM

I hope there are no hard feelings.

CHARLIE

For what? You're entitled to turn me down for a date.

(then)

Even though it's a cataclysmic mistake, one that will haunt you for the rest of your life and keep you from realizing true happiness.

CAM

From the look of your waiting room, I doubt you have any trouble finding a date.

CHARLIE

Not my type.

CAM

And what, pray tell, is your type?

CHARLIE

Black and blue, riddled with bandages.

Charlie rolls over to her. She opens her mouth and Charlie looks in. He does a little scraping.

CHARLIE (cont'd)

The cap looks good.

He removes his gloves -- finished already.

CAM

That's it?

CHARLIE

That's it. Unless you'd like to have lunch with me.

(she shakes her head with a smile)

Dinner?

(another friendly shake)

Drinks?

(another shake)

Water? The Surgeon General recommends at least 64 ounces of water a day. I'd like to help.

CAM

I don't think so. But thanks.

And with that, she exits. Charlie smiles, enjoys getting burnt for the first time in a long while.

48

INT. HALLWAY - OFFICE BUILDING - CONTINUOUS

48

Cam EXITS Charlie's office and makes her way to the elevator. Charlie opens his door and steps into the hall.

CHARLIE

Wait!

Cam turns as if he's a puppy dog that has followed her home.

CAM

How do I say, "No Thank You" in your language?

CHARLIE

You forgot your sunglasses.

Charlie looks at her expectantly. Cam smiles apologetically and takes her glasses.

CAM

Listen, I just... I'm not emotionally available at this time.

CHARLIE

(playful)

I'm okay with that. I'm really just looking for a physical relationship anyway.

CAM

So I've heard.

Cam follows the jab with a curt smile.

CHARLIE

Wait! That wasn't serious. That's not how I feel at all.

(sinking ship)

You know what? I'm sorry. Really, no problem. I get it. I do.

She smiles and walks into the elevator and out of his life.

49

EXT. SEA WORLD - DAY

49

Establishing. Dolphins jump through hoops. Children pick up starfish. Shamu splashes the folks in the front row.

The observation room. A long conveyer belt slowly motors people along in front of a giant glass tank. Penguins swim and waddle on the other side.

Cam stands in front of the conveyer with a microphone. As the people pass, she gives an informative speech.

CAM

During the Antarctic winter, temperatures average negative 76 degrees. The winds howl at speeds of up to 200 miles per hour.

As she talks, WE SEE Charlie rounding the bend munching on popcorn.

CAM (cont'd)

Emperor penguins are the only species that can breed during these winter conditions.

Cam looks down to see Charlie on the conveyer belt. He smiles up at her. She falters momentarily, but continues...

CAM (cont'd)

The female lays a single egg, then rolls it onto the feet of the male. The male stands and incubates the egg until it hatches -- about 65 days. Having built up a thick layer of fat to sustain him through the long winter, he never leaves the egg to hunt for food. The female, who spends the entire incubation period foraging in the ocean, returns before the chick hatches.

(finishing)

You can find out more about the Emperor Penguin at one of the many information kiosks. If you have any questions, please feel free to ask.

She puts the microphone down and hops over the conveyer belt, moving toward Charlie. As she goes, she knocks the microphone over -- it falls into the gear of the conveyer belt and -- HORRIBLE SCREECH -- SNAPS the microphone cord. While trying to rescue the cable, she snaps one heel off her shoe.

Charlie can't help but laugh. Cam tries to act like nothing happened -- she hobbles over to him.

CAM (cont'd)
What are you doing here?

CHARLIE
Learning about the Emperor Penguin.
Having some popcorn.

CAM
Seriously?

CHARLIE
Seriously. So the male Emperor
Penguin really lives off his own
fat for 65 days to protect the egg?
(she nods)
You'd think the female could bring
him back a tuna-burger or
something.

CAM
Why are you *really* here?

CHARLIE
Okay, I don't buy the "I'm not
emotionally available." It's weak.
Are you dying? Do you not want to
get involved because you don't want
to hurt me when you die?

CAM
I'm not dying.

CHARLIE
Good. Me, neither. Am I not your
type? Because I can live with that.

CAM
I think you should go.

CHARLIE
(holding up his ticket)
I paid fifty-eight dollars to see
you today. I'll leave if you pay
me back.

VOICE (O.S.)
(cutting her off)
Is this the dude?

Cam spins to find her stoner brother, Joe, approaching without a shirt on. He saunters over and starts to eat some of Charlie's popcorn without asking.

CAM

No, thank you, Joe, this isn't...Charlie, this is my brother Joe...

CHARLIE

(suddenly excited)

What? Have you been talking about me?

(to Joe)

Has she been talking about me?

CAM

No. I haven't.

JOE

Yup. You the dentist?

CHARLIE (cont'd)

So, I am the dude!

CAM

(to Charlie)

I mentioned you in passing. I said you were funny.

JOE

And you said--

CAM

(cutting him off)

And I said you were charming, and good-looking, and had a nice smile.

CHARLIE

That explains why we're not dating.

CAM

(to Joe)

Why aren't you wearing a shirt?

JOE

What are you talking about?

He looks down and realizes he's topless. This starts a stoner-giggle that goes on longer than it should.

A LITTLE GIRL approaches, tugging on Cam's pant leg.

LITTLE GIRL
Excuse me, Miss. How come the
momma penguin doesn't bring back
food for the poppa penguin?

Cam bends down to the Little Girl.

CAM
The male penguin doesn't need food.

CHARLIE
(helping)
He'd rather live off his own fat.

The Little Girl seems appeased and wanders away.

CHARLIE (cont'd)
I know this comes out of left
field, but I was hoping to take you
to dinner.

JOE
She'd love to.

CAM
Joe, say another word and I hide
your stash.

CHARLIE
Tell you what -- you can eat and
I'll just sit and digest my own
lard.

Careful not to say another word, Joe offers Charlie a nod of encouragement. After fielding an evil look from Cam, he turns and heads through a door marked "EMPLOYEES ONLY".

CAM
Look, you're charming, you're
funny, you're successful, and
cliché of clichés -- you help
underprivileged kids. It's just
that I know *three* girls that you've
gone out with. I'm not into dating
as a sport.

Cam walks away. Charlie follows.

CHARLIE
Wait, you said if anybody had any
questions, don't hesitate to ask.

CAM

No. No, no, no, I'm not going to go out with you. No. Don't ask.

CHARLIE

That wasn't my question.

(then)

My question was...

(random)

...what kind of penguin is that?

Charlie points to a cute little PENGUIN behind the glass. It speeds along in the water like a water ballerina.

CAM

(pointedly)

It's a Gentoo. One of several species of Penguin that is *completely monogamous*.

(double meaning)

I hope that answers your question.

(then)

And interestingly enough, penguins are also unique in that mate selection is up to the female.

CHARLIE

Much like in our relationship.

CAM

Why do you want to take me to dinner so badly?

CHARLIE

You look hungry.

CAM

Really...

CHARLIE

(a moment)

Because you kind of remind me of these penguins.

She waits for an explanation as Charlie watches a waddling little penguin trip and do a face-plant into the ice.

CHARLIE (cont'd)

On land, *outside*, they're kind of awkward and goofy.

That was a compliment?

CHARLIE (cont'd)
But *in* the water, they've got this
incredible grace and speed.
They're like God's perfect
creatures.

Cam is touched. She doesn't quite know what to say. Then...

CAM
Okay.

CHARLIE
Okay what?

CAM
Okay dinner.

CHARLIE
Really?

CAM
Okay.

Charlie gives a thumbs up to Joe, who now watches intently from behind the glass in the penguin tank (arms crossed, shivering in the intense cold). Even the penguins who are flanking him look happy to hear the news.

CAM (cont'd)
But only as friends. If you have
to know... I'm very serious about
someone else.

CHARLIE
You're dating someone?

CAM
Well, no. We haven't exactly
met... yet.

She steps over and pulls a book off the shelf from the gift shop. All the books on the shelf topple to the ground. She acts as if it didn't happen, turning the book over to show Charlie the cover. A picture of the writer, HOWARD BLAINE.

CAM (cont'd)
He's the foremost expert on
penguins in the world. I'll be
meeting him at a conference later
this year.

CHARLIE

And I do *not* want to interfere with that.

(a beat; then)

Actually, I really, really want to interfere. But okay, a date. As friends. Just give me a chance, that's all I'm asking for.

She nods. They face each other silently for a moment.

CAM

What you said, about "God's perfect creature"... that was easily the nicest thing anyone has ever said to me.

CHARLIE

(playful smile)

I was exaggerating a bit.

Cam grins and heads back off to work.

She moves to open the door but it is LOCKED, ruining her perfect exit. Charlie hides his smile. She totters off in the other direction.

51

INT. STU'S OFFICE - LATER

51

Stu is closing up shop as Charlie follows him around like an excited puppy dog.

STU

"Perfectly imperfect"? What the hell does that mean?

CHARLIE

(searching)

I don't know. Haven't you ever fallen for somebody's flaws?

STU

I'm a plastic surgeon. I see a flaw and I pour spackle over it.

Charlie gets all warm thinking about her.

CHARLIE

(goofy grin)

She's not very nice to me.

(then)

And she likes somebody else.

STU

Score!

Stu holds up a glass jar with some floating whitish-reddish gunk in it.

CHARLIE

What is that?

STU

(big smile)

It's what I'm gonna retire on, my friend.

Stu opens a locked cabinet and places the jar on the shelf next to two dozen other glass jars, filled with different odd-looking artifacts.

STU (cont'd)

I'm gonna sell all this shit on Ebay for mad cash.

Stu holds up a glass jar with two plastic implants in it.

STU (cont'd)

Pamela Lee's breast implants.

CHARLIE

What? Why aren't they implanted in her breasts?

STU

She came in for a reduction. These are what I took out.

CHARLIE

(incredulous)

You saved them?

STU

You know how much some sick dude is gonna pay for these?

Holding up the bottle of whitish-reddish gunk.

STU (cont'd)

Mira Sorvino's thigh fat.

CHARLIE

Get out of here!

STU

I'm serious. It's the cellulite from her left, inner thigh.

CHARLIE

That's disgusting.
(morbidly fascinated)
What else do you have?

STU

(pointing to each one)
Jennifer Grey's septum, Michael Douglas' droopy eye-lid, Burt Reynolds' neck skin, Joan Rivers, Joan Rivers, Joan Rivers, Tori Spelling's nose shavings, and the coup de grace, Jennifer Connelly's breast reduction.

CHARLIE

It looks like Mira Sorvino's inner thigh.

STU

Don't be stupid. That's bona fide Jennifer Connelly boob.

Stu closes and locks up the cabinet with great care. He brings the conversation back around again...

STU (cont'd)

So, Charlie's got a crush?

CHARLIE

It's not a crush. I can't explain it... but she's the one. When I'm with her, I feel like the stars are all lined up.

STU

So, since you're out of play, you won't mind if I call up some of your ex-girlfriends?

CHARLIE

(irked)
Can I just say, I'm an *idiot* for taking your advice. "Public service!" All I succeeded in doing by being with all those women is to push my soulmate further away.

STU
 Might I remind you that you also
 got your axle greased a fair amount
 in the process.

CHARLIE
 What's sex without love?

STU
 (answering)
Sex. It's still *sex*. Jesus
 Christ, I've never met anyone so
 bummed to squirt out a little baby
 gravy.

Charlie shoots him a look -- "don't talk like that".

STU (cont'd)
 (dumbfounded)
 Have you even kissed this girl yet?
 (Charlie shakes his head)
 And you're going cold turkey for
 her?

CHARLIE
 If she wants me more like a Gentoo,
 then I'm going to be more like a
 Gentoo.

STU
 You lost me.

CHARLIE
 A Gentoo is a monogamous penguin.

STU
 Did you go off your meds?

Charlie EXITS Stu's office and walks through the waiting room filled with beautiful buxom women -- but Charlie doesn't even notice. He just shrugs back to Stu with a goofy smile.

As we follow him out (like in the earlier scene), we see a quick glimpse of GARY BUSEY in the waiting room.

Cam and Charlie walk down the moonlit beach, focused more on each other than the crashing waves and strolling lovers around them.

CAM
Do sharks get cavities?

CHARLIE
No.

CAM
You have no idea, do you?

Charlie shakes his head, caught.

CHARLIE
Isn't the point of 100 questions to ask *personal* questions? To learn about the other person?

CAM
I've learned that you don't know the average birth weight of an African Dik-Dik. I think that's *just* important as you knowing my favorite food is soup.
(then)
Okay, your question.

CHARLIE
Why penguins?

CAM
Why teeth?

CHARLIE
My question. I asked first.

CAM
Lots of reasons. For one, you can't help but smile when you see a penguin.

CHARLIE
Another trait they share with you.

CAM
Their world, Antarctica, is beautiful. I go there once a year for research. Because of the Earth's axis, there's only one sunrise and one sunset a year. You don't know beauty until you've seen a once-a-year sunset in Antarctica.

CHARLIE
 (taking her in)
 I don't know about that.

She blushes a little. A nice moment.

CAM
 And their rituals are fascinating.

CHARLIE
 Penguin *rituals*?

Charlie's cell phone RINGS. He silences it immediately.

CHARLIE (cont'd)
 Sorry.

CAM
 (nodding)
 Rituals. Like when a male penguin is sweet on a female, he goes on a long search across the beach to find the perfect pebble to offer her. He hunts everywhere to find it. Finally, he waddles over and presents the stone by placing it at her webbed feet. If she accepts his offer, they will be life-long mates.

CHARLIE
 Like an engagement ring?

CAM
 (nodding)
 It's unbelievable to watch.

They quietly pass a couple of teenagers making out in the sand.

CHARLIE
 I have a feeling that you're a very good kisser. I mean, I've already spent an hour and a half inside your mouth, so I should know.

CAM
 (playful)
 What makes you think I'll be kissing you?
 (then)
 (MORE)

CAM (cont'd)
 Might I remind you that with
 penguins, mate selection is up to
 the female.

Cam, who's been looking at Charlie, walks face first into a wooden pier plank. She falls back to the sand.

CHARLIE
 (falling to his knees)
 You alright?

CAM
 Ow.

He leans in. He kisses her head. Cheek. They touch lips. Gentle. Soft. A perfect kiss. He pulls away slowly, and...

CHARLIE
 Yeah, maybe I was wrong about the
 "very good kisser" thing.

She laughs loudly and tackles him into the sand. She starts to walk away in mock offense.

CHARLIE (cont'd)
 Hey, I'm sorry. Everybody has
 something they're good at. I'm
 sure we'll find yours!

He starts to chase her down, as we...

MONTAGE -- Through a number of dates.

53 -- They stand against the rail, watching the rippling water as they snuggle aboard the Bahia Belle, a Mississippi-style stern wheeler that cruises Mission Bay.

CAM
 Okay, so fess up about this *charm*.

CHARLIE
 You know about it?
 (she nods; "of course")
 And what do you think?

CAM
 I think it's a pretty creative way
 to get laid.

54 -- Holding hands while walking through the Prado area in Balboa Park, taking in the sublime Spanish Moor Architecture.

55 -- Picnicking on the grass in front of the gigantic boulder torso of the BEAR SCULPTURE at UCSD.

56 -- Dining at Bertand's at Mister A's and watching the 56
 cityscape from it's panoramic view. She opens a beautifully
 wrapped gift. REVEAL that he's bought her a "LO-JACK".

57 -- Finally, we find our two STOMPING GRAPES and making win57
 at the Julian Grape Stomp Fest. It's only a matter of
 seconds before it turns into a dunking contest where both are
 losers. This leads us to...

58 **EXT. THE CITY OF JULIAN - NIGHT** 58

Charlie and Cam share a CARRIAGE RIDE in the beautiful town
 outside of San Diego that is nestled in the Cuyamaca
 Mountains.

But they aren't seeing any of it, making out like two school-
 kids in the back of the carriage. Charlie's hands go for the
 bra clasp. He fumbles around for what seems like an
 eternity.

CAM

First time?

Charlie is shivering almost imperceptibly. It's unclear if
 the cause is the crisp air or the moment.

CHARLIE

With you, it almost feels like it.

Her smile warms him.

With a mischievous grin, Cam takes her bra off under her
 shirt. She holds it out for him.

CAM

I think you were looking for this.

Charlie is speechless. In the blink of an eye, he's Woody
 Allen.

CHARLIE

So... you're okay with... us... you
 know... getting a little more...

CAM

(frisky)

Do I need to provide written
 instructions?

Charlie quickly turns to the driver of the carriage:

CHARLIE
Um... we'll be getting off here.

CAM
(sotto; suggestively)
Yes, you will.

The two love-birds stumble out of the coach and immediately disappear into the nearby Cuyamaca park, already starting to remove each other's clothes.

RING. His cell phone goes off. It's a DIFFERENT SOUNDING RING this time...

CHARLIE
This is not happening.

CAM
Turn it off.

CHARLIE
It's the emergency line. I'm
sorry.
(peeling her off of him)
I promise, I'll make it fast.

Charlie roots through his pants and finds the ringing cell phone. He moves away to answer it.

CHARLIE (cont'd)
Dr. Kagan speaking.

INTERCUT STU IN HIS APARTMENT.

STU
Dude...

One word and Charlie already knows who it is.

CHARLIE
This better be an emergency.

STU
You're gonna want to hear this.

Charlie looks over to Cam who is now stretched out on some rocks. Her hands aren't waiting for Charlie to come back.

She enjoys giving him a show.

CHARLIE
I'm hanging up now.

STU

Wait. Have you boned her yet?

CHARLIE

Goodbye.

STU

Fine, if you wanna lose Cam forever, hang up the phone.

CHARLIE

(taking the bait)

What are you talking about?

STU

That charm thing. Turns out it's a curse. I'm telling you, you shake the sheets with Cam, she's going to marry the next person she dates!

CHARLIE

We both know that's bullshit.

Twenty yards away, Cam moans.

CAM

(calling out; writhing)

I hope there's some left for you when you get back.

STU

Yeah? Well I started calling your exes to take the Hummer on a little bush patrol, if you know what I mean.

(then)

And they're married. Every single one you closed the deal with.

CHARLIE

Impossible.

STU

You'd think so, right? But you'd be wrong! A to Z on your palm pilot. Cathleen Alexander to Jeannie Zokovitch. All *married*.

As he talks, Stu looks at the wedding announcements page in the paper.

STU (cont'd)
 Even Tracey! The nurse! The girl
 you brought to Katie's wedding?
 (loudly)
 She's marrying the best man! The
 guy right after you!

Charlie is speechless. Stu picks up a piece of paper from his couch and dusts away the pizza crumbs.

STU (cont'd)
 And did you see this month's high
 school newsletter. Kari Lizer.

CHARLIE
 What? The girl I lost my virginity
 to?

STU
 Did you see who she wound up
 marrying? Bobby Romanus. That
 douchebag she dumped you for.

Charlie is silent.

STU (cont'd)
 Are you there?

Charlie turns back to see Cam standing on top of the rock, TOTALLY NAKED and grinning ear to ear. She gives a playful wave.

CHARLIE
 (sotto; into phone)
 I hate you. I really, really hate
 you.

59

EXT. CAM'S APARTMENT - A LITTLE WHILE LATER

59

Charlie pulls up out front. A long, awkward moment. Cam looks straight ahead, clearly too embarrassed to move.

CAM
 Well... thanks.

CHARLIE
 I'm sorry. I should probably go.
 Dental emergency and all.

Cam nods her head, disappointed and a little flustered.

CAM

Yeah.

(beat)

I've never heard of somebody
cracking *fourteen* teeth before.

CHARLIE

(caught; vamping)

Yeah... Freak industrial accident.

(quickly; off Cam's
dubious look)

I should really go.

60

INT. CAM'S APARTMENT - CONTINUOUS

60

Joe sits on the couch with a bong watching "Teletubbies" and surrounded with bags of empty potato chips.

Beat. He giggles at the screen. Another beat.

A LOUD CRASH as a brick is thrown in the front window by the door. A hand UNLOCKS the door. Cam enters and plops down on the couch next to him, looking disappointed.

JOE

Forgot your keys again?

She nods, pulling her bra out of her pocket.

CAM

Didn't know you were here.

JOE

(offering her a chip)

How'd your date go?

CAM

It could have gone better.

(vexed)

He's playing hard to get.

JOE

How are you playing it?

CAM

I dry-humped a hitching post in
front of him.

Cam sinks further into her chair and grabs the bag of Bugles.

JOE
So, what's the biggie? I thought
you weren't into this guy.

CAM
Me either. It's just... the way he
looks at me sometimes. When I'm
around him, I feel like we're the
only ones there. You know?

JOE
(nods)
I feel the same way around Mary.
Jane.

61

EXT. HOTEL SWIMMING POOL - THE NEXT DAY

61

Charlie and Stu walk past sun-tanning beauties and make their
way across the concrete-paved den of skin.

STU
You really want to go through with
this?

CHARLIE
(determined)
I've got to be sure.

STU
This is gonna get ugly.

CHARLIE
I have to do it. I've got to put
the curse to the test.
(then)
Where is she?

STU
(pointing)
She's usually beached over there by
that diving board.

They start to walk toward the far side of the pool. They
approach three people on a towel -- wait a minute -- that's
not three people -- it's ONE!

STU (cont'd)
There she is. *Eleanor Skepple*.

CHARLIE
And she's single?
(off Stu's look)
(MORE)

CHARLIE (cont'd)
 What? There's somebody for
 everybody.

STU
 She's here every day. Always in a
 two piece. In addition to the back
 acne, she's got front acne and side
 acne. See the glass of water by
 her garbage bag of ding-dongs? She
 keeps her teeth in that glass.
 She's grouchy, angry, rude, never
 tips and has more chest hair than
 Rin Tin Tin.

A beat as Charlie considers this.

CHARLIE
 Is she my best bet?

STU
 Sink the soldier all you want,
 there's no way this chick is
 getting married. If she were the
 last woman on Earth, humanity would
 come to a screeching halt.

Charlie takes a deep breath, then bravely proceeds.

Charlie walks past a dozen HOT, HOT, HOT GIRLS in bikinis.

He stops by Eleanor Skepple. She glares up to him.

ELEANOR SKEPPLE
 Hey asshole, you're in my sun.

CHARLIE
 Hi. My name is Charlie. What's
 your name?

ELEANOR SKEPPLE
 Kate Moss. Now beat it.

CHARLIE
 I'm sorry, I was just wondering if
 I could take you out tonight.
 (nothing; beat)
 What do you say to that?

Eleanor FARTS IN RESPONSE.

ELEANOR SKEPPLE
 Would you like me to elaborate?

CHARLIE
No, I think I understand. I'm very
sorry to bother you.

Charlie starts to walk away, defeated. Then turns back.

CHARLIE (cont'd)
I'll give you a hundred dollars to
go on a date with me.

She doesn't respond.

CHARLIE (cont'd)
Two hundred dollars.

CUT TO:

62

EXT. DEL CORONADO RESTAURANT - THAT EVENING

62

Eleanor and Charlie are on a date at the beautiful Hotel Del Coronado. Eleanor eats a lobster. Charlie has a dozen shot glasses in front of him -- half empty, half full.

ELEANOR SKEPPLE
A lucky charm, huh?

He nods. Eleanor sucks the "green stuff" from her lobster. Charlie throws back another shot, working up the courage.

ELEANOR SKEPPLE (cont'd)
And you just gotta take me out for
dinner?

Charlie downs another two shots. Here goes nothing...

CHARLIE
(reluctantly)
Well... I was kinda thinking we
could... get physical.

ELEANOR SKEPPLE
Alright! I haven't gotten any
action since my last gyno exam.

She flashes a hideous smile, green slime hanging from her teeth. Shot. Shot. Shot.

63

INT. CHARLIE'S BATHROOM - LATER THAT NIGHT

63

Charlie is standing in his shower, scrubbing himself raw with a soapy sponge. *Thank God for JUMP CUTS.*

He shuts off the water, breathing a sigh of relief.

CHARLIE
And now... we wait.

64 **INT. CAM'S APARTMENT - NIGHT**

64

Cam gets home and pushes the button on her answering machine.

ANSWERING MACHINE
You have one new message.

She smiles and pushes PLAY.

CHARLIE'S VOICE (ON MACHINE)
Hey Cam, I hope you had a nice day
at work.
(*cough, cough*)
Listen. I'm sorry. But I've got
this cough I can't seem to shake.
Think we can just talk tonight. On
the phone. I'd really, really like
that...

Cam smiles. She'd like that, too. As we...

DISSOLVE TO:

65 **INT./EXT. MANY LOCATIONS - NIGHT/DAY**

65

MUSIC UP: The EELS' COVER OF THE RUTLES' "I Must Be In
Love". TIME LAPSE of Charlie and Cam on the phone together
as, *separately*, they watch T.V., cook dinner,

66 drive in the car, lounge around the house, and iSight with 66
each other online.

67 INTERCUT with this are shots from their personal lives. 67
Charlie continuing to work on patients, Cam in the Penguin
Habitat (at one point *video-taping* the birds for research).

We also see Charlie actively trying to make himself
"unavailable" to the many women who are still pursuing him.
We see him slipping on a wedding ring before welcoming female
clients into the office. He puts out a PHOTOSHOPPED picture
of himself with a UNKNOWN BRIDE in his office to make it look
like he's already married. We even see him camouflaging his
appearance as he heads out to his car.

68 All the while he and Cam enjoy each other's phone company. 68
laughing, smiling and most of all, *happy*.

69 **INT. STU'S OFFICE - THE NEXT DAY**

69

Stu looks unhappier than we've ever seen him.

STU
No way. No way, man.

CHARLIE
You gotta do it.

STU
Yeah, right! So I go out with Eleanor Skepple to test the curse and what happens next? I'm walking down the aisle with Shamu! I don't think so.

CHARLIE
I'll pay you.

STU
I don't need your money. I've got Mira Sorvino's thigh fat. I'm going to be a wealthy man.

CHARLIE
Come on, there's got to be something I can offer you.

Stu thinks for a moment. An idea...

70 **INT. CHARLIE'S OFFICE - WAITING ROOM - CONTINUOUS**

70

STU WALKS OUT FROM THE OFFICE. He wears a white jacket with the name "Dr. Kagan" stitched onto the chest.

He turns to the half-dozen waiting women.

STU
(eagerly)
Hello, ladies... I'm Dr. Kagan.
Who's first?

71 **EXT. HOTEL SWIMMING POOL - LATER**

71

Stu and Charlie stand by the shallow end. The diving board in the distance. Stu screws up his courage and walks toward Eleanor.

Charlie's P.O.V. -- from a distance, Charlie watches with satisfaction as Stu chats it up with Eleanor.

72

INT. CHARLIE'S HOUSE/CAM'S HOUSE - BATHROOM - NIGHT

72

Charlie and Cam are on the phone. They each soak in a bubble-bath. Completely pruned, it's obvious that they have been talking for hours.

CAM

I can't believe you're still sick.
How long has it been?

CHARLIE

Almost two weeks. It's killing me,
but I don't want to infect you.

CAM

At this point, I wouldn't mind.
(girly giggle)
God, I feel like a kid again. I
haven't talked to someone on the
phone this much since high school.

CHARLIE

Which reminds me... what are you
doing for prom?

CAM

I love your voice. The crazy thing
is... I can't picture you anymore.

CHARLIE

I'm 6'2", steely blue eyes,
washboard abs.

CAM

Can I ask you something... Are you
avoiding actually seeing me?

CHARLIE

What? Are you kidding me? I'm
dying to see you.

CAM

Come over. Right now. Wash my
back.

(silence)

I'll wear a mask. We can both wear
masks. We'll play doctor.

CHARLIE
Oh, God, I want to so badly, but...

CAM
"But" nothing. I need to see you.
I need to see if that birthmark you
have really looks like Alfred
Hitchcock.

Charlie bites his tongue, not knowing what to say.

CAM (cont'd)
Okay. If I can't see you, maybe we
could at least take our *phone*
relationship to the next level.

CHARLIE
What do you mean?

She puts on a SEXY VOICE.

CAM
Mmmm, yeah. Oh, yeah. Do you like
that?

CHARLIE
Like what?

CAM
(out of character)
That's my phone sex voice. Work
with me here.
(sexy again)
Sometimes when I'm out of
batteries, I like to use my
electric toothbrush.

CHARLIE
Um, I don't think this is a good
idea. We probably shouldn't do
anything that feels like sex...

CAM
It's just a little phone sex.

CHARLIE
Eh, I don't know if that's against
the--

Charlie HEARS A BUZZING SOUND coming from the phone...

CHARLIE (cont'd)
 (quickly)
 Oops, other line. Gotta go.

He hurriedly clicks OFF THE PHONE. Frustrated.

The PHONE RINGS. He looks down at call waiting and quickly picks it up.

CHARLIE (cont'd)
 Stuey. Talk to me.

INTERCUT STU - who is placing a large grapefruit (with a penis-sized hole in it) into the microwave.

STU
 The deed is done. I went out with Eleanor. And I'm not proposing to her. So you're in the clear.
 (then)
 Are you there?

REVEAL Charlie's phone sitting on the edge of the bathtub, a trail of water leading out the bathroom door. *Gone!*

SMASH CUT TO:

73

EXT. CAM'S APARTMENT - A SHORT TIME LATER

73

Charlie is standing in front of Cam's door. She opens it wearing sweats, surprised to see him there.

CAM
 Hi.

CHARLIE
 I'm sorry I didn't call. I couldn't wait.

CAM
 What happened to your cough?

CHARLIE
 (with a shrug)
 Devine intervention. I guess God just wants to see us have sex.

Cam smiles.

CAM
 Well, I hate to disappoint.

And with that, she pulls him inside...

74

INT. CAM'S BEDROOM - LATER

74

Yes, we've arrived at the requisite "love making" montage between Charlie and Cam. MUSIC SWELLS as they start to make love.

Halfway through the scene, we see Cam detach a VIDEO CAMERA from its tripod and smile over to Charlie.

CAM

I think we need a well-documented historical record of this monumental occasion. How about you?

Charlie nods like a puppy dog. Of course he's game.

-- Our couple *takes turns* with the camera as the scene continues to be beautifully shot and scored. Think "9 1/2 Weeks" meets "Red Shoe Diaries". Back-lit. Primary colored lights wash over their gorgeous bodies.

As the MUSIC FADES, we DISSOLVE to them in bed together. Snuggled in a stop-the-hands-of-time embrace.

A poetic moment.

Then... both of them rise up quickly with excitement.

CAM

I can't wait any longer.

CHARLIE

Put in the tape. Put in the tape.

Cam quickly attaches a cable to the T.V., jumps back into bed with the remote and presses PLAY.

CLOSE ON THEIR FACES as they watch the screen. They each simultaneously tilt their heads to the side, trying to decipher the image.

CAM (cont'd)

Is that my nipple?

CHARLIE

(shaking his head slowly)
I think it's a pimple on my back.

After a moment, they both get a look of HORROR on their faces and RUSH TO TURN OFF THE TAPE.

CHARLIE
Turn it off, good God, turn
it off.

CAM
We've made a terrible
mistake!

75 **INT. CAM'S BEDROOM - LATE NIGHT**

75

Cam sleeps peacefully. Charlie next to her, gazing at her perfect face. Lit by the flicker of the television.

A gentle moment. Then...

CAM
(without opening her eyes)
Stop looking at me. You're
freakin' me out.

Charlie smiles warmly and rolls over. On the T.V., a LOCAL NEWS PROGRAM is on. The CHYRON reads: "OBESITY IN AMERICA".

There are quick shots of FAT PEOPLE as a reporter talks to the camera (the sound muted).

SUDDENLY, Charlie's face fills with panic. He moves for the TIVO remote and hits PAUSE.

REVERSE. BACK. BACK. BACK. STOP.

On the SCREEN -- a PAUSED IMAGE that is clearly ELEANOR SKEPPLE -- KISSING A HEFTY MAN.

CHARLIE
Oh, my God!!!

76 **INT. CAM'S APARTMENT - MOMENTS LATER**

76

Charlie paces and whispers loudly into his phone.

CHARLIE
Wake up! Wake up! Wake up!

INTERCUT -- Stu picking up the phone in his bed.

STU
(half-asleep)
Hello?

CHARLIE
(controlling his panic)
"The deed is done!" "The deed is
done!?!"

STU

It's five o'clock in the morning.
What are you talking about?

CHARLIE

The deed. I'm talking about the
deed. I thought you went out with
Eleanor Skepple.

STU

Naw, I just said that.

CHARLIE

What?!?

CAM'S VOICE (O.S.)

(from the other room)

Charlie? Is everything okay?

CHARLIE

(shielding phone)

Everything's fine, sweetie. I'll
be back in a minute.

(into phone; incredulous)

You just "said that"?

STU

I didn't want to risk it. Marrying
her.

CHARLIE

I saw you with her! You asked her
out!!!

STU

No. I asked her what time it was.
It was 3:52.

CHARLIE

I can't believe I trusted you. You
are no longer my friend.

STU

Can I still pretend to be you?

CHARLIE

No. You can't be me. I'm me. I
never want to talk to you again.
Ever. Ever ever.

STU

You're really going to let a girl
come between us?

CHARLIE
 Not a girl. The girl.
 (then; definitively)
 And now I'm going to lose her.

Charlie slams down the phone as his words hang in the air.

He takes a deep breath. Shakes his head sadly and contemplates for a beat. The wheels start to turn in his head. Sadness turns to anger which turns to steely resolve. He starts to psych himself up.

CHARLIE (cont'd)
 (determined)
 No. I'm not going to lose her.

PUSH INTO Charlie's crazed eyes...

77

INT. CAM'S BEDROOM - LATER THAT MORNING

77

CLOSE ON Cam, who is sleeping soundly. A cup of coffee comes into frame and is swirled about. A smile comes over her:

CAM
 Mmmm... breakfast in bed.

Her eyes open as we PULL OUT to REVEAL that it is TRULY BREAKFAST IN BED. The entire bed is filled with food.

It looks like she woke up in the middle of the Bellagio buffet in Vegas. Scrambled eggs, omelettes, fried eggs, bacon, sausage, biscuits, toast, muffins, pancakes, waffles, crepes, every imaginable kind of juice, etc.

Cam is taken aback.

CHARLIE
 Good morning.

CAM
 Am I supposed to eat my way out?

CHARLIE
 I just thought you'd like a little breakfast.

CAM
 (a little confused)
 Thank you.

She sits up (careful not to spill anything) and picks up a piece of toast. She looks over to Charlie, who looks a little tweaked.

CAM (cont'd)
Are you okay?

CHARLIE
Couldn't be happier. You okay?

Cam nods. She studies him for a moment.

CAM
You're acting kind of strange.

CHARLIE
I'm not acting strange.

He sits down on the edge of the bed, trying to look natural. Cam just looks at him, "What the hell is going on?"

CHARLIE (cont'd)
So, what do you want to do today?

CAM
Well... I've got to go to work.

CHARLIE
Right. Of course. Work. Me, too.
(then)
How about Saturday night? Or
Sunday? Say Wednesday?

Cam looks him over. *What the hell?*

CAM
Can we play it by ear?

78

EXT. STREET - MORNING

78

Stu and Charlie brave the morning traffic to walk to work. Charlie dials his cell phone and waits for an answer.

CHARLIE (INTO PHONE)
Hey, Cam. How's it going?
(then)
I just wanted to make sure I had
your right cell number. Got it.
No worries. Everything's cool.
(beat)
(MORE)

CHARLIE (INTO PHONE) (cont'd)
 And I'm looking forward to Saturday
 night. And Sunday. And Wednesday.
 Okay, bye.

Charlie flips the phone off. Stu looks over to him, wanting to say something, but doesn't.

A beat later, Charlie flips the phone open again and dials.

CHARLIE (INTO PHONE) (cont'd)
 (acting surprised)
 Cam? Cam, is that you? Oh, my
 God, I must have dialed you instead
 by accident. I meant to call
 the... library. How funny is *that*?
 (then)
 Right. Work. Of course. Okay,
 bye.

Charlie flips his phone off. He and Stu continue to walk in silence. Charlie opens the phone again and dials.

CHARLIE (INTO PHONE) (cont'd)
 Hey, guess who? Listen, I just
 wanted to tell you that I won't
 call again. So, if you need or
 want to talk to me, for whatever
 reason, you'll have to call me.
 (then)
 No problem. Okay, this is it. My
 last... transmission. This call.
 Here. Bye. Bye. Bye. B--

Before Charlie finishes saying "Bye" again, Stu rips the phone out of his hand, drops it on the floor, and STOMPS ON IT AGGRESSIVELY. The phone shatters into a million pieces.

After a beat, Stu continues walking.

STU
 You're welcome.

Cam opens the door to her office to find the room FILLED WITH A ZILLION FLOWERS. She wades through them to find a card. It reads: "Miss you already, Charlie".

A stoned Joe shuffles up behind her.

JOE
 (flat)
 Is there something different in
 here since lunch?

Cam opens the closet to hang her jacket as HUNDREDS OF RED, HELIUM BALLOONS ESCAPE FROM THE LITTLE ROOM AND FLOAT TO THE CEILING.

Every single one of them is shaped like a HEART.

CAM
 (softly)
 What the he--

There is a KNOCK ON THE DOOR. Cam goes to it. FOUR MEN IN TUXES STAND AT THE DOOR.

One of them blows on a tuning harmonica and then, in perfect harmony, they sing a barbershop quartet version of Beyonce's "Crazy in Love":

SINGING QUARTET
 (singing)
 I look and stare so deep in your
 eyes. I touch on you more and more
 every time. When you leave I'm
 beggin' you not to go. Call your
 name two, three times in a row.
 (they start lame
 choreography)
 Got me lookin' so crazy right now.
 Your love's got me lookin' so crazy
 right now. Got me lookin' so crazy
 right now. Your touch's got me
 lookin' so crazy right now.

Joe and Cam just stare at the quartet in silence. Then...

JOE
 Hey -- you guys do Free Bird?!

80

EXT. PARKING LOT - SEA WORLD - LATER THAT DAY

80

Cam makes her way toward her car. As she approaches, she slows, a look of dismay materializing on her face.

PIVOT to REVEAL Cam's car. Tin cans are tied to the back bumper and there are hearts and written in soap all over the car. On the back window, a big sign reading: "**ALMOST MARRIED**".

81 **EXT. OFFICE HALLWAY - LATER**

81

A ball of nerves, Charlie bursts out of his office door (we see that his name-plate is missing for some reason).

He walks across the hallway to Stu's office. As he opens the door, he stops momentarily to notice that his own name plate has been duct-tapped on top of Stu's. *Hmmmm.*

82 **INT. STU'S OFFICE - MOMENTS LATER**

82

Charlie comes barging into Stu's office. Stu is knee-deep into some heavy-petting with a BLONDE.

STU
(sweet talking)
If you were a hamburger at
McDonald's... I'd name you
McBeautiful.

CHARLIE
Stu. I need you. It's important.

STU
(covering)
Hmmm? My name is Dr. Charlie
Kagan. I don't know who this Stu
is that you speak of.

Charlie doesn't want to waste any time. He takes out his wallet and shows his DRIVER'S LICENSE to the blonde.

She immediately SLAPS STU and storms out of the office.

STU (cont'd)
(calling after her)
I'll call you.

Charlie closes the door and locks it.

CHARLIE
I need your help.

STU
With what?

CHARLIE
I've been thinking. Cam is going
to fall in love and get married to
the next guy that she dates.

(MORE)

CHARLIE (cont'd)
 (off Stu's blank stare)
 I'm going to be that guy.

STU
 You lost me at "hello".

CHARLIE
 (explaining)
 You're a plastic surgeon. You're going to completely change my face to make me look like a different person. Then *I'll* be the next person she falls in love with.

STU
 Charlie, in the history of bad ideas, that falls somewhere in between New Coke and JFK saying "let's take the convertible."

CHARLIE
 So you're not going to help me?

STU
 Yes, by not rearranging your face.
 (sitting him down)
 Get a grip, man. There's got to be another way.

A long beat. Then, a look of enlightenment washes over Charlie's face.

CHARLIE
 Why hadn't I thought of it before?

STU
 (facetiously)
 What? Time machine? Clone her?

CHARLIE
 I'll just follow her around and keep her from meeting another guy.

Stu just stares at him. Then...

STU
 The plastic surgery was a better idea.

CHARLIE
 (unhinged)
 I just have to buy myself some time till I figure out how to reverse the curse.

83 **EXT. CAM'S APARTMENT - MORNING** 83

A stake-out. Charlie has a donut and coffee in his car. He sees Cam EXIT her apartment. Charlie ducks in his seat, SPILLING his coffee on his lap. *Ouch.*

He watches as Cam gets into her car.

84 **EXT. HIGHWAY - DAY** 84

Cam driving down the highway at a healthy clip. SUDDENLY, behind her, a POLICE CAR flashes its lights.

Cam's car pulls over. Behind them, in the distance, we see Charlie pulling over as well.

85 **INT. CHARLIE'S CAR - CONTINUOUS** 85

Charlie hovers down behind his steering wheel, spying.

CHARLIE'S P.O.V. -- we watch as a MUSCULAR POLICEMAN steps out of his car.

CHARLIE
(losing it)
Oh, no. This isn't good.

CHARLIE'S P.O.V. -- the strapping Officer strides toward Cam's car.

CHARLIE (cont'd)
It's over. Game over. Party's
over.

86 **EXT. HIGHWAY - CONTINUOUS** 86

The Officer knocks on Cam's window. She rolls it down.

OFFICER
License and registration, please.

CAM
Yes, officer.

Cam hands the policeman her information.

SUDDENLY, FROM BEHIND, a car (Charlie's car) COMES SCREAMING PAST, HONKING ITS HORN AND BREAKING THE SOUND BARRIER.

CHARLIE
 (screaming out the window)
 PIG!!!!

Without missing a beat, the Officer hands Cam back her documents and rushes back to his car to take pursuit.

Cam looks at the speeding car with concerned confusion.

CAM
 Charlie?

CUT TO:

87 **INT. COUNTY JAIL - LATER** 87

Charlie sits in a cell with a few drunk-and-disorderlies. A guard approaches the cell.

GUARD
 Charles Kagan? You made bail.

88 **EXT. COUNTY JAIL - MOMENTS LATER** 88

Charlie and Stu step out of the jail building and into the POURING RAIN.

STU
 So how's the plan working out for you so far?

CHARLIE
 (dispirited)
 Thanks for bailing me out.
 (then)
 What are you up to tonight?

STU
 Masturbating.
 (then)
 Oh, and then I gotta go see my cousin. He found out last week that he's got an inoperable tumor.

CHARLIE
 That's horrible.

STU
 Yeah, he's got like one week to live.

CHARLIE
That's... perfect. He's perfect
for her.

Stu stops in his tracks and stares at Charlie.

STU
No. No, no, no.

CHARLIE
What's the harm? He gets laid.
She falls in love. He's dead
inside a week. I swoop in to
console her. Bim, bam, boom,
everybody's happy.

Stu just shakes his head in disgust and starts to walk away.

CHARLIE (cont'd)
What hospital is he at?
(then)
What?! I just want to send
flowers.

Stu turns on him.

STU
Charlie, snap out of it, okay? If
you love this girl, go tell her!
Live happily ever after. Just
avoid going nuts while you do it.

Charlie nods and mouths "Thank You" and starts away...

STU (cont'd)
(calling after him)
I doubt she's had time to file a
restraining order.

89

INT. PENGUIN HABITAT - LATER

89

Charlie walks in and starts looking for Cam. He rides the
people-mover conveyer belt. Two penguins bat a balloon back
and forth, but Cam is nowhere to be found.

Charlie sees Joe in the tank, feeding the birds. He moves to
the glass and knocks. When Joe looks up, Charlie waves.

Joe approaches the window and points to a sign that reads:
"Please don't knock on glass". Joe goes back to work.

Charlie glances into the gift shop. Still no Cam. He sees a book on the shelf with Howard's big smiling mug on it. Ugh. From out of his pocket, he pulls an ENGAGEMENT RING BOX. He glances inside -- yup, just as we expected... an engagement ring. *Not good.* He fingers it for a moment and then re-pockets the box.

FINALLY, he sees Cam enter the far end of the Penguin Tank. She's wearing a DIVE SUIT.

TRIUMPHANT LOVE MUSIC SWELLS as Charlie runs toward the window -- he is about to bang on the glass (in a total "The Graduate" moment) when he remembers the sign "Please Don't Knock on Glass".

BETTER IDEA!!!

Charlie sees a woman applying lipstick next to him. He takes the lipstick out of her hand and jumps up on the PEOPLE-MOVER HAND-RAIL. Leaning against the glass, he starts to write a message in GIGANTIC LETTERS.

He walks along the moving rail, trying to keep his spot, avoiding stepping on passing patrons, while he writes:

"I LOVE U"

It's a beautiful expression of love. The way every movie should end.

FROM INSIDE THE TANK -- Joe and Cam look up at the crazy lunatic.

Reading it in reverse, Charlie has written "UEVOLI". Joe cocks his head, confused.

JOE
Is that plural for uvula?

Charlie steps down from the rail, expecting the romantic climax of two lovers jumping into one another's arms.

Instead he gets TACKLED BY TWO PARK SECURITY GUARDS and wrestled to the ground.

Cam and Joe run out to them to stop things before they escalate.

CAM
Stop it! Stop it!!!

The Guards release Charlie, who dusts himself off.

CAM (cont'd) (CONT'D)
 Charlie, what the hell are you
 doing?

He's speechless.

SECURITY GUARD
 Is this guy your friend?

Cam gives an embarrassed (hardly perceptible) nod.

CAM
 (sotto)
 Charlie, why have you been acting
 so... crazy?

Charlie is about to defend himself but looks around to see
 the crowd gathered and realizes his behavior has no defense.

CHARLIE
 All right, yes, I've been acting a
 little crazy. But I have a
 reasonable explanation.

CAM
 Let me guess. You're a lucky charm
 and you're afraid I might marry the
 next person I date. So you're
 acting like a nut-job trying to
 keep me?

Charlie balks, too embarrassed to say, "exactly". AN OLDER
 WOMAN uses a moment of silence to approach.

OLDER WOMAN
 Hi, I'm sorry, I was eavesdropping.
 Are you really Charlie Kagan, the
 lucky charm? Because I was
 wondering...

CHARLIE
 I'm sorry, I can't.
 (sees Cam walking away)
 Wait! Cam, please.

Charlie catches up to Cam (with Guards in tow).

CAM
 Listen, I think we should take a
 break.

CHARLIE

"A break"? That's *code* for you
don't want to date me anymore.

Cam doesn't say anything. An awkward moment.

Then, out of the blue...

JOE

(looking at the glass)
Hey, look... the plural for uvula
spells "I love you" backwards.

Charlie pulls away from the security guards and moves to Cam,
earnest and pleading. Here it is... the speech of the movie:

CHARLIE

Listen to me. I love you. I've
loved you since the first moment I
saw you.

(then)

My entire life, I've been nothing
more than a *stepping stone* for
every relationship I've ever been
in. There's always a "next guy"
who's better than me. For once, I
want to be that *next guy*. For
once, I want to get the girl. And
I want that girl to be you.

A long beat. Then...

CAM

I'm sorry, Charlie. You're just
not who I thought you were.

Cam turns and walks back into the Penguin Tank. She puts on
her mask and jumps into the water, disappearing from
Charlie's life forever.

90

EXT. OFFICE BUILDING - LATE AFTERNOON

90

It's raining. Pouring. We see Reba exiting the building,
brandishing an umbrella for protection.

She passes a couple of bums on the street (one huddled on a
bus stop bench). She stops and turns back, realizing...

REBA

Dr. Kagan?

Charlie looks up from the bench. He's soaked and looking miserable.

CHARLIE

Hi, Reba.

REBA

I was calling you all day. Where have you been?

CHARLIE

(flat)

I decided to take the day off.

(then)

Hey? Do you know if our office building has *roof access*?

REBA

Things can't be that bad.

(then)

You know, I owe you a "thank you". I met a guy. He's... wonderful. I really think he's the one.

CHARLIE

(sincere)

That's great, Reba. Really. I'm happy for you.

REBA

You've done a good thing. You've helped people find love.

This doesn't seem to lift Charlie's spirits. Reba puts her umbrella over him and they sit in silence for a moment.

In front of them, a HOMELESS MAN wrapped in garbage bags picks through a trash can looking for recyclables.

REBA (cont'd)

Do you know how many women there are out there? Waiting? For you?

(pointing to the downpour)

One for every raindrop.

The HOMELESS MAN drops a bottle. Charlie looks down as the BOTTLE SPINS ON THE WET ASPHALT. *The spinning takes on an almost magical quality.*

It stops, pointing across the street. Charlie glances up to see a GOTH-LOOKING GIRL standing at the bus stop (although a different girl, she looks strikingly similar to our Goth Girl from the opening make-out party). The girl gazes directly at Charlie. Eerie.

We realize that Reba has been talking the entire time. About what, we don't know.

REBA (cont'd)
Dr. Kagan? Are you all right?

CHARLIE
(in a daze)
...fall like rain... I'm in pain...
Reba, it's just like she said...
it's raining. All around!

Reba looks him like he's lost his marbles.

REBA
That's why... I'm holding... an
umbrella over you.

CHARLIE
(starting to focus)
No! Not rain. Love. Raining
love. But I'm in pain. See?
(searching for words)
"Once they've been with you...
they'll find true..." Omigod!

Seeing things clearly for the first time, Charlie dashes off in the rain. Reba sits alone on the bench, confused.

91 **INT. CAM'S OFFICE - CONTINUOUS**

91

Cam brushes the feathers of a sickly looking penguin.

CAM
(gently; to the bird)
I'm so sorry, little buddy.

Joe enters and sits down next to them.

JOE
What's up with Jester?

CAM
His girlfriend died.
(gently brushing him)
He stopped grooming himself.
(MORE)

CAM (cont'd)
 (disheartened)
 This is the hardest part of this
 job. Almost worst than losing one.
 He'll probably never try to find
 someone to replace her.

Joe slides over and helps to pamper the poor little guy.

CAM (cont'd)
 It's heart-breaking, isn't it? To
 think that you can fit together
 with someone so completely that
 when they're gone, there's no one
 to fill the empty space.

After a beat.

JOE
 You should call him.

CAM
 He's changed. He's crazy.

JOE
 To quote Beyoncé: "Your love's got
 me lookin' so crazy right now. Got
 me lookin' so crazy right now.
 Your touch's got me lookin' so
 crazy right now." Have I made my
 point?

From the look on her face, he has.

92

INT. STU'S HOUSE - A LITTLE LATER

92

Charlie bursts in the front door without knocking.

CHARLIE
 (calling; while entering)
 Stu! I got it!!! I need to Google
 some--

Charlie immediately EXITS as quickly as he entered. He
 stands outside, trying to shake an image.

CHARLIE (cont'd)
 Stu... That's disgusting.

STU'S VOICE (O.S.)
 (a beat)
 What? I told you I was gonna be
 masturbating.

CHARLIE
But... That's disgusting.

STU'S VOICE (O.S.)
Hey, it's a known fact that
stimulation of the prost--

CHARLIE
Get dressed.
(beat)
And wash your hands.

93

INT. CHARLIE'S CAR - MOMENTS LATER

93

Charlie drives. Stu navigates.

STU
A hex? She put a hex on you? I
have no recollection of this event
whatsoever. How old were we?

CHARLIE
I don't know. Ten. Eleven. It
doesn't matter. What matters is
that I'm hexed.

STU
(convinced Chuck is nuts)
Okay, I think I should be driving.

CHARLIE
(ignoring him; excited)
Don't you remember? Black
lipstick. Long fingernails. Total
freak. She wanted to see my penis
and I wouldn't show it to her so
she pulled my nipples and put a hex
on me.

STU
Dude, did you forget to pay your
brain bill?

CHARLIE
Only she can break the spell.

Stu glances at the Mapquest print-out:

STU
This is the address. Stop the car.
Stop the car!

Charlie pulls the car over. He stares at the house.

CHARLIE
How do you think I get her to break
the spell?

STU
I don't know. She wanted to see
your penis...

Charlie gets out of the car and starts toward the house.

STU (cont'd)
(suddenly worried)
Um... that was a *joke*?

94

EXT. SUBURBAN NEIGHBORHOOD - CONTINUOUS

94

Charlie walks to the front door and KNOCKS.

A LITTLE 5-YEAR-OLD GIRL ANSWERS.

CHARLIE
Hi, is your mother home?

The little girl just stares at him.

CHARLIE (cont'd)
Is your mother's name Anisha?

LITTLE GIRL
What's with the fifty questions?

A beat.

CHARLIE
That was only two questions.

LITTLE GIRL
It's a hyperbole.

From behind the little girl, a woman comes to the door. She is dressed in a flower-print dress, looking more like Laura Ashley than Marilyn Manson. Charlie is taken aback.

CHARLIE
Oh... hi... I think I have the
wrong...
(then; turning)
Sorry to bother you.

She shrugs and starts to close the door. At the last moment, Charlie stops the door from closing.

CHARLIE (cont'd)
Are you Anisha Carter?

ANISHA
(the answer clearly "yes")
Do I know you?

CHARLIE
I'm Charlie Kagan.

He looks at her for some sign of recognition. None comes.

CHARLIE (cont'd)
I know this is going to sound crazy, but when we were kids, you put a hex on me so that all my girlfriends would fall in love with somebody else. And I need you to reverse the spell. Am I making any sense?

Without saying anything, Anisha cautiously reaches up to a shelf by her door and pulls down a can of mace.

CHARLIE (cont'd)
Apparently not.

Charlie looks down at the little girl. She wears the identical Wicca pentagram necklace originally worn by Anisha as a little girl.

CHARLIE (cont'd)
That was yours, wasn't it?
(to the girl)
Is your mommy's name Anisha?

LITTLE GIRL
(emotionless)
You gonna mace him, Mom?!?

Charlie gives the girl a look. Anisha head-motions to her daughter, who reluctantly heads back inside. *Shucks!*

CHARLIE
Okay, see, the problem is that we're at an impasse here. I know you know what I'm talking about but you aren't talking. And I need to know how to break the hex. This is *my life* we're talking about.

Anisha is still silent.

CHARLIE (cont'd)
What can I do to convince you?

AT THE CAR -- Stu watches the scene with bemused fascination.

STU'S P.O.V. -- SUDDENLY, without warning, Charlie DROPS HIS PANTS.

95

INT. COUNTY JAIL CELL - LATER

95

Charlie is once again behind bars. He sits next to RUPERT, a 400 POUND SHAVED-BALD INMATE (*with soft eyes*) who hangs on his every word.

CHARLIE
(loudly)
This sucks! That's right! I said it! Do you know why I'm in here? Do you know why?

Rupert shrugs, answering in an unusually feminine voice.

RUPERT
(wild stab)
Aggravated assault with a deadly weapon?

CHARLIE
(shaking his head)
Love. Love, Rupert. I'm here because of love. Everybody else is finding love, but *what about me?*

RUPERT
You deserve love.

CHARLIE
Yes, I do. And do I deserve to be in here?
(Rupert shakes his head)
Exactly! Indecent exposure, *my ass!* You tell me, what could possibly be indecent about trying to hold onto the only love of your life.

RUPERT
Nothing. That's not indecent.

CHARLIE

(on a roll)

Lucky Charm. They call me a "lucky charm!" But I'm not lucky. I'm so incredibly UN-lucky! Sure, it's lucky for everybody else that if you have sex with me you find true love... but I'm miserable!

RUPERT

We all need love.

CHARLIE

(getting emotional)

Am I holding on too tight? Is that the problem? To happiness. To passion. To love.

RUPERT

My mother told me once, if you love something, set it free.

Charlie nods his head, letting the words sink in.

CHARLIE

Thank you, Rupert. Those are lovely words. Really... lovely words.

A beat. Then RUPERT leans in and provocatively says:

RUPERT

Now... how does this lucky charm work exactly? *What* do we have to do?

Charlie's jaw drops. He glances around the cell -- all eyes on him. *Oh, shit!*

PRISON OFFICER

Charles Kagan! You made bail.

96

EXT. COUNTY JAIL - MOMENTS LATER

96

Charlie stands on the steps of the jailhouse. In front of him is the BUTCH FEMALE POLICE OFFICER from earlier.

CHARLIE

Seriously, thank you. Five more seconds, and...I don't know how to thank you...

BUTCH POLICE OFFICER
 You already did. You helped me
 find the love of my life.

The Butch Officer grabs the hand of her FEMALE "PARTNER"
 standing next to her. Charlie smiles and joins Stu at the
 bottom of the steps. They walk toward Charlie's car.

STU
 So, what's the plan now? Let me
 guess, we time travel to 2097 and
 track down Cam's reincarnated soul,
 drag her back into our world, and
 hope she falls in love with you?
 Or is it something involving the
 gravitational pull of the Earth?

CHARLIE
 Stu, I saw things clearly for the
 first time in that cell. I
 realized that my whole life has
 been spent protecting myself
 against love. Closing off my
 heart. When I should have been
 opening it.

STU
 What about Cam? You opened it for
 Cam.

CHARLIE
 (shaking his head)
 No, see, I didn't. What was the
 first thing I did when I realized
 that I might lose her? I went
 Chicken Little. I was so scared
 about the future that I totally
 ignored the present. I was so
 concerned about the *next* guy that I
 completely ignored *this* guy. I was
 so worried about losing my soulmate
 that I lost view of the fact that
 if I lose Cam, she isn't my soul-
 mate to begin with.

(then)
 If you love something, set it free.

STU
 Are you done?
 (Charlie nods)
 I'm going home.

(MORE)

STU (cont'd)
 Bailing you out of jail every
 fifteen minutes has seriously eaten
 into my masturbation time.

But Stu's disposition can't dampen Charlie's new resolve.

DISSOLVE TO:

97

INT. CHARLIE'S HOUSE - LATER

97

SWELLING MUSIC UP as Charlie picks up his phone and dials.

We REVEAL that he holds a book on Penguins, written by...
 HOWARD BLAINE.

CHARLIE (INTO PHONE)
 Hi, I'm trying to find a Howard
 Blaine.
 (beat)
 Hi. Howard. We've, um, never met.
 But I have a friend that you need
 to... meet.

98

EXT. STARBUCKS - LATER

98

BITTERSWEET MUSIC CONTINUES as we watch Cam hustle down the
 street toward a COFFEE SHOP. She checks her watch and looks
 around the place.

She approaches someone sitting with his back toward her.
 When the man turns, we REVEAL that it's Howard, who greets
 her with a hug. She sits with a warm smile.

99

EXT. PARK - CONTINUOUS

99

CLOSE ON CAM -- sitting on the lush grass. She's laughing.
 Having a nice time talking to Howard.

They laugh some more...

100

INT. RESTAURANT - LATER

100

The MUSIC CONTINUES as Howard and Cam have dinner at a fancy
 restaurant on the water. More conversation. More bonding.

Howard knocks over his glass of water. Cam bursts out
 laughing. These two are perfect for each other.

101 **INT. PENGUIN HABITAT - LATER**

101

Cam and Howard are in the Habitat tank. Howard plays with the penguins as Cam proudly shows off her flat-footed friends, video-taping their antics with her camera.

AT THE FAR END OF THE HABITAT, we see Charlie in the distance, coming around the bend on the PEOPLE MOVER.

He sees Cam talking to Howard in the tank. He nods his head, trying to be happy for her. But that emotion is quickly followed by dysphoria as he starts to walk backwards on the mover -- hoping they won't see him. He walks against the grain and toward the entrance again, bumping into a RED-HEADED WOMAN as he goes.

The MUSIC FADES as he slowly turns and walks out of the park...

102 **INT. CHARLIE'S HOUSE - CONTINUOUS**

102

The room is DARK AND GLOOMY. Shutters closed. It feels like a morgue. Charlie sits on the couch. In a robe. Eyes open. He could be dead.

SUDDENLY, light streams in the door as Stu bursts in. He starts talking immediately.

STU
I'm getting married!!!

Charlie doesn't move.

STU (cont'd)
I found my dream-girl, dude, and I just proposed and it's all because of you.
(calling outside)
Lara? Come on in.

A moment later, the TREMENDOUSLY STACKED AND PACKED TANK-TOP GIRL (the one who, earlier, wouldn't take her top off for Charlie) steps in the room.

Charlie is obviously surprised to see her (and the huge rock on her finger).

STU (cont'd)
Lara stepped out of heaven and into my office to correct a "condition". She's got Polymastia.
(MORE)

STU (cont'd)
 (off Charlie's blank look)
 More than two boobs. You wanna
 see?

CHARLIE
 No, no-no-no--

LARA
 It's okay. I mean, if you want.
 (a weight lifted)
 I used to be embarrassed until Stu
 made me realize how special I was.

Without waiting for Charlie's consent, Lara lifts her shirt. Although we don't see the boobs (unfortunately, we see the scene from behind her), we DO see Charlie's reaction.

STU
 Is that, or is that not, the most
 beautiful sight you've ever seen?
 It's like seeing the Grand Canyon
 for the first time, like seeing
 Earth from space, like seeing the
 Olsen Twins make out with each
 other.

Lara puts down her shirt and Stu baby-kisses her a couple of times, getting lovey-dovey. Charlie smiles meekly.

CHARLIE
 I'm happy for you, buddy.

STU
 But that's not the reason we came.
 (then; changing subjects)
 You know, it smells like cheese in
 here. Gouda, maybe? You might
 want to open a window.
 (to Lara; back on point)
 Okay, tell him, baby.

LARA
 I'm friends with Katie and she told
 me that Cam Wexler--

STU
 --Cam, Cameron, your Cam--

CHARLIE
 (nodding; curt)
 I know who she is.

LARA

Anyway, Katie said that Cam said that she's leaving for Antarctica with some penguin guru.

A beat as Charlie takes this in. Calmly...

CHARLIE

That's good. I'm happy for her.

Stu stares at Charlie, waiting for him to come to his senses. Over the course of 30 seconds, we watch as Charlie goes through all 7 stages of grief. Then, common sense finally kicks in.

CHARLIE (cont'd)

What the fuck am I doing?!?

STU

That's what I'm saying to you!

CHARLIE SPEEDILY STARTS GETTING DRESSED.

103

EXT. STREET - MOMENTS LATER

103

Charlie drives up to a stoplight, cell phone to his ear. On the seat next to him is ENGAGEMENT RING BOX from earlier.

CHARLIE (INTO PHONE)

Joe, you're not listening to me. I need to know where Cam is.

(beat)

Your sister.

The signal is taking too long -- Charlie hops out of the car, runs over to PRESS THE PEDESTRIAN SIGNAL to hurry the light change up. Still on the phone:

CHARLIE (cont'd)

Joe, I need you to focus for a moment. This is important!

(then; quickly)

What time? What airline? What flight?

(beat; then annoyed)

Cam! Your sister.

The light still hasn't changed. There hasn't been one car in the road since he stopped. Charlie YELLS in frustration. He hangs up the phone and looks both ways.

Not a car in sight. The light still red.

Charlie GUNS IT across the street.

Three seconds later, a whirring light and siren behind him. He looks into the rearview -- a COP. *Shit! He pulls over.*

OUT OF THE POLICE CAR steps the SAME POLICE OFFICER WHO RECENTLY SENT HIM TO JAIL.

104 **EXT. FREEWAY - A LITTLE WHILE LATER**

104

Charlie is on the phone again, speeding along the freeway. On the seat next to him is the engagement ring box AND A NEWLY WRITTEN TRAFFIC TICKET.

CHARLIE (INTO PHONE)
That's good enough. I mean, how many flights could there be to Antarctica? Thank you! I just might make it.

Behind him, a siren and lights. He pulls over.

Charlie sinks in his seat.

105 **EXT. FREEWAY - MOMENTS LATER**

105

Charlie is speeding along the freeway AGAIN. On the seat next to him is the engagement ring box AND A NEWLY WRITTEN SPEEDING TICKET to go along with the traffic ticket.

SUDDENLY, a siren and lights. He pulls over AGAIN.

OUT OF THE POLICE CAR steps the SAME OFFICER WHO WROTE HIM A SPEEDING TICKET 8 lines ago.

106 **EXT. FREEWAY - MOMENTS LATER**

106

Charlie is driving SLOWLY and CAUTIOUSLY down the freeway. The POLICE CAR follows behind him, waiting for any law-breaking.

Charlie sees an EXIT for the BEACH. Using BOTH HIS BLINKER-SIGNAL AND A HAND-SIGNAL TO TURN OFF the freeway, he takes the exit. *Where is he going? What the hell?*

107 **EXT. BEACH ACCESS - CONTINUOUS** 107

Charlie walks out to a rocky inlet of the ocean. The water breaks upon the rocks dramatically. Charlie walks out into the sand. *Double what the hell?*

108 **EXT. AIRPORT - A SHORT TIME LATER** 108

Charlie PULLS UP to the terminal and darts toward the door. A TRAFFIC COP YELLS FOR HIM TO STOP but Charlie runs inside the building.

109 **INT. AIRPORT TERMINAL - CONTINUOUS** 109

Charlie approaches the ticket counter.

CHARLIE

Has the flight to Antarctica boarded yet?

AIR ATTENDANT

Which one? There are two.

CHARLIE

Has the one with a passenger named Cam Wexler boarded yet?

AIR ATTENDANT

I'm sorry, sir, I can't give you that information.

Charlie starts to move toward the gate...

AIR ATTENDANT (cont'd)

Sir, you won't be able to go the gate without a ticket.

Charlie takes out his wallet.

CHARLIE

I'd like a ticket to Antarctica. Actually, I'd like two tickets to Antarctica. One on each plane.

AIR ATTENDANT

There are only first class tickets available, sir.

CHARLIE
(defeated)
Of course there are.

The Air Attendant starts typing on the computer. Charlie looks on anxiously.

He glances outside to see his CAR BEING TOWED AWAY.

AIR ATTENDANT
Are you travelling with any
baggage?

CHARLIE
No.

AIR ATTENDANT
You *do* realize that it's negative
sixty degrees?

CHARLIE
Please. Hurry.

She nods and prints out the tickets.

AIR ATTENDANT
That will be seventeen thousand,
four hundred and twelve dollars.

110 **INT. AIRPORT - SECURITY - MOMENTS LATER** 110

Charlie passes through security. They make him take off his shoes. His belt. They scan him down with the hand-held wand *just to make it go a little slower.*

111 **INT. AIRPORT - GATE - MOMENTS LATER** 111

Charlie makes his way onto the first plane, just boarding.

112 **INT. PLANE - CONTINUOUS** 112

He walks through the plane, side-stepping boarding passengers wearing parkas and carrying heavy winter coats.

CHARLIE
Cam? Cam!?!

No Cam.

113 **INT. AIRPORT - GATE - CONTINUOUS**

113

From the other side of the terminal, Charlie sees Cam boarding the other flight.

He RUSHES OVER, giving his second ticket to the STEWARDESS.

114 **INT. THIRD PLANE - CONTINUOUS**

114

Cam finds her seat. She is about to put her carry-on into the overhead compartment.

CHARLIE'S VOICE

Here, let me help you with that.

CAM

Thank you.

She turns, surprised, to see Charlie standing next to her.

CAM (cont'd)

Charlie?

CHARLIE

I'm sorry. Don't be mad.

(to Howard, sitting in the
center seat)

Antarctica? You couldn't just take
in a movie?

(then)

Cam, I know it seems a little crazy
that I've showed up here but I have
to tell you in all honesty that it
felt even crazier NOT to show up.

(on a roll)

It's just that when you find the
right person, it feels *wrong* to
fight it.

(shaking his head)

Oh, God, this was a bad idea,
wasn't it? I mean, you're going
away with... Howard.

Charlie's face drops, giving in to the inevitable.

CAM

Charlie, have you met Howard's
wife, Marilyn.

The red-headed MARILYN sits at the window. She looks up and smiles politely. Charlie stands there, shocked.

WE SEE A FLASHBACK WIPE -- (a la "Sixth Sense", we get to see the scenes as they REALLY were).

115 CAM AT THE PARK WITH HOWARD. The camera PULLS back a little further than before to REVEAL that sitting next to them was Marilyn, enjoying the conversation.

116 CAM AT THE RESTAURANT WITH HOWARD. The camera DOLLIES OVER a little to REVEAL Marilyn was also there. Howard spills his drink again and *they all laugh*.

117 CAM AND HOWARD IN THE PENGUIN TANK. We see Charlie backing off the People Mover. He BUMPS INTO the red-headed Marilyn as he makes his way out of the park.

118 BACK TO THE PRESENT -- 118

Charlie realizes he's made an awful, awful mistake.

CHARLIE

Oh, wow. I um... I had to see you. I couldn't let you go to Antarctica without seeing you again.

CAM

But I'll be back on Wednesday.

A long beat. A very long beat.

CHARLIE

So, maybe I'll call you on Thursday.

(then)

Or Friday. Better yet, why don't you call me?

Cam moves closer to him.

CAM

Howard told me about your call.

Charlie braces himself for the slap.

CAM (cont'd)

That was the nicest thing anyone has ever said about me.

CHARLIE

So I embellished a little bit.

(off her smile)

A lot. I embellished a lot. What can I say, you're a tough sell.

CAM

If you wanted me so badly, why did you work so hard to get Howard to meet me?

CHARLIE

Mate selection is up to the female. I thought I'd give the other birds a chance.

(then; with a shrug)

I knew you wanted to meet him. I knew it would make you happy.

She smiles and kisses him lightly on the cheek.

CHARLIE (cont'd)

So... you forgive me for acting crazy?

CAM

Not even a little bit.

(then)

But I'm willing to wipe the slate clean. Start from square one. *Before* square one.

CHARLIE

I'll pretend that I don't know you again.

CAM

And I'll pretend that I don't like you again.

Charlie looks over to Howard who is holding hands with his wife.

CHARLIE

He's *married*?

(she nods; excited)

That makes it even *better* that I called him!

She smiles at his off-center sense of humor.

CAM

Listen, when I get back, no more flowers, or balloons, or telegrams, or... monkey-grams...

CHARLIE

I promise.

CAM
And when I trip over myself, I
expect you to still laugh at me.

CHARLIE
Okay.
(then)
I won't just laugh, I'll point.

CAM
(nodding)
So, I'll see you when I get back.

A FEMALE PASSENGER sitting two rows back pipes up.

FEMALE PASSENGER
Excuse me, aren't you Charlie Ka--

CAM
Can it. He's mine.

And with that, she gives him a kiss that literally changes the cabin's air pressure. They pull apart. Charlie is about to leave, but...

CHARLIE
Oh, I almost forgot.

He hands her the ENGAGEMENT BOX. She looks down at it, worried -- *he's acting crazy again already.*

Without another word, Charlie EXITS the plane.

Slowly, suspiciously, Cam opens the box.

INSIDE -- is a PEBBLE. A tiny, perfect stone.

She smiles.

119

INT. CHILD'S BEDROOM - NIGHT

119

(Ex-Goth Girl) Anisha Carter kisses her daughter good night. She walks toward her room as we hear the following in V.O.:

CAM (V.O.)
I promise to sleep by your side, to
warm your body and heart, and to
nurture your soul. I promise to
laugh with you when times are good,
and suffer with you when they are
bad...

(MORE)

CAM (V.O.) (cont'd)
 and most of all, I promise never to
 make you live off your own fat.

We follow Anisha into her bedroom. She OPENS a SECRET ROOM in the back of her closet to REVEAL (to our surprise) a vast assortment of WITCHCRAFT PARAPHERNALIA. We continue to hear the vows...

CHARLIE (O.S.)
 I promise to be your Gentoo. I
 will wash your tears away with my
 kisses and never let you stray too
 far away from my soul. I promise
 to be your safe haven in this life,
 to never take you for granted, but
 to always give you your space...
 especially if you're tripping or
 walking into doors. I love you.

As the vows come to a close, Anisha gently pulls an old elementary school photograph of Charlie out of an alter-like shrine (complete with a home-made heart with a pin through it, a cup with musty rain water and many "lucky" items, such as a horseshoe, a rabbit's foot, a four-leaf clover, etc.).

With a satisfied smile, she starts to disassemble the shrine.

120

EXT. SEA WORLD - NIGHT

120

We hear PARTY MUSIC as the CAMERA TRACKS into the DOLPHIN TANK EXHIBIT. As we round the corner we see hundreds of penguins waddling around in little iced cubicles, each wearing their natural black-and-white tuxedos.

TILT UP to see hundreds of WEDDING GUESTS.

The Dolphin Tank has been covered over with a glass dance-floor so that the exquisite animals swim underneath the partying people. It's unbelievably beautiful.

The gang is all here -- and just about everybody is with someone they love. Reba with her new guy, Carol with hers. Stacey, Katie, Nicole, Pleasure, Howard with Marilyn, Joe (wearing a HEMP TUX), and even Eleanor Skepple (all with their mates).

We finally come upon Stu, his arm around Lara who sports a modified bridesmaid dress (altered to make room for her third boob). Stu looks with adoration at his new bride, uttering what is perhaps his only truly sincere line in the film.

STU
Do you have any idea how much I
love you?

LARA
(answering with a callback
of Stu's earlier line)
Do bridesmaids give head in the
coat room?

STU
I don't know. Do they?

LARA
Why don't we go find out...?

They make a quick exit toward the foyer, passing Cam and Charlie who are taking the floor for their "first dance". Charlie spins Cam, who trips on her train, stumbling back. She grabs a hold of Charlie to keep herself from falling but only manages to *take him with her* as they both FALL BACKWARDS INTO THE MASSIVE FOUR-TIERED BEAUTIFULLY ORNATE WEDDING CAKE.

The couple clean themselves off as all the SINGLE WOMEN gather at the edge of the dance floor for the throwing of the bouquet.

Cam HEAVES the flowers over her shoulder. A more than able-bodied throw. We watch as the women surge back to grab the flying floral arrangement.

Back... back... and...

INTO THE WATER BEHIND THEM. As half the wedding party trips and SPLASHES into the WHALE TANK, Cam looks back to Charlie, embarrassed ("OOPS"), as we...

FADE OUT:

AS THE CREDITS ROLL, WE...

FADE BACK IN:

SUPER: "One Year Later"

A stunningly beautiful shot of Cam and Charlie enjoying the once-in-a-year sunset together in the snows of Antarctica.

Stu rifling through Charlie's dresser drawer. Lara is sitting topless on the bed showing off the most perfect set of three breasts imaginable. They are mesmerizing -- as she moves, they bounce and sway. (NOTE: these aren't "TOTAL RECALL" cheesy-looking triple-nipples, we're talking ILM's finest.)

LARA

What are you looking for?

STU

Sex tapes. Why bother house-sitting if you can't scope out some good old-fashioned home-made porn.

Suddenly -- *Ah-ha!!!* Stu pulls out an unmarked DV tape safely tucked into an old tube sock.

He puts the tape into the machine -- all smiles and presses PLAY.

ON THE SCREEN -- we see Cam and Charlie's home-made sex tape.

(SCREENWRITER'S NOTE: I don't know if you've ever videotaped yourself having sex, but let me tell you from experience, it isn't pretty. Most home-made tapes fall into the genre of "Porn-Horror").

As the *credits continue to roll*, we see out-of-focus shots and incredibly embarrassing moments from Cam and Charlie's "magical" night. The beautifully shot "movie" version was nothing close to what *really* happened. Some of the moments include:

-- Having forgotten it was laundry day, Cam realizes (too late) that she is wearing her "Granny panties".

-- At Cam's urging, Charlie tries to "talk nasty" but has a hard time getting the hang of it (ie. "Ooo, yeah, bounce your boobs like a... bouncy... hippity hop... Wait, can I start over again?")

-- "Whoah, whoah, whoah... wrong hole."

-- Charlie trying to blame the "squeaky bed" for what was unquestionably flatulence.

-- While reaching for lubrication (which spills EVERYWHERE and makes it difficult to hold the camera), Charlie discovers Cam's stash of a zillion sex toys.

-- We see some CLOSE UP FOOTAGE of Cam and Charlie having sex (we hear them groaning in the background) that could easily be footage of INTESTINAL SURGERY on the Discovery Channel. When we CUTAWAY to see Lara and Stu watching, they look to be on the verge of getting sick.

-- Back on the tape, we see Charlie *crying* after the first round of sex, taken with emotion. Sad and pathetic.

-- Round two: Charlie tries "talking nasty" again. With even less luck. "Oh, yeah, do me like... like... a thing that you do... that you really like... when you do it. Uh-huh. Do me sort of like that. Okay, I give up."

-- For the final shot, the camera is CLOSE on Charlie. It's clear that Cam is on top of him and they are grinding passionately. We hear her orgasming, and as she does, she DROPS THE CAMERA -- it SMACKS CHARLIE IN THE FACE. *Ouch*.

The image FUTZES OUT, as we go...

BLACK: