

THE UGLY TRUTH

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1 INT. KPHX TV - LOBBY - DAY 1

ABBY RICHTER, 30's, pretty, driven and absolutely in control, walks through the lobby, greeting the SECURITY GUARD.

ABBY

Morning, Freddy.

SECURITY GUARD

Morning, Abby. Another peaceful day?

ABBY

If you say so...

2 INT. KPHX - CORRIDOR - MORNING - MOMENTS LATER 2

JOY, 40's, the associate producer, falls in step with Abby.

JOY

(panicked)
We've got problems.

ABBY

There are no problems, Joy. Only solutions.

JOY

The sky-cam on the traffic copter has a cracked lens and they can't fix it.

ABBY

Okay, that's a problem.
(thinking, then...)
Call Matt Hardwick down at Media Services. He's got a few Sky Cams and he owes me. Now, where are my weathermen?

Joy opens a door to a waiting area.

3 INT. KPHX - WAITING AREA - MORNING - CONTINUOUS

3

Several portly LATINO MEN look up and wave at Abby.

LATINO MEN

Hey there!

ABBY

Hi, guys!

Abby waves back and closes the door.

(CONTINUED)

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3 CONTINUED:

3

ABBY

What's with the pot bellies?

JOY

Research shows people like fat weathermen. It makes them feel safe.

ABBY

I like the one in the green and the one in the brown, but I want to see the one in the green with less sideburns and the one in the brown with more, then I'll make my decision.

LARRY (O.S.)

Abby!

LARRY, 50's, the pompous, uptight anchor man, catches up to them. He wears a makeup bib.

ABBY

Morning, Larry.

LARRY

I'm sorry to do this to you, Abby, but I don't think I can work with her anymore. It's bad enough I have to take her criticism at home. I can't do it on air, too. A man can only take so much.

Abby nods, taking him seriously, but you can tell she's done this before.

ABBY

You're not a man, Larry...

(off his look)

You're a newsman. A newsman isn't defined by the easy times, Larry, he's defined by the difficult ones. Can you imagine Ted Koppel or Chris Hansen or Anderson Cooper having their wives as co-anchor? Hell, no, because they couldn't handle it. But you can. You've got balls the size of Volkswagens. Don't think I haven't noticed.

(CONTINUED)

3.

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3 CONTINUED: (2)

3

LARRY

(re his balls)

I've only thought of them as blue as of late, but you're right. They are quite sizeable. But not disproportionately so.

(with pride)

I like to think of them as aesthetically pleasing --

Abby steps away, not wanting to ponder Larry's balls anymore than she has to.

ABBY

I think I've made my point.

Larry nods, appeased, as she reaches the door marked ABBY RICHTER, PRODUCER, "ALBUQUERQUE A.M." She enters and...

4 INT. KPHX - ABBY'S OFFICE - CONTINUOUS

4

...walks in on a shouting match between JOSH, a leftist angry news writer, and DORI, the entertainment-leaning co-writer.

DORI

Josh, nobody in Sacramento gives a

*

crap about trees in Alaska! It's not newsworthy.

JOSH

Oh, but full coverage on David Beckham's new tattoo is vital?!

Larry's wife and co-anchor, GEORGIA, 40 and coiffed to the gills, storms in, followed by the show's GUEST CHEF.

GEORGIA

He's trying to kill me! He knows I can't eat crab, I'm allergic to it!

(to the room)

Does anyone see this? Is this a hive?

JOSH

It looks like syphilis to me.

DORI

(to Josh)

See that? You wouldn't even know what syphilis looks like if it weren't for my story on Paris Hilton.

(CONTINUED)

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4.

4 CONTINUED:

4

GUEST CHEF

(to Abby)

She doesn't eat crab or beef or fish. She doesn't eat anything but chicken. You don't need a chef on this show. You need a box of McNuggets.

Everyone shouts at each other. Abby calmly pulls out a whistle, puts it to her mouth and BLOWS.

5 INT. KPHX - "SACRAMENTO AM" SET - MORNING

5*

Cameras roll as the chef happily cooks away on the set. Georgia and Larry taste samples of what he's prepared.

GEORGIA

I have to tell you, Bruce. This is the best Chicken Kiev I've ever tasted.

GUEST CHEF

Actually it's Duck Kiev. Duck makes an excellent alternative for chicken, Georgia.

JAVIER, the new fat weatherman, takes a huge bite.

JAVIER

Can I take home the leftovers?

They all laugh.

LARRY

When we return, our live Skycam traffic update and more on David Beckham's hundred thousand dollar tattoo.

GEORGIA

And what you can do to help preserve the ancient forests of Alaska -- and how it might help your Albuquerque electric bill.

6 INT. KPHX - CONTROL ROOM - MORNING

6*

Abby and Joy stand next to CLIFF, the show's director.

CLIFF

Go to commercial.
(to Abby)
I don't know how you do it.

(CONTINUED)

5.

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6
6

CONTINUED:

ABBY

It's just a matter of staring the
chaos in the eye and showing it
who's boss. Nice work, guys.

She pats him on the back and heads out of the control room.

JOY

(to Abby)
Stuart wants to see you. He's
freaking out.

ABBY

(worried)
That means he got the numbers.

7 **INT. KPHX - STUART'S OFFICE - DAY**
7

Abby talks to STUART WARDLOW, 60's, KPHX's curmudgeonly
general manager.

STUART

Have you seen the ratings for
yesterday? We got beat by all the
network shows, plus a rerun of
"Who's the Boss". The one where
the vacuum breaks.

ABBY

It's a temporary setback. This week
we'll do better.

STUART

The guy with the cable access show
on Channel 83 does better. If we

programed Jerry Springer re-runs,
we'd do a nine share at a quarter
the price.

Abby looks worried.

ABBY

Please tell me you're not thinking
of killing the show.

STUART

I'm not, but I can guarantee you
that's what the new management's
thinking.

ABBY

Stuart, "Sacramento AM" is an award-
winning news program.

*

(CONTINUED)

6.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

7 CONTINUED:
7

STUART

Management doesn't listen to
awards. It listens to numbers.
We're not a family-run station
anymore, Abby. You're good at what
you do, but you've got to get me
some numbers. I've got two
daughters in college and a son in
beauty school. I don't know how
much you know about Vidal Sassoon
but that shit ain't cheap.

Abby nods.

ABBY

You can count on me, Stuart.

8 INT. KPHX - WOMEN'S BATHROOM - DAY
8*

Abby and Joy stand at the sinks. Abby compulsively flosses
in front of the mirror.

*

*

ABBY

I can't be letting corporate management dictate the content of this show. This is my show. I control it.

She rips out an extra two feet of floss.

*

ABBY (cont'd)

*

I should cancel my date tonight and make a list of ideas for sweeps.

*

JOY

Absolutely not. You should be out, observing humanity. Humanity's who watches our show.

ABBY

Yeah, all 2.47% of them.

JOY

You've already rescheduled on this guy three times. You cancel tonight and he's gone. He's read more than a dozen books, he has a 401K and he's cute.

She holds up her clipboard, which has the guy's E-Harmony PROFILE and PHOTO.

(CONTINUED)

7.

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8

CONTINUED:

8

JOY (CONT'D) (cont'd)

Look at this bone structure. This could be the bone structure of your future children. Don't you want them to be symmetrical?

Abby stops flossing and looks at Joy.

*

ABBY

You printed his profile?

JOY

What? I'm married. I live vicariously through your dating life. And I really think that this could be our next boyfriend. C'mon, he had nine out of ten items on your checklist.

ABBY

Well, technically eight and a half. He said he could cook, but when I pressed him, he was completely unfamiliar with cumin. Don't you think that's a little suspicious?

Off Joy's look, we CUT TO...

9 **EXT. UPSCALE RESTAURANT - NIGHT**

9

Sacramento's nicest restaurant. Diners enter and exit.

*

10 **INT. UPSCALE RESTAURANT - FOYER - NIGHT**

10

Abby approaches the FEMALE HOSTESS, at her podium.

ABBY

Hi. I'm looking for a guy with sandy brown hair, athletic build, and blue eyes... he's 5'9 which -- I know what you're thinking -- it's a little short, but he's read The Great Gatsby twice, so we'll just live with it, okay?

JIM (O.S.)

Technically, I'm 5'9 and 3/4.

She turns, mortified, to see JIM, 30's and good-looking. Actually, he's better looking in person than in his photo. Abby gulps.

(CONTINUED)

8.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

10 CONTINUED:
10

JIM (cont'd)
But I'll read Gatsby again if that
makes it any better.

ABBY
Jim -- hey. Hi. Hey.

HOSTESS
Shall I show you to your table?

Abby and a mildly perturbed Jim follow, clearly not off to a
banner start.

11 INT. RESTAURANT DINING AREA - NIGHT
11

Abby and Jim sit at a table. Abby looks around, tense.

ABBY
You know what? This is not the best
angle. We should get the table over
there. Then we both get a view,
instead of one of us looking at the
busboy station.

JIM
I'm fine here.

ABBY
No, trust me. It'll be better over
there.

He looks at her like she's crazy, as they get up and move.

12 ANOTHER TABLE - MOMENTS LATER
12

The waiter is now taking their drink order.

WAITER
Can I get you some water for the
table?

JIM
Bottle of flat, please.

ABBY

You know, they've done studies that show tap water is no different from bottled water. And they passed a law recently to have all restaurants filter their tap water. So, technically it's not tap water.

(MORE)

(CONTINUED)

9.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

12 CONTINUED:

12

ABBY (cont'd)

It's filtered water, which is exactly what bottled water is, except you don't have to pay \$7 for it.

JIM

Yeah, I still like the way it tastes better.

WAITER

Can I get you any cocktails?

JIM

Scotch on the rocks.

ABBY

In your profile, you said you liked red wine.

JIM

I do, I just feel like having a scotch right now.

She looks disappointed, then pulls out a piece of paper.

ABBY

(re the paper)

Was there anything else you changed your mind about? I mean, just so I can figure it into the overall picture.

JIM

You printed out my profile?

ABBY

Actually, my associate producer did. She likes me to be prepared. Not that I'm ever not prepared. Kudos on your comprehensive car insurance policy, by the way.

JIM

That wasn't in my profile.

ABBY

No, but it was in your background check.

(off his look; changing
the subject)

So...tell me about yourself.

(CONTINUED)

10.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

12 CONTINUED: (2)

12

JIM

Well, what's left that you don't know?

ABBY

Good point.

There's an awkward silence between them. She pulls out another piece of paper, and hands it to him.

ABBY

I printed out some talking points for us just in case this happened.

JIM

I take it it's happened before?

ABBY

No, but since you have nine out of ten of the necessary attributes on my checklist, I just wanted to make sure this goes as smoothly as possible.

As Jim processes this, the waiter arrives with drinks.

JIM

Thank you.

He takes a huge sip, relieved. Abby looks at him.

ABBY

You realize the ice in that scotch
is made from tap water, don't you?

He looks at her, realizing she's a complete nightmare.

13 EXT. RESTAURANT PARKING LOT- NIGHT

13

Jim and Abby walk to their cars. Jim is walking faster than she is, trying to get away. She trots along, trying to keep up.

ABBY

Next time we could go bowling. I noticed online that you're the mid-ranked amateur in the state. I mean, if there is a next time. I'm not trying to be presumptuous, but I am getting a pretty good vibe here...

(CONTINUED)

11.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

13 CONTINUED:

13

Jim doesn't even consider refuting this. He just wants to leave. Abby reaches into her purse and pulls out --

*

ABBY (CONT'D)

*

Floss?

*

JIM

Uh, no thanks. It's late. I

*

should go.

He gets into his car as she hands him his doggy bag.

ABBY

FYI, be sure to eat this by tomorrow. With curry, you can't smell if it's gone bad, so after three days, you should just toss it. Really, don't even give it to a pet or anything.

JIM

Three days. Got it.

Abby has officially lost control to the producer part of herself...she knows what she's doing, but can't stop herself.

ABBY

Here, just to be sure, I'll write today's date on it for you.

Abby takes a pen out and writes a date on the bag.

JIM

(annoyed)
It's fine, really...

The bottom of the bag gives out and a container of goopy leftovers SPILLS all over Jim's lap.

ABBY

(horrified)
I told them to double bag this!

JIM

I'm just gonna -- go.

ABBY

I'm so sor --

Jim closes the door, catching the hem of Abby's wrap skirt.

ABBY (CONT'D) (cont'd)

Wait, my --

(CONTINUED)

12.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

13 CONTINUED: (2)
13

The car speeds off -- RIPPING Abby's skirt right off her as it races away. Abby is left standing in her underwear.

14 INT. ABBY'S CONDO - NIGHT
14

Abby, still in her undies, trudges up the steps. She opens her front door. Her calico cat D'ARTAGNAN, 9, skeptical and easily annoyed, stares up at her.

ABBY

Don't ask.

15 INT. ABBY'S CONDO - BATHROOM - NIGHT
15

Abby, now in pajamas, flosses her teeth. She hears a noise coming from her bedroom and looks to see D'Artagnan's paw in the fish bowl, trying to scoop up a goldfish.

ABBY

D'Artagnan! Stop that!

Abby picks up the cat.

ABBY (CONT'D)

How many times do I have to tell you? Leave Juliet alone. Wasn't Romeo enough for you?

Abby picks up the remote, snaps the TV on to "Nightline" with Brian Williams.

ABBY (CONT'D)

Now there's a man. Not some five foot nine scotch drinker who lies about cumin.

She heads into the bathroom.

16 INT. ABBY'S CONDO - BATHROOM - NIGHT
16

As Abby flosses in front of the mirror...

17 INT. ABBY'S CONDO - BEDROOM - SAME TIME - NIGHT
17

...D'Artagnan hisses at the TV and steps on the remote

control.

ON TV - the channel jumps to a cable access show. MIKE ALEXANDER, 30's, handsome but not pretty, proudly dressed in an outfit that costs less than fifty dollars, addresses the camera.

(CONTINUED)

13.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

17 CONTINUED:

17

MIKE

You want the truth! But you can't handle the truth. `Cause it's --

MOTLEY GROUP

Ugly!

THE THEME SONG for "The Ugly Truth" kicks in over a series of past scenes: Mike judo-kicking an giant Oprah doll. Several posters spelling the word "LOVE" are destroyed by Mike with a variety of weapons. The theme sequence ends and CUTS TO --

18 INT. CHANNEL 83 - STAGE - NIGHT

18

"The Ugly Truth", live on air. The look of the show's set is low-rent cable TV.

MIKE

I'm Mike Alexander and we're back with the "The Ugly Truth." Tonight, as always, we're going to talk about what it is men and women really want in relationships. I've been looking through some books...

He holds up several books in his hands, reading the titles.

MIKE (CONT'D)

"Smart Women Foolish Choices",
"Women Who Love Men Who Hate Them",
"Hating Men Who Love Women But Hate Loving Men"...

He drops the books on the floor, picks up a can of gasoline

and pours it on the books.

MIKE (CONT'D)

Billions and billions of dollars
wasted on self-help psychobabble.

Mike lights a match and tosses it on the books, setting them ablaze. Then opens up his jacket and takes out a stick with a marshmallow. Begins roasting the marshmallow on the flame.

MIKE (CONT'D)

Now listen up, ladies, cause I'm
only gonna say this once tonight
and it's just three little words.
No, they're not "I love you." Here
goes... MEN. ARE. SIMPLE. We can
not be trained. All this "Men Are
From Venus" bullshit is a waste of
your time and money.

(MORE)

(CONTINUED)

14.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

18 CONTINUED:

18

MIKE (CONT'D)

You want to be a lonely hag, then
keep reading these stupid books.
You want a relationship, here's how
you get one: it's called a
Stairmaster. Get on it and get
skinny and get some trashy lingerie
because at the end of the day, all
we're interested in is looks. No
one falls in love with your
personality at first sight, they
fall in love with your tits and
your ass. And they stick around
because of what you're willing to
do with them. You want to win a man
over? You don't need ten steps. You
need one. And it's called a blow-
job.

Mike shoves a burnt marshmallow into his mouth.

MIKE (CONT'D)

And don't forget to --

He mimes swallowing.

19 INT. ABBY'S CONDO - BEDROOM - NIGHT
19

WE PAN off the television to the bed, where Abby now watches, appalled.

ABBY

Oh my God. It's that cable access jackass Stuart was talking about.

20 INT. CHANNEL 83 - STAGE - NIGHT
20

Mike takes a call.

FEMALE CALLER (O.S.)

How dare you burn those books?
They've helped my personal life
more than --

MIKE

What's your boyfriend's name,
princess?

FEMALE CALLER (O.S.)

I'm not seeing anyone right now
but --

Mike hangs up the phone.

(CONTINUED)

15.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
20 CONTINUED:
20

MIKE

My point exactly, Shrek. Next
caller.

21 INT. ABBY'S APARTMENT - NIGHT - CONTINUOUS
21

Abby, now infuriated, picks up the phone and begins dialing.

WE INTERCUT between the stage and her apartment, as Mike continues his rant.

MIKE

Men don't fall in love. Men fall in "want." We want things. We're hunters and gatherers. We're the same as we were when we were cavemen and a gillion years of evolution hasn't done squat. Trust me, there was a Pamela Anderson of cave women and all the cave guys were trying to stick their dicks in her.

Mike walks over to a chalk board with the word "LOVE" on it. He crosses it out and writes "LUST."

MIKE (CONT'D) (cont'd)

Now girls, if you want to think lust is the same as love, that's fine, but you're delusional. Let's take some more calls.

(picks up the phone)

You're on the air.

Abby is now on the phone.

ABBY

So you're saying men are incapable of love?

MIKE

Did I burst your little Harlequin Romance bubble?

Irritated, Abby begins to compulsively remake her bed.

*

ABBY

The only thing you burst is your credibility. Men are absolutely capable of experiencing love.

MIKE

Okay, I'll bite. Who's the guy?

(CONTINUED)

16.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

21 CONTINUED:

21

ABBY

What?

MIKE

The guy, Mr. Wonderful, the one who's so capable of love. Who is he? What's he like?

ABBY

Well, he's not like you, that's for sure.

MIKE

Thank you very much. Go on.

ABBY

He's smart...he's handsome but doesn't know it...

(enjoying the fantasy)

He's successful, but in a job that means something. He loves red wine, classical music, Cary Grant movies...

MIKE

This is a guy in America, right? You're not calling from Europe or anything.

ABBY

Are you interested in listening or not?

MIKE

No, please. I'm loving this.

ABBY

He works out, not because he's vain, because it's healthy. He's socially liberal but fiscally conservative. He likes dogs but he's a cat person. He never gets out of bed before you on a Sunday morning --

MIKE

Oh my god. You're a lesbian!

ABBY

What?!

MIKE

Well, you're describing a woman.

(CONTINUED)

17.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

21 CONTINUED: (2)

21

ABBY

Why are those qualities so threatening to you? Perhaps because your complete lack of any one of them is the real reason why women aren't interested in you. At least women of quality.

Mike scoffs, but he's thrown. He takes a moment, then...

MIKE

Where is this guy? I will give you one hundred dollars of my own money to bring him down here and let me meet him.

ABBY

Oh, he's out there...somewhere.

MIKE

Wait a second. You're not even dating this guy?!

ABBY

Well, no...I'm just describing a type...I thought that's what we were doing.

MIKE

You don't even know him?!?

Mike bowls over LAUGHING. Abby realizes she's been had.

MIKE (CONT'D)

Hold on...whoa...now I get the whole picture. You're a dog.

ABBY

Excuse me?

She rips the perfectly made bed apart and starts over.

*

MIKE

You heard me. You must be. If you were hot, you'd be out breaking some poor schmuck's heart instead of spending all your time fantasizing about Mr. Wonderful. Face it, you're ugly!

ABBY

I am not ugly!

(CONTINUED)

18.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

21 CONTINUED: (3)

21

MIKE

Well, of course you don't think so. Ugly people never know they're ugly. It's like people who have B.O. They never know it because they're surrounded by their own stench all the time.

Now Abby's really fuming. She snaps a sheet violently.

*

ABBY

That is the most ridic --

MIKE

Look, lemme help you out here. You might as well just face the fact that you're gonna be alone and stop pining away for some fantasy guy you're never going to get. Get a hobby. Build housing for the poor. Anything.

ABBY

How could you possibly --

MIKE

Hey, Lassie -- the show's called "The Ugly Truth". If you can't face it, don't call.

(switching gears)

Well that about wraps it up for today. I'm Mike Alexander reminding you that the truth is never pretty.

As he smiles smugly, Abby SCREAMS and THROWS the phone across the room. D'Artagnan, terrified, jumps off the bed, which is

*

now in total disarray.

*

22 INT. KPHX - CONFERENCE ROOM - DAY

22

Abby and Joy make their way into the conference room. Dori and Josh are already there.

JOY

How did the date go?

ABBY

I ended up pantsless in a parking lot.

JOY

That's awesome!

(CONTINUED)

19.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

22 CONTINUED:

22

Stuart walks into the conference room.

STUART

Morning, everybody.

He puts a DVD in the player.

STUART

Now before I play this, I have to warn you...

(hits play)

...he's a little rough around the edges.

ON TV: Mike's face appears.

MIKE (ON T.V.)

Face it, you're ugly!

ABBY'S VOICE (O.S.)

I am not ugly!

Joy looks at Abby.

JOY

Is that you?

ABBY

What?! No!

MIKE (ON T.V.)

Ugly people never know they're
ugly. It's like people who have
B.O.--

Abby grabs the remote and turns off the T.V.

ABBY

Why are we watching this?!

STUART

One word. Ratings. Say hello to our
new guest commentator. I'm starting
him with two segments a week. Three
minutes a pop.

ABBY

Are you kidding me?

JOSH

Who the hell is this guy?

(CONTINUED)

20.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

22 CONTINUED: (2)

22

STUART

His name is Mike Alexander.

ABBY

And he's a quintessential
misogynist uber-moron who

represents everything wrong with
television and society at large...

DORI

I get crap every time I suggest we
do something even remotely fluffy
and now you're gonna put this
douchebag on the air?

STUART

He's got a point of view. We don't
have to like him, we're news
people. We're objective. Stone
Phillips interviews terrorists,
doesn't mean he likes them. It's
good for ratings.

Abby holds up a piece of paper.

ABBY

I've got a whole list of ideas on
how to improve ratings. We don't
need him.

Stuart takes the memo, reading it.

STUART

A live debate on immigration
policy? Never work.

ABBY

What are you talking about?
Albuquerque is 45% Latino.

At this moment, MIKE walks in. Abby stares at him, appalled.

MIKE

Yeah, and as you can tell by all
the screaming rugrats in this town,
Latino guys like to have a lot of
sex. Which means they'd rather
listen to me tell them how to bang
hot chicks than hear about why they
can't bring grandma across the
border.

(as they all stare at him)

(MORE)

(CONTINUED)

22 CONTINUED: (3)
22

MIKE (cont'd)
Sorry, I was eavesdropping out in
the hall.

STUART
See, what did I tell you? He's
great.

MIKE
Thanks, boss.

Abby spins to face Stuart.

ABBY
You already hired him?!

MIKE
(re Abby)
Who's this delightful creature?

ABBY
Your superior.

MIKE
Mmm...I like a woman on top.

23 INT. ABBY'S OFFICE - DAY - MOMENTS LATER
23

Abby is pacing, clearly on the verge of hysteria.

ABBY
(chanting)
I am an award-winning news
producer. I am an award-winning
news producer...

A KNOCK. Then the door opens and Mike appears.

MIKE
Hey, no hard feelings, right?

ABBY
You don't even knock?

MIKE
I knocked. I got no response.

ABBY

So, essentially your knock was negated by your complete lack of adherence to the social etiquette of what follows a knock.

(CONTINUED)

22.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

23 CONTINUED:

23

MIKE

Wow. You are wound like a fuckin' top.

Abby glares at him.

ABBY

Woof woof. Recognize the bark?

He stares at her, surprised.

MIKE

(then; realizing)

Hey, what do you know? You're not ugly at all.

ABBY

Imagine my relief.

MIKE

You know, if it weren't for you, I would have never gotten this gig. You and I make good TV.

ABBY

I'm sorry, what channel is your show on?

MIKE

Eighty three.

ABBY

This is channel two. You do know that the lower numbers are better, right? More people watch. So don't tell me that "you and I" make good TV. I am an award-winning news

producer. I make good TV. You make imbecilic trash watched by housebound inbreds who are so busy putting their hands down their pants they're unable to change the channel.

MIKE

I hadn't really been picturing you that way, but thanks for the image.

ABBY

Let me tell you something. I am not one of your viewers. My cat stepped on the remote.

(CONTINUED)

23.

23 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
23 **CONTINUED: (2)**

MIKE

Thank your pussy for me, then.

Abby gags as she pushes past him and walks out.

24 **INT. KPHX - HALLWAY - DAY**
24

Abby strides down the hall with Georgia and Larry.

ABBY

There is no way Mike Alexander is going to stay on my show. I want you to skewer him. Make him look like a complete idiot. Not that it will be hard. The man is a moron of unseen proportions.

GEORGIA

(re Larry)

That's just what we need on this show.

LARRY

Does anyone think my highlights are too shiny?

ABBY

Larry, listen to me. I want Mike Alexander to go down in flames. I want Mike Alexander to be nothing but a pile of ash on the seat next to you. I want the janitor to come in with his Dustbuster and vacuum up the ashes of Mike Alexander, and then when he throws the ashes into the dumpster outside, I want the rats to vomit and then defecate on the ashes of Mike Alexander.

She strides off. Larry looks at Georgia.

LARRY

And I thought you were angry and bitter.

GEORGIA

Uh, no, that would be my untouched vagina.

25 INT. KPHX - SACRAMENTO AM SET - DAY

25 *

Cameras roll as Larry and Georgia sit at the anchor desk.

(CONTINUED)

24.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

25 CONTINUED:

25

GEORGIA

For years, there have been concerns about lowering television standards. But many believe that this man and his local public access show, "The Ugly Truth," have brought things to a new low. With that, we welcome Mike Alexander.

Mike gives a cocky wave.

MIKE

How ya doing, guys?

LARRY

Mike, how do you respond to those who say your show is offensive?

MIKE

It is... but then again, so is the truth.

GEORGIA

The truth about what, Mr. Alexander?

MIKE

What relationships are really like.

26 INT. KPHX - CONTROL ROOM - DAY

26

Abby and the control room crew watch the proceedings. Cliff mans the bank of monitors.

MIKE

Take marriage for instance. It's about mutual benefits, social pressure, and taxes. It's not about love and we should stop pretending it is.

We INTERCUT with Georgia, Larry, and Mike on set.

ABBY

C'mon Georgia, let him have it.

GEORGIA

Sounds to me like no one's ever loved you and you're taking it out on the female population.

In the control room, Abby smirks.

(CONTINUED)

25.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

26 CONTINUED:

26

ABBY

Ooh, good one.

MIKE

Well, while we're making observations, you two project this image of the perfect couple, when clearly, it's a lie.

LARRY

Excuse me?

Abby nervously gnaws on the straw from her Kombucha drink.

*

ABBY

(nervous)

Cliff, let's go to commercial.

CLIFF

Stuart told me to keep rolling, no matter what.

ABBY

What? When?

Cliff shrugs. Abby is pissed.

ABBY

This is my show.

CLIFF

Not right now it isn't.

On the set, Mike continues his vivisection of Larry and Georgia.

MIKE

I mean, come on Larry, I grew up watching you on TV. You used to be this cool confident cat. Georgia's no dumb bunny. She knew the only way she was getting off the weekend shift was by hooking up with you. But then lo and behold, she became more popular than you and ended up with twice your salary.

ABBY

C'mon, Larry. Take him down.

She starts twisting her straw into shapes, as --

*

(CONTINUED)

26.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

26 CONTINUED: (2)

26

LARRY

I'm proud of my wife's success.

MIKE

Bulllllloney you are. You hate her success. You feel emasculated by her and that screws with your head which inevitably screws with your manhood.

GEORGIA

What's your point, Mr. Alexander?

ABBY

Good girl, Georgia. Take control.

MIKE

My point? My point is that your husband hasn't had sex with you in...I'm gonna say. . .three months?

LARRY

That's not my fault!

MIKE

I know, it's her fault!

GEORGIA

Why is it my fault?!

In the control room, Abby looks like she's going to pass out.

ABBY

Oh, dear God.

GEORGIA

Well, what am I supposed to do, give up the money, so he can get an erection?

MIKE

I agree. You've economically emasculated your husband to such a

point that he's afraid to desire
you. Sure, you can dump his ass,
but honey, have you seen the
eligible men in Albuquerque? It's
slim pickings out there for a woman
in her forties. You're not going to
do any better than Larry. You just
have to let him be a man. LET HIM
BE A MAN, GEORGIA!
(MORE)

(CONTINUED)

27.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
26 CONTINUED: (3)
26

MIKE (cont'd)
(to Larry)
And you, Frowny McFlacid, give it
to her. Now!

Larry grabs Georgia and kisses her hard. After a moment of
resistance, she melts into his arms. The crew goes crazy.
Larry throws Georgia over his back and hauls her off the set.

Abby sinks down into a chair.

*

CLIFF
And we're out.

He cuts to BLACK.

27 INT. KPHX - ABBY'S OFFICE - DAY
27

It's pitch black. Suddenly a closet door is opened. Joy and
Stuart stand in the doorway.

JOY
Found her.

Abby is sitting in a ball in her closet.

STUART
One thousand, one hundred and forty-
seven calls and over three hundred
E-mails. And fifty-three percent of
them were women. This guy's a
lightening rod!

ABBY

(confused)
People liked him?!

STUART

Liked him? They loved him.

ABBY

How is that possible?

STUART

I don't know, but I'm scaling back the news and giving it to "The Ugly Truth." Corporate wants five minutes of Mike Alexander, five days a week.

ABBY

Stuart, I really think this is a mistake --

(CONTINUED)

28.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

27 CONTINUED:

27

STUART

Just keep him happy and both of our contracts will be renewed.

Stuart leaves. Joy turns back to Abby.

JOY

Congratulations?

Abby closes the closet door on herself.

28 INT. APARTMENT BUILDING - HALLWAY- DAY

28 *

Mike enters his apartment, throws his keys on the counter and hits play on his answering machine.

GIRL'S VOICE (V.O.)

Hey, Mike, it's Valerie. I haven't heard from you in a while. But I just saw you on TV. You were great!

He pushes skip.

2ND GIRL'S VOICE (V.O.)

Mike, hi, it's Ginevra, I'm having a party --

Skip.

3RD GIRL'S VOICE (V.O.)

Why haven't you called me? I miss you. It's Laura, by the way. Remember? We went to the track?

MIKE

Remember? How could I forget? You threw up in my car.

JONAH, 14, awkward, Mike's nephew, walks in.

JONAH

Dude, you totally hosed me!

MIKE

What?

JONAH

Last week on your show, you said you should always be mean to hot girls because they'll want you more. I tried it today, she cried, and then I got detention.

(CONTINUED)

29.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

28 CONTINUED:

28

MIKE

First of all - don't listen to what I say on my show. Second of all, you're supposed to do that to 25-year-old girls who think they're hot and can get any guy they want. Not 14-year-old girls. They're going through puberty. They have enough problems.

JONAH

Mom said when she was fourteen, she was the prettiest girl in the class.

MIKE

Well, I was there when she was fourteen and let me tell you something -- she lied.

Mike's sister, ELIZABETH, 40's, walks in, wearing a nurse's uniform and holding a cake box.

ELIZABETH

Don't listen to your Uncle Mike, he was blind from masturbating too much.

MIKE

Oh, that's a nice thing to tell your son --

ELIZABETH

It's nothing worse than what he's heard on your show.

She hands him the cake box.

ELIZABETH

Let's hope you can clean it up now that you're on a network. Congrats.

She gives him a kiss on the cheek. He grins.

MIKE

Thanks.

He opens the box.

MIKE

(reading the cake)
"Happy 85th Birthday, Harold"?

(CONTINUED)

30.

28 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
28 CONTINUED: (2)

ELIZABETH

Sorry, I didn't have time to bake one. I took it from work. Harold didn't quite make it through the big day.

MIKE

(re the cake)
Looks like he got to blow out his candles.

ELIZABETH

(re the candles)
What do you think did him in?

He closes the box.

MIKE

Who wants to go out and eat?

29 EXT. JOY'S BACKYARD - DAY/DUSK

29 *

Abby and Joy lie in lawn chairs, drinking margaritas as Joy's
* husband, KEN, barbecues shrimp kebobs nearby.
*

ABBY

(tipsy)

I'm just going to keep drinking
* until my mind blots out any memory
* of Mike Alexander.
*

JOY

I don't know if I have that much
* tequila.
*

ABBY

Maybe I should eat the worm.
*

Ken looks over.
*

KEN

*

Is Mike Alexander the guy you went
on the date with?

*

*

ABBY

*

No, that was a different source of
humiliation, but thank you for
reminding me.

*

*

*

KEN

*

I still don't understand why you
didn't just marry Bill. He was a
good guy.

*

*

*

(CONTINUED)

31.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

29 CONTINUED:

29

ABBY

*

Yeah...he was. But he also had
navy blue sheets and bath towels
with tassels. He played computer
games on his phone. He wore open-
toed shoes. Sometimes with socks.
And his mother called him "Bucky".

*

*

*

*

*

*

JOY

*

Plus, he sucked in bed.

*

ABBY

*

Yes, there was that --

*

(then)

*

Wait, why are we sharing this with

*

Ken?

*

JOY

*

I tell him everything.

*

KEN

*

(to Abby)

*

By the way, I thought it was

*

hilarious when you asked that one

*

guy for a toxicology report.

*

ABBY

*

What? He was exposed to asbestos!

*

Joy gives her a look. Abby sighs, realizing the extent of

*

her neuroses.

*

ABBY

*

Give me the freaking worm.

*

30 INT. KPHX - SACRAMENTO AM SET - DAY

30 *

Mike's goofing with the pretty makeup girl, as Abby walks up to give him some last minute tips.

ABBY

Keep it clean, keep it moving, and stick to the script. You're on a live affiliate network news program. You do not have the luxury of using the words "blow" and "job" in the same sentence. If you say anything scatological, you're fired.

(CONTINUED)

32.

30 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
30 CONTINUED:
30

MIKE

Really? Because I thought you were gonna get fired if you don't keep me happy.

(leaning closer)

I've got a list of demands to go over after the show. And let me just warn you -- they're gonna be scatological.

She fumes, jabbing the earpiece in his ear.

MIKE (CONT'D)

Just because you look pretty today, I won't mention the misguided phallic rage you just displayed.

ABBY

(re Mike's ear piece)

If you hear my voice in your ear, do what I say.

MIKE

Promise you'll talk dirty?

Mike is cut off by Cliff in the booth.

CLIFF (O.S.)

And camera one. Action Mike.

Abby slips out of frame just in time. Mike looks to the camera.

MIKE

I'm Mike Alexander and this is "The Ugly Truth," where we'll be taking a few minutes every day to talk about men, women and relationships. Let's start with men. Men are simple. To illustrate my point -- on my left we have the best our world has to offer.

He crosses to -- a CANDLE-LIT TABLE with a fancy dinner placed in the center. Several books rest beside it. Beside the table, a man plays violin.

MIKE (CONT'D)

You have a gourmet meal, fine wine, classical music and great literature.

He picks up a copy of "Ulysses" from the table.

(CONTINUED)

33.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
30 **CONTINUED: (2)**
30

MIKE (CONT'D)

Now, if you'll follow me we have something quite different...

He starts to walk off the set.

31 **INT. KPHX - CONTROL ROOM - DAY - SAME TIME**
31

Now in the control room, Abby panics.

CLIFF

*

Where the hell is he going?!

ABBY

*

Follow him!

32 **EXT. KPHX - ALLEY - DAY - CONTINUOUS**
32

...Mike exits the stage door and walks into the alley,

followed by the confused camera crew.

MIKE

Ah, I see you ladies have started
without me.

He smiles at TWO BLONDE TWINS IN BIKINIS, who wrestle in a
kiddie pool of Jello.

We INTERCUT with the control room.

ABBY

Who let them on the lot? Don't we
have security?

IN THE ALLEY, a security guard watches the girls, smitten.

Mike smiles to the camera.

MIKE

Babes wrestling in Jello. Let's
just take a quick survey and see
which option the men out there
would pick.

ABBY

Do we have phone lines? Open them!

*

MIKE

Beethoven, stuffed pheasant and

*

James Joyce -- or semi-naked chicks
frolicking in strawberry-flavored
goo.

(CONTINUED)

34.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

32 CONTINUED:

32

As Abby looks horrified, the PHONES in the control room start
RINGING off the hook. Realizing her defeat, Abby sighs.

ABBY

Jesus, if we're gonna do this, we
might as well milk it.
(then; into headset)

Two, go wide! Good. Ready, one --
tight on his hand!

Abby grabs the microphone for Mike's ear piece...

ABBY

Lick the Jello off her finger!

ON THE MONITOR -- A slightly puzzled look from Mike, but he lifts the girl's finger and licks the Jello off it.

ABBY (COMT'D)

(into headset)

Go one!

The camera focuses tightly on his face.

MIKE

Mmmm...I was wrong. It's cherry.
And that's the ugly truth. Over to
you, Georgia.

As Mike waves to camera, he's pulled into the Jello pool and the girls rip off his shirt.

33 INT. KPHX "SACRAMENTO AM" - DAY
33 *

Mike walks in, covered in Jello, to find Abby standing there, arms crossed, quietly containing her rage.

ABBY

Your realize I once had the
Archbishop Desmond Tutu on this
show.

MIKE

Who's that?

Abby rubs her temples.

ABBY

I can't even illustrate how far
I've fallen, because you're not
smart enough to get the references.

She walks off. Confused by her reaction, he follows.

(CONTINUED)

33 CONTINUED:
33

MIKE

C'mon, we were a good team back there. You were the one who told me to lick the Jello.

ABBY

Do you have any idea how much I hate myself for that?! It was cheap titillation. I am now going to broadcasting hell right behind Geraldo and the naked weather girl from Canada.

MIKE

Seriously? There's a naked weather girl? Can we get her?

34 INT. KPHX - "SACRAMENTO AM" SET - DAY

34 *

CLOSE ON Stuart, wearing a grave expression.

*

STUART

*

(into camera)

*

You've got to do it for ratings,

*

Abby. We have no choice.

*

Abby nods, uncomfortable. We PULL BACK to REVEAL that she's

*

now the NAKED WEATHER GIRL, sitting behind the anchor desk.

*

Strategically placed cardboard suns and clouds cover her

*

bosom.

*

Traumatized, she reads off the teleprompter.

*

ABBY

*

"Today, it will be partly

*

* sunny...with a cloud cover moving
* in from my left breast..."

* Seated next to her, BRIAN WILLIAMS shakes his head,
* disappointed.

BRIAN WILLIAMS

* Oh, Abby...

* There's a CRASH and we CUT TO --

35 INT. ABBY'S CONDO - NIGHT

35 *

* On the sofa, Abby BOLTS awake from her nightmare, seeing
* Juliet's FISH BOWL lying in shattered pieces on the floor.

ABBY

* Juliet --

(CONTINUED)

36.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

35 CONTINUED:

35

* She leaps up, then sees the cat licking his chops.

ABBY (CONT'D)

Murderer.

* D'Artagnan bolts out the front door.

ABBY

* Dammit!

36 EXT. CONDO COMPLEX - NIGHT
36

Abby runs through the grounds of the complex looking for D'Artagnan.

ABBY

Here, kitty kitty....

She spots him hiding under a U-Haul, and slowly creeps towards him.

ABBY (CONT'D)

It's okay, baby. I'm not mad. I mean, yes, I am somewhat angry --

*

but I'm repressing it...

*

A car speeds past, honking obnoxiously at Abby. The cat races away, then climbs up a LARGE TREE beside one of the condos. Abby sighs and follows.

ABBY

Really? This is how I get to spend my evening?

37 EXT. COLIN'S CONDO - NIGHT
37

Abby looks up the tree to see D'Artagnan perched on a branch above. He MEOWS.

ABBY

It's okay, baby. Just stay there.

Abby jumps up, grabs a branch and starts to climb.

ABBY (CONT'D)

Almost there.

Abby starts climbing higher, testing branches as she goes. Finally she reaches the branch he's on.

ABBY (CONT'D)

You're gonna be okay. Come on.

(CONTINUED)

37.

37 CONTINUED:
37

Abby grabs a branch overhead and scoots down the limb. She reaches out, picks up the cat and cradles him.

ABBY (CONT'D)

It's okay. I've got you.

D'Artagnan safely in hand, she looks around and notices she's just outside a window. She looks in and sees --

A handsome man in a steamy bathroom taking a shower. This is **COLIN ANDERSON**.

ABBY (CONT'D)

Oh, my.

Abby covers the cat's eyes, then looks away. But a moment later, she's looking back in the window, to see --

Colin step out of the shower. Abby takes a deep breath as he crosses to the mirror, giving her a look at his abs.

ABBY (CONT'D)

Oh, my, my...

Abby leans closer to see Colin start flossing, wearing only a towel.

ABBY (CONT'D)

(a delighted gasp)
He flosses...

Suddenly we hear a CRACK, and the branch breaks. Colin looks out the window and makes eye contact with Abby just as --

ABBY (CONT'D)

Ahhhh!

D'Artagnan leaps to another branch as Abby falls. As she plummets, her foot gets caught between some branches, leaving her now HANGING UPSIDE DOWN.

ABBY (CONT'D)

Help!

The front lights SWITCH ON and Colin, still in a towel, races out of his condo. As he runs up to the tree --

COLIN

Just stay calm. You're gonna be fine.

The branch breaks.

(CONTINUED)

38.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

37 CONTINUED: (2)

37

ABBY

Ahhh!!!

Abby FALLS to the ground but --

Colin CATCHES her. But only for a moment.

She DROPS out of his arms and onto the ground. As she goes, his TOWEL GOES WITH HER. Landing on her face.

COLIN

Whoops.

She pulls the towel away and looks up, trying not to make eye contact with the one-eyed trouser snake staring back at her.

ABBY

Hi, I'm Abby.

38 INT. MIKE'S APARTMENT - DAY

38

Mike plays poker with his buddies: DWAYNE (30's, chubby), STEVE (30's, Latino), and GARY (30's, bespectacled). While Mike tries to concentrate on the game, but the guys are more interested in reading his fan mail.

DWAYNE

(reading)

"Dear Mike, I know I'm the girl who can change you and make you fall in love. Here's a photo of me and my iguana."

Steve looks at the photo.

STEVE

I thought iguanas only liked dry

places.

He passes it to Gary.

GARY

We might need to call animal control on this one.

MIKE

Guys, enough with the fan mail.

STEVE

What? You don't want to add her into your rotation?

(CONTINUED)

39.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

38 CONTINUED:
38

MIKE

Uh, no.

DWAYNE

What about the tranny? He seemed nice.

GARY

And he went to all the trouble to knit you that cock-sock.

Mike rolls his eyes and deals the cards.

MIKE

Can we just play poker?

39 INT. COLIN'S CONDO - NIGHT
39

Unpacked boxes are stacked everywhere. Classical music plays on the stereo. Colin, now in sweats and a t-shirt, examines Abby's ankle.

ABBY

(impressed)
You're a doctor?

COLIN

An orthopedic surgeon.

She glances around the room and sees a bottle of red wine and a half empty wine glass sitting on a table.

COLIN

I do a lot of leg and hip stuff but I do get the occasional foot. You seem to be fine. No sprain.

ABBY

Well, I guess I'm pretty lucky D'Artagnan picked your tree to climb. Dave in the next unit over sells lawn furniture. I don't know that I would have been as confident with his diagnosis.

COLIN

I'm here whenever you need me.

Abby puts on her shoes as Colin opens his wallet and hands her a card.

(CONTINUED)

40.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

39 CONTINUED:

39

COLIN (CONT'D)

My home number's on the back. If the ankle starts giving you problems, just give me a call.

Colin picks up the cat, who starts purring.

ABBY

Wow, he doesn't usually like men.

COLIN

Dogs are great, but...well, you're a cat person. You know.

Abby looks at him, nodding. Delighted at his complete and utter perfection.

ABBY

Well, I guess I should get going
now.

She remains rooted to her spot. He waits a beat then, feeling awkward, makes a move to open the door.

ABBY (CONT'D)

Thanks again for saving me.

COLIN

Any time.

She walks out and Colin closes the door. Realizing that he still has the cat in his arms, he opens the door to find --

Abby doing a SPAZZY HAPPY DANCE. Startled, she quickly composes herself.

COLIN (CONT'D)

You forgot your cat.

ABBY

(re the dance)

Oh. Thanks. There was a -- spider.
On me. But it's gone now.

He chuckles, hands her D'Artagnan.

COLIN

Good night.

He closes the door.

41.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

40 **EXT. COLIN'S CONDO- NIGHT - CONTINUOUS**
40

Abby hates herself.

ABBY

I'm such an idiot --

She starts doing a SELF-HATING SPAZZY DANCE, mocking her previous dance. Just as Colin opens the door again --

COLIN

You alright?

She freezes.

ABBY

Yes. I'm going now. Good night.

She walks off, trying to maintain her dignity.

41 INT. KPHX - HALLWAY - DAY

41 *

Abby and Joy walk down the hall towards the set.

*

ABBY

*

You should see him. He's perfect.

*

JOY

*

Symmetrical?

*

ABBY

*

You have no idea.

*

JOY

*

Well, how did you leave it? Did he
ask for your number?

*

*

ABBY

*

No, but he gave me his. What do I
do? Should I call? And if I did,
what would I say?

*

*

*

Joy looks a little overwhelmed. They walk onto the set,
where --

*

*

42 INT. KPHX - SACRAMENTO AM SET - DAY - CONTINUOUS

42 *

Mike faces the camera, finishing up his segment.

*

MIKE

If you want a woman to keep
sleeping with you there are certain
things you never say.

(MORE)

(CONTINUED)

42.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

42 CONTINUED:

42

MIKE (cont'd)

For instance, "Hell no, I don't
want to meet your family." Or "How
hard is it to lose ten pounds?" "I
have to take a dump, I'll call you
back." And here's one that's sunk a
lot of perfectly good sexual
relationships: "Marriage? I'm just
hanging out with you until I meet
someone better." Guys, use your big
head to help your little head. In
other words, lie. And that's the
ugly truth.

As they watch, Abby turns to Joy.

*

ABBY

*

You promised me the worm would make
him go away.

*

*

As Abby shakes her head in disgust, a P.A. walks up and hands
her a sheet of paper.

*

P.A.

*

Yesterday's ratings.

Abby and Joy study them.

*

ABBY

I should be happy about this,
shouldn't I?

JOY

(reading the ratings)

*

Uh, yeah, you've never gotten a twelve share before.

ABBY

I feel so dirty.

Mike approaches them.

MIKE

You hear about the ratings?

*

ABBY

Yes...

*

MIKE

And did you hear Corporate's coming next week to take me to dinner?

*

(CONTINUED)

43.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

42 CONTINUED: (2)

42

ABBY

I hope you can chew with your mouth closed.

She turns and walks off.

MIKE

What's up with her?

JOY

She's spiraling lower and lower into a morass of self-loathing and intense hatred for you.

MIKE

Yeah, I picked up on that.

43 INT. KPHX - CORRIDOR - DAY - MOMENTS LATER
43

Abby walks down the corridor. She turns the corner and comes face to face with Mike.

MIKE

Why do you hate my guts?

ABBY

Your innards are of no consequence to me. I hate what you represent.

MIKE

You hate the truth?

ABBY

Your skewed perception of male-female interaction is not "the truth".

MIKE

But your imaginary boyfriend's the truth?

ABBY

For your information, I happened to meet him last night.

MIKE

I really hope he's real this time, because otherwise this is just sad.

ABBY

Oh, he's very real. Not to mention stunningly handsome and morally sound. His name's Colin.

(MORE)

(CONTINUED)

44.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

43 CONTINUED:
43

ABBY (cont'd)

He's a doctor. An orthopedic surgeon, actually.

MIKE

You know what that means?

ABBY

What?

MIKE

He had to stick his finger up some
guy's butt in medical school.

ABBY

You disgust me.

44 INT. ABBY'S OFFICE - DAY - CONTINUOUS

44

Abby enters her office. Mike follows her.

MIKE

So, did butt-boy ask you out?

ABBY

Not exactly. We're taking things
slow -- getting to know each other
first.

(then)

Why am I talking about this with
you?

MIKE

You're the one who brought it up.

ABBY

Dr. Anderson is everything that you
could never be. In fact....

Abby takes Colin's card from her wallet, dials a number,
then --

ABBY (CONT'D)

(into phone)

Hi, this is Abby Richter calling
for Dr. Anderson. Yes, I'll hold.

MIKE

You're calling the guy?! You can't
do that. You've gotta let him call
you.

(CONTINUED)

45.

44 CONTINUED:
44

ABBY

Please. It's the twenty-first century...

Abby shoots Mike a snide grin.

ABBY (CONT'D)

Hi Colin. This is Abby. Your neighbor. From last night.

45 INT. COLIN'S OFFICE - DAY
45

Colin, in a white doctor's jacket, talks on the phone while going over patient files.

COLIN

Oh, hi. Everything okay?

We INTERCUT.

ABBY

Couldn't be better. I just wanted to call and tell you how much I enjoyed meeting you.

Mike picks up the extension and listens in. Abby glares at him, but she can't stop him.

COLIN

Oh, thanks.

ABBY

So... I was just thinking that we should have dinner.

COLIN

(not great)
Oh... great.

Mike shakes his head, knowing where this is going.

ABBY

There's this new French Bistro that got fantastic reviews and there's a gallery opening in Old Town on Friday. So, if you want, we could have dinner, then go to the

opening.

COLIN

Hmmm, Friday... wow.

(CONTINUED)

46.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

45 CONTINUED:

45

ABBY

Is that not a good time?

COLIN

Actually, Abby, I'm still kind of unsettled with the move and everything so I'm really not --

Mike snatches the phone from Abby and hangs it up.

ABBY

What the hell are you doing?

MIKE

Saving you. He was blowing you off.

ABBY

He was not.

She moves to pick up the phone. Mike sits on the phone to stop her.

MIKE

Don't! He'll be expecting you to call him back. When you don't, he'll call you.

ABBY

How do you know?

MIKE

Because I know men. If you want it to work out with this guy, you'll listen to me and do exactly as I say. You already did irreparable damage with your psycho-aggressive control freak phone call. It might

even be too late. Even if you do salvage the situation, you'll probably never be more than Abby, his desperate neighbor.

ABBY

I'm not desperate!
(then)
Why, did I sound desperate?

MIKE

Listen to you -- desperately asking me if you sound desperate.

A concerned look from Abby as...the phone rings. Her caller I.D. says SACRAMENTO MED.

*

(CONTINUED)

47.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

45 CONTINUED: (2)

45

MIKE (CONT'D)

Although you won't admit it, you know I know what I'm talking about.
(beat)
It's your call, dude.

She thinks, looks at the phone again...

ABBY

Okay. What do I do?

MIKE

Pick up the phone and say: "Hey, Doug."

ABBY

Why would I --

MIKE

Just do it.

She answers the phone.

ABBY

Hey, Doug.

46 INT. COLIN'S OFFICE - DAY
46

A confused look from Colin as he talks on the phone.

COLIN
No, this is Colin.

We INTERCUT.

ABBY
Oh my God. Sorry.

COLIN
Who's Doug?

MIKE
(whispering)
Just a guy I'm seeing. It's nothing serious.

Abby hesitates. Mike shoves her.

ABBY
Just a guy I'm seeing. It's nothing serious.

(CONTINUED)

48.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
46 CONTINUED:
46

COLIN
Oh.

MIKE
(whispering)
Hang on a sec.

ABBY
Hang on a sec.

Mike puts the phone on hold.

ABBY (CONT'D)
What now?

MIKE

Make him wait.

A long pause.

ABBY

This is so rude.

MIKE

That's the point.

ABBY

When do I pick up?

MIKE

Never. You make him wait until he gets frustrated and hangs up. If he's still holding on after thirty more seconds, you may actually have a chance.

ABBY

You'd better be right about this.

MIKE

Think about it. Would you wait on hold for somebody you were trying to blow off?

ABBY

You have a point.

MIKE

Just give me a little bit of time and I can make this guy your bitch.

(CONTINUED)

49.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

46 CONTINUED: (2)

46

ABBY

(scoffing)

I don't want a "bitch." And Colin would never be a bitch. He's a well-rounded man capable of mature emotions and deep abiding love.

Things which you know not of.

MIKE

Maybe not, but I know about lust, seduction, and manipulation. And clearly, you do not.

ABBY

Why would you want to help me?

MIKE

Because then you'll have to admit that I know more about this stuff than you do.

They stare each other down. Then Mike looks at his watch.

MIKE (CONT'D)

Thirty seconds.

The phone light is still blinking.

ABBY

My God, you're right. Now what?

Mike hangs up the phone.

MIKE

Always make an impression. Let's get out of here. We have work to do.

ABBY

But what about --

MIKE

Don't worry, in five seconds he'll call back.

ABBY

(skeptical)
What are you, Nostradamus? That's --

The phone RINGS again.

(CONTINUED)

46 CONTINUED: (3)
46

ABBY (CONT'D)

(in awe)
-- amazing.

He hustles her out of the room. A moment after the door closes, Mike rushes back in and hangs up the ringing phone. He smiles, then bolts.

47 INT. COLIN'S OFFICE - DAY
47

Dial tone. Colin hangs up the phone.

COLIN

Unbelievable.

48 EXT. DOWNTOWN STREET DAY
48

Abby and Mike walk down the street.

MIKE

Rule number one. Never criticize.

ABBY

Even if it's constructive?

MIKE

Never. Men are incapable of growth, change or progress. For men, self-improvement ends at toilet-training. Rule number two. Laugh at whatever he says.

ABBY

What if what he's saying isn't funny?

MIKE

That's irrelevant. A fake laugh is like a fake orgasm.

ABBY

And a fake orgasm is good?

MIKE

No, but a fake orgasm is better than no orgasm at all.

ABBY

A fake orgasm is no orgasm.

(CONTINUED)

51.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

48 CONTINUED:

48

MIKE

Only to you. You're not the only person in the room, you know. Let's not be selfish.

Abby giggles. Mike is struck by the sound of her laughter.

MIKE (CONT'D)

That was perfect. You have a perfect laugh. Real or fake?

ABBY

You'll never know.

He raises an eyebrow, impressed.

49 INT. COFFEE SHOP - DAY - CONTINUOUS

49

Mike and Abby wait for their lattes.

MIKE

Rule number three. Never talk about your problems. Men don't really listen or care.

ABBY

Some men care.

MIKE

No. Some men pretend to care. When we ask you how you're doing, it's just guy code for "let me put my dick in your ass."

ABBY

Okay, I'm trying to decide whether I should just walk away right now, or run.

MIKE

I know you think Colin is above it all, but he's a guy. If he's even remotely into you, he's thought about each one of your orifices at least ten times.

ABBY

I love how you assume every man is as perverse as you are.

MIKE

I don't assume. I know.

52.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

50 **EXT. STREET - DAY - CONTINUOUS**
50

Mike and Abby walk along, coffees in hand.

MIKE

Rule number four. Men are very visual. Ninety percent of a relationship is based on how good the woman looks. We have to change your look.

ABBY

What's wrong with my look?

MIKE

(taking her in)
Sports bras? Khakis? Srunchies?
Nurse shoes?

ABBY

These aren't nurse shoes! They're Lady Keds.

MIKE

Abby, you're a very attractive woman but you are completely inaccessible. You're all about comfort and efficiency.

ABBY

What's wrong with comfort and efficiency?

MIKE

Nothing. Except no one wants to

fuck it.

With that, a MONTAGE BEGINS...

51 INT. DEPARTMENT STORE - DAY
51

Mike and Abby wander through the racks of lingerie.

ABBY

I am not getting breast implants.

MIKE

Size isn't everything. Breasts just have to be friendly. They have to say, "Hello, everybody! Look at me!"

Abby looks down at her breasts, curiously.

(CONTINUED)

53.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

51 CONTINUED:
51

ABBY

What are mine saying?

MIKE

Uh, "I'm reading Tolstoy and I don't want to be disturbed"?

ABBY

Really? I hate Tolstoy.

A SALESWOMAN passes them.

MIKE (CONT'D)

Excuse me ma'am, but we need some bras that will make my friend's boobs say, "Put me in your mouth -- I taste good."

The saleswoman looks disturbed, but hands him a push-up water bra.

SALESWOMAN

This should do the trick.

MIKE

Sweet.
(to Abby)
Strap it on, flapjacks.

Abby glares at him as we CUT TO --

52 INT. SHOE STORE - DAY
52

Abby, wearing high heels, awkwardly makes her way over to Mike.

ABBY

I look like a hooker.

MIKE

That's a good thing.

She falls, KNOCKING OVER a large display of shoes.

MIKE (cont'd)

Well, you're on your back, so that works.

53 INT. HAIR SALON - DAY
53

Abby sits at a rinse chair, while Mike and the HAIRDRESSER study her look.

(CONTINUED)

54.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

53 CONTINUED:
53

ABBY

You're not touching my hair until I know exactly what you're going to do with it.

MIKE

We're giving you bedhead.

ABBY

Why would I want bedhead?

MIKE

Bedhead is sexy.
(re her current hairdo)
A ponytail implies that you are
either operating heavy machinery or
emptying the litter box. Neither of
these things inspires an erection.

The hairdresser shoves her head under the sink and douses her
with water.

54 **EXT. CONDO COMPLEX - NIGHT**
54

Night has fallen on the condo complex.

55 **INT. ABBY'S CONDO - LIVING ROOM - NIGHT**
55

Mike avoids the cat while waiting in the living room.

ABBY (O.S.)

I just don't want to be perceived
as a bimbo.

MIKE

I don't want you to be a bimbo. You
need to be two people, the saint
and the sinner, the librarian and
the stripper. It's a delicate
balance. On one hand, you have to
push the guy away with cold
indifference and yet on the other
hand be a sexually teasing tornado.

Abby enters, looking amazing in a little black dress and
sling backs. Her hair and make-up are sexy but not trashy.

ABBY

Well just don't sit there. Say
something.

MIKE

Glasses.

(CONTINUED)

55.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

55 **CONTINUED:**
55

ABBY

Huh?

MIKE

You need glasses.

ABBY

But I wear contacts. Besides, doesn't the woman usually remove glasses during a makeover?

MIKE

Yeah, but we're going for a stripperlibrarian thing. Right now, I wouldn't trust you to find me a book.

Abby opens a drawer and takes out some glasses. She puts them on.

MIKE (CONT'D)

Not bad. Now we need to practice flirting.

ABBY

I know how to flirt.

MIKE

Do you want to be an old maid?

ABBY

So, if I don't listen to you, I'll be an old maid?

MIKE

(acting old)

"My name's Abby and I'm arthritic and alone. I have eighteen cats who keep me company."

ABBY

(sarcastic)

Oh, ha ha. That's very funny.

(pretending to be Mike)

"Are you wearing underwear?"

She grabs his ass.

MIKE

Come on! I wouldn't say that and I wouldn't grab ass.

(CONTINUED)

56.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

55 CONTINUED: (2)

55

ABBY

(still as Mike)

"Hey babe, what's wrong with a little ass grabbing?"

(continuing to pinch his ass)

"I mean what's the point of you even having one unless it's there for me to grab it? You're just a set of orifices and a pair of teetas."

MIKE

You're a deeply, deeply disturbed person.

Switching tactics, Abby slips into seductress mode, tracing her finger up and down his arm.

ABBY

Maybe I'm just a good student.

MIKE

Would you stop doing that?

ABBY

Doing what?

MIKE

Touching me with your finger.

She seductively leans into him.

ABBY

Why? Am I turning you on?

MIKE

Maybe.

She gives him a look.

ABBY

Actually, I kind of like it.

MIKE

Really...

She leans in closer.

ABBY

Sucker.

He shoves her away.

(CONTINUED)

57.

55 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
55 CONTINUED: (3)

MIKE

No teaching the teacher.

Just then, the doorbell RINGS.

ABBY

Who is it?

COLIN (O.S.)

It's Colin.

ABBY

Oh my God!

MIKE

Told you he'd drop by.

ABBY

(panicking)

I'm not ready for this. Am I? I'm not.

MIKE

Calm down. Keep the conversation under a minute. Be mysterious. Keep him guessing.

Mike leaps over the couch and hides. As Abby walks over to the door and opens it. Colin stands there.

ABBY

Oh. Hey.

COLIN

Hi. Wow, you look great.

ABBY

Thanks.

COLIN

What happened to you today?

ABBY

What do you mean?

COLIN

You put me on hold and didn't call me back.

ABBY

That was you? I'm so sorry.
(steering him to the door)

(MORE)

(CONTINUED)

58.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

55 CONTINUED: (4)

55

ABBY (cont'd)

Can you call me later? I'm super busy.

She hustles him out the door.

ABBY (CONT'D)

Bye.

Colin bangs on the door.

COLIN (O.S.)

Abby wait...

Mike pops up from under the couch. He gives her the thumbs up.

ABBY

(whispering)
Now what?

MIKE

Make him suffer.

COLIN (O.S.)

Do you want to go the Lobos game on Saturday?

She looks at Mike in amazement, then breaks into the happy dance. He watches, horrified at her spazziness.

MIKE

What the hell is that?!

As she continues to dork out, we CUT TO --

56 EXT. BALLPARK - DAY
56

The ROAR of the crowd at the Lobos game.

Colin walks with Abby, who adjusts something in her ear. Now she's wearing the earpiece from the station, and on the other end...

MIKE'S POV THROUGH BINOCULARS -- A different angle of Abby walking down the aisle.

MIKE

Nod if you can hear me.

BINOCULARS POV -- Abby nods.

(CONTINUED)

59.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

56 CONTINUED:
56

MIKE (CONT'D)

Just relax. You're gonna be fine.
I'll walk you through this.

Colin looks at Abby and smiles as they take their seats,
* popcorn in hand.
*

COLIN

Do you follow baseball?

We INTERCUT with Mike.

MIKE

There's no right answer to that question. Do something non-committal...

Abby does something between a nod and shaking her head. Colin hooks at her, confused.

COLIN

I'm really more of a fair weather fan myself. I do like watching Mike DeLoggia pitch, though. Amazing bone structure.

MIKE

Laugh.

Abby is baffled but proceeds to laugh awkwardly. Colin looks at her.

COLIN

What's so funny?

ABBY

Your joke.

COLIN

What joke?

MIKE

Shit, he was serious?

Feeling a popcorn kernel in her teeth, Abby takes out her
*
floss.

*

MIKE

*

Wait -- what the fuck are you
*
doing? Is that floss?
*

Abby freezes.

*

(CONTINUED)

60.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

56 CONTINUED: (2)
56

MIKE

*

Jesus! Put that away!

*

She puts the floss back in her purse.

*

MIKE (CONT'D)

*

Good. Now toss your hair.

*

She dramatically tosses her hair from one side to the other.

MIKE (CONT'D)

Okay, that was a little over the top, but nice try.

ABBY

Thank you.

COLIN

For what?

Abby realizes she's spoken aloud.

ABBY

Thank you for... just being you.

COLIN

You're welcome...

MIKE

Okay, no more improvising. Just repeat everything I say, "You're so much fun to be with."

ABBY

You're so much fun to be with.

COLIN

Thanks.

A FAN calls to Mike.

FAN

Hey, down in front!

Mike gestures for the fan to leave him alone as he continues to instruct Abby.

MIKE

(to Abby)

You're not like the other guys I've dated.

(CONTINUED)

61.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

56 CONTINUED: (3)

56

ABBY

You're not like the other guys I've dated.

FAN

Hey, sit down, jackass.

Mike waves him off, trying to remain focused on Abby.

MIKE

(to Abby)

You're so much more interesting and informed.

ABBY

You're so much more interesting and informed.

COLIN

That's nice to hear.

The fan throws peanuts at Mike. Mike turns around and shouts at the fan.

MIKE

Dude, what the fuck?!

ABBY

Dude, what the fuck?!

COLIN

What?

Abby blanches, waiting for Mike instructions.

MIKE

Oh, shit.

ABBY

Oh, shit.

Colin is now just staring at her.

MIKE

(to Abby)

No, I'm not talking to you.

ABBY

I'm not talking to you.

COLIN

Did I do something wrong?

(CONTINUED)

62.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

56 CONTINUED: (4)

56

MIKE

Abby, listen -- tell him you saw him looking at another girl. It's the only way out of this.

ABBY

(to Colin)

Were you looking at another girl?

COLIN

Who?

ABBY

Uh -- her?

She points to the only nearby female -- an Elderly Obese Hot Dog Lady.

COLIN

Yeah. I was just trying to get us a

hot dog.

ABBY

Oh.

There's an awkward moment as Colin hands her the hot dog.

MIKE

Alright, we need a recovery. Make sure to eat your hot dog slowly. Men like watching penis-shaped food go into a girl's mouth.

ABBY

What?!

Repulsed, she flinches, losing control of her drink, DUMPING it into Colin's lap. He flinches.

ABBY

Oh my God, I'm so sorry.

She grabs a napkin and starts rubbing his khakis.

COLIN

It's fine, really...

ABBY

No, I have to get it out or else it will stain --

She puts some muscle into it.

(CONTINUED)

63.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

56 CONTINUED: (5)

56

ABBY (CONT'D)

What fabric is this...

COLIN

Cotton.

ABBY

Cotton's the worst. Well actually leather's the worst, followed by suede...

Unbeknownst to them, the batter hits a pop fly near them.

THE JUMBOTRON CAMERA follows the guy catching the fly, then finds Abby and Colin. PANS over to them and --

It looks like Abby is giving Colin an enthusiastic HAND JOB.

The ENTIRE STADIUM, ballplayers included, stop what they're doing and stare.

ABBY (CONT'D)

Are you sure they're cotton cause
this should be coming out, wait...
it's coming. It's definitely
coming. It's...done!

She smiles at Colin. As he looks nervously up at the
JUMBOTRON.

Abby follows his gaze -- and sees SHE'S ON IT. Everyone at the stadium is looking at her. The organ player bangs out "Charge." The stadium starts WHOOPING and HOLLERING.

57 EXT. BALLPARK - DAY
57

Abby is getting a citation from a self-righteous **POLICE OFFICER.**

POLICE OFFICER

This is a family place, ma'am. Not
an open-air hand job palace.

ABBY

I understand, officer.

POLICE OFFICER

You want to pull those kind of
stunts, you do it at home. Or in
the backseat of a car, like moral
upstanding people do.

He hands her a ticket and walks off.

64.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

58 EXT. ABBY'S CONDO - NIGHT
58

Colin walks a defeated Abby to her door.

NEARBY, Mike watches this, unseen and impassive.

COLIN

Well, I can't say it was boring.

ABBY

That was pretty much the all-time worst first date ever.

COLIN

Gee, thanks.

Mike looks worried.

MIKE

(to Abby)

Where are you going with this? No
guy wants to hear that!

ABBY

No, no, I take full responsibility.
So...

(sticking out her hand)

...Thanks.

(as he shakes her hand)

But, hey, at least your pants are
clean.

He smiles, amused.

COLIN

You're not what I'm used to.

ABBY

(sighing)

I know...

COLIN

Actually, that's a good thing. I'm
used to women I can figure out in
five seconds. I can't do that with
you.

Mike rolls his eyes.

MIKE

He's an idiot. I figured you out in
two.

(MORE)

(CONTINUED)

65.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

58 CONTINUED:
58

MIKE (cont'd)
Now tell him good night and stick
your tits out. We're going to give
this one last shot.

ABBY
(Sticking her tits out)
Good night.

MIKE
...And walk away.

She starts to walk away when Colin stops her, grabbing her
arm and pulling her in for a kiss.

COLIN
That definitely made up for my wet
crotch.

ABBY
(dreamily)
Me, too.
(off his look; realizing)
Just -- scratch that.

Colin gives a wave and walks toward his condo. Abby pretends
to enter her house until she sees Colin close his front door.
Then, she turns around and rushes over to --

MIKE. She throws her arms around him, embracing him.

ABBY
You did it! You did it!

Mike pulls back, a little uncomfortable.

MIKE
I didn't do anything. It was you.
Don't ask me why, but I think he
likes you.

ABBY
He's really a great guy, isn't he?

MIKE
Yeah, he's dreamy.

ABBY

And he fits all ten criteria on my checklist!

(CONTINUED)

66.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

58 CONTINUED: (2)

58

MIKE

Right...weren't items one through nine something to do with him pretty much being gay?

Abby puts her key in the door.

ABBY

I'm going to ignore that because I'm in a very good mood.

MIKE

Yeah, I heard, wet crotch.

Abby rolls her eyes with a smile and goes inside. As Mike is walking away, he turns back for a moment, then keeps walking.

59 INT. ELIZABETH'S HOUSE - LIVING ROOM - NIGHT

59

Jonah and Mike sit on the couch, playing "Fight Night."

JONAH

So, no date tonight?

MIKE

As a matter of fact, I did have a date. It wasn't mine, but it was a date. I was helping out a friend.

JONAH

Guy or girl?

MIKE

Girl.

JONAH

Ooh...is she hot?

MIKE

She would be if she were less irritating.

JONAH

So she likes to make fun of your clothes and stuff?

MIKE

No, actually I make fun of hers'.

JONAH

You told me not to do that.

(CONTINUED)

67.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

59 CONTINUED:

59

MIKE

That's right. And you should listen to me.

JONAH

If you know so much about chicks, why are you sitting here playing "Fight Night" with me when you could be out with the Jello girls?

MIKE

Because this is better.

Elizabeth enters, wearing a pair of sweats and carrying her laptop. She hands Mike a digital camera.

ELIZABETH

Hurry, take a picture of me. I'm online with Fugly35 and he wants to know what i look like.

MIKE

You really want to go out with a guy named Fugly35?

ELIZABETH

He's being ironic. Look, he's hot.

She holds up her laptop. Mike peers at it.

MIKE

Uh...look closer. That's Jim Morrison. Who I'm pretty sure isn't an accountant in Rio Rancho.

ELIZABETH

Shit. Are you serious?

Jonah holds out his hand to his mom.

JONAH

You owe me a dollar.

MIKE

What are you wasting your time on the internet for anyway?

ELIZABETH

Says the man who hasn't had a decent relationship since 1999.

MIKE

At least I date.

(CONTINUED)

68.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

59 CONTINUED: (2)

59

ELIZABETH

No...you fornicate.

CUT TO:

60 EXT. ZOO - DAY

60

A cage of randy Bonobos getting it on. Mike, in a gorilla suit, does a segment. Next to him is an anthropologist, DR. **LESTER.**

DR. LESTER

Of all primates, Bonobos are the closest relatives to human beings,

both genetically and socially - especially when it comes to sex. For the Bonobo, sex is a way to ease stress and diffuse tensions.

MIKE

So summing up Bonobo-land, the chicks look great, get freaky in bed and in turn, they get to sit on their asses and boss their men around all day.

DR. LESTER

That's one way of looking at it.

MIKE

If that's not an argument for evolution, I don't know what is.

He winks at the camera as --

CAMERA GUY

Cut!

NEARBY

Abby watches. Mike walks over to join her.

MIKE

What did you think?

ABBY

It was good.

MIKE

Did you hear Corporate's taking me to Saffron tonight? What do you think --

(CONTINUED)

69.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

60 CONTINUED:

60

ABBY

(cutting him off)
Colin called. He wants to get together again.

MIKE

Cool.

He starts pulling off his gorilla suit as he heads for the van. Abby follows him.

ABBY

How long do you think I should wait to sleep with him?

MIKE

The more you make him beg for it, the more you've got him on the hook. Do everything but. Then show him beneath that control freak exterior, there's a sexual deviant waiting to be unleashed.

ABBY

I am not a sexual deviant.

MIKE

Good point. If memory serves us right, you've been out of practice for what? A year?

ABBY

(defensive)
No...eleven months.

MIKE

Alright, well, how often do you --

ABBY

Do I what?

MIKE

You know...
(under his breath)
Flick the bean?

ABBY

What bean?

Mike throws her a look. Abby catches on.

(CONTINUED)

60 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
CONTINUED: (2)

60

ABBY (CONT'D)

Ewww, gross. That's what you call it?

MIKE

No, I call it masturbating, but I thought it would offend your delicate lady-like sensibilities.

(beat)

So... how often do you flick it?

ABBY

*

How often do you flick it?

*

MIKE

*

You only want me to answer that so

*

you can picture me flicking mine

*

while you flick yours.

*

ABBY

*

Trust me, I would never think about

*

you while I'm flicking it. Not

*

that I would ever do -- that.

*

MIKE

*

Never?

*

Abby looks away haughtily.

*

ABBY

I find it impersonal.

*

MIKE

What could be more personal?

ABBY

I just don't think of myself that way.

MIKE

Well, you need to start. Because if you don't want to have sex with you, why the hell should Colin?

61 EXT. ABBY'S CONDO - NIGHT

61

Abby opens the door to find a gift bag on her doorstep, with a card that reads: "This present isn't for you. It's for your bean. Love Mike."

71.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

62 INT. ABBY'S CONDO - LIVING ROOM - NIGHT

62

Abby sits on the couch staring at a box of **ELECTRIC UNDERWEAR.**

She opens the box, dumping out a pair of underwear and a **REMOTE CONTROL.** When she turns on the remote the underwear **VIBRATES,** startling her. She turns it off.

63 INT. ABBY'S CONDO - BEDROOM - NIGHT

63

Abby checks herself out in the mirror. Now in the underwear. She downs a glass of wine, sits on the bed and picks up the remote. She turns it on. Nothing happens. She tries again. Nothing.

ABBY

Great.

Abby smacks the remote a few times. The **DOORBELL** rings.

ABBY (CONT'D)

(shouting)
Who is it?

MIKE (O.S.)

It's Mike!

ABBY

(frowning)
One second --

Abby quickly throws on her skirt and hurries toward the living room.

64 INT. ABBY'S CONDO - LIVING ROOM - NIGHT
64

Abby heads toward the door, but quickly realizes she's still holding the remote. She tosses it in her purse, then opens the door.

Mike stands there out of breath, dressed in a suit.

MIKE

You have to come with me.

ABBY

Where?

MIKE

My dinner with Corporate. I don't want to fuck it up.

(CONTINUED)

72.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

64 CONTINUED:
64

ABBY

I can't. I have a date with Colin.

MIKE

We'll pick him up on the way.

ABBY

Mike, I'm not going on your dinner.

MIKE

So, if it doesn't go well and they cut the segment and the ratings go back down to negative fourteen and they cancel the show, you're cool with that?

Abby thinks a moment, then --

ABBY

Let me get my purse.

65 EXT. COLIN'S CONDO - NIGHT
65

Colin opens the door to find Abby standing there.

COLIN
Hey, you're early --

ABBY
Yeah...

Mike pops out from behind Abby.

MIKE
I'm Mike. Change in plans. Grab
your keys. We gotta go.

As Colin looks confused, we CUT TO --

66 INT. MIKE'S TRUCK - NIGHT
66

Mike's driving. In the passenger seat, Abby turns to Colin,
who sits in the back.

ABBY
We'll just stay for one drink. I'm
really sorry about this.

COLIN
No worries.
(to Mike)
Are you a news producer as well?

(CONTINUED)

73.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
66 CONTINUED:
66

MIKE
No, dude, I'm the talent.

COLIN
So you're one of the anchors?

MIKE
No, "The Ugly Truth."

(to Abby)
Hasn't he ever seen our show?

ABBY

Not everyone wants to start their day by watching you rant about implants and g-strings.

COLIN

(to Mike)
You talk about g-strings?

ABBY

Oh, look! We're here!

67 **INT. SAFFRON - BAR AREA - NIGHT**
67

As Abby, Mike and Colin walk into the bar, two buxom blonde twin JELLO GIRLS, BAMBI and CANDI, rush up to Mike.

MIKE

Hey, ladies. You're looking quite fetching.

BAMBI

Hi, Mike!

CANDI

Do you like my dress?

She leans over and displays her cleavage.

ABBY

(displeased)
Are these the Jello Girls?

MIKE

Yeah, they're my dates.

She tries to control her displeasure, as Stuart walks in with two guys in suits, BOB and HAROLD, in their 50's.

STUART

Hey, the gang's all here! Abby, you know Harold and Bob.

(CONTINUED)

74.

67 CONTINUED:
67

ABBY

Of course.

BOB

(ignoring Abby)
And we all know Mike Alexander...

They slap him on the back, eyeing the twins.

HAROLD

And who are these lovely ladies?

BOB

Something tells me we won't be
talking about the news tonight...

68 INT. SAFFRON - DINING ROOM - NIGHT
68

The group sits down at the table.

MIKE

So, you guys here to give me a
raise, or what?

UNDER THE TABLE

Abby tries to kick Mike. As she does, she unwittingly knocks
over her purse. The contents spill out and the REMOTE for
her vibrating underwear rolls away, stopping UNDER THE TABLE
NEXT TO THEM.

AT THE NEXT TABLE

A PRECOCIOUS KID, 8, sits with his parents. Bored out of his
skull. When the remote rolls under his feet, the kid picks
it up and flicks the switch. A small RED LIGHT turns on.

AT ABBY'S TABLE

As Harold and Bob laugh, Stuart slaps Mike on the back.

STUART

That's my guy. Always with the
jokes.

Abby turns to Bob and Harold.

ABBY

We're really excited about the ratings increase this year. Next quarter we hope to --

Suddenly, her smile quickly changes to horror.

(CONTINUED)

75.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

68 CONTINUED:

68

ABBY (cont'd)

Oh, God.

She shifts in her seat, trying to control her NOW-VIBRATING UNDERWEAR.

COLIN

What's wrong?

ABBY

Nothing...

She leans down to grab her purse.

UNDER THE TABLE

She pokes her head under the table to see that the contents of her purse have spilled. Mike's head appears next to hers.

MIKE

What are you doing?

ABBY

I'm looking for the remote.

MIKE

What remote?

ABBY

(gritting her teeth)
For...the...underwear.

Mike starts laughing.

MIKE

You're wearing them? Now?

She writhes again, hitting her head on the bottom of the

table.

AT THE TABLE

Stuart watches, worried, as Abby rises from underneath the table, clutching her head and looking around frantically, trying to figure out who has the remote.

AT THE NEXT TABLE

The kid has flicked up the speed on the remote even higher.

Abby's eyes roll back. She looks like she's on three hits of ecstasy.

(CONTINUED)

76.

68 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
68 CONTINUED: (2)

COLIN

Are you okay?

ABBY

This ceviche is just so....GOOD!
I'm going to ask the chef for the --
ooh -- recipe! Excuse me --

She starts to get up when Stuart stops her.

STUART

Hold on. Tell Harold about the new
teaser campaign we're starting next
week.

(to Harold)

You're going to love this.

MIKE

Yeah, Abby. Tell us about the
teasers.

Abby glares at Mike and sits back down.

ABBY

Well, it's fifteen seconds...each
hour.

As she fumbles, Mike spots the kid at the next table, remote

in hand. He starts to get up but --

ABBY (cont'd)
They're very -- oh!

Abby grabs Mike's arm, yanking him back down, in the throes of panic and pleasure.

ABBY (cont'd)
Mike! -- Wait! You -- tell them.

She looks into his eyes, imploring.

MIKE
Actually, I'm really enjoying the way you're telling them.

Candi looks at Harold, intrigued by Abby's display.

CANDI
What's in a ceviche?

As Stuart frowns, concerned, Abby spasms, then rushes through it as fast as she can.

(CONTINUED)

77.

68 'THE UGLY TRUTH' - Numbered Script - 2/14/2008
CONTINUED: (3)

68

ABBY
(rapid fire)
It's fifteen seconds every hour of Mike telling an Ugly Truth and...Jesus...GOD, they're good.

She leaps to her feet.

ABBY (cont'd)
Ohhhh...

Then she sinks back down, spent. Harold and Bob applaud, as do the twins. Relieved, Stuart turns to Bob and Harold.

STUART
See what I mean about her?

COLIN
(proudly)

You've got to love her enthusiasm.

69 INT. SAFFRON - BAR AREA - NIGHT - LATER

69

As they all walk out, Mike grabs the remote from the kid.

MIKE

Sorry, buddy, that's my toy.

Abby spots this and snatches the remote out of Mike's hand.

ABBY

You knew he had it the whole time,
didn't you?

MIKE

No, just part of the time. Figured
I should let you finish.

She shoots him a look.

MIKE (cont'd)

Seriously, thanks for coming
tonight. I mean, you know, to
dinner.

ABBY

You would have done fine without
me.

MIKE

I know.

78.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

70 EXT. SAFFRON - NIGHT - VALET STAND - MOMENTS LATER

70

Stuart schmoozes with Harold, Bob, Bambi and Candi at the
valet stand. Abby and Mike exit the restaurant.

MIKE

He likes you, by the way. Colin. I
can tell.

ABBY

Really?

Colin walks up.

COLIN

Are we ready to go? I know Abby
is.

Harold and Bob shake hands with Mike.

HAROLD

Keep up the good work, Mike.

BOB

And thanks for introducing us to
our future ex-wives.

MIKE

You kids play safe.

They take off with the twins. Mike turns to Abby and Colin.

MIKE

So, what's next? A little three-way
Scrabble? Some Twister? Maybe a
massage chain? We could write in
each others' diaries...

COLIN

I think we've got it from here.

Mike's truck pulls up and he gets in.

MIKE

Don't do anything I wouldn't do.

He drives away. Abby smiles at Colin, as a punk rock version
of "Getting To Know You" PLAYS and a MONTAGE BEGINS...

71 EXT. SANDIA MOUNTAIN - DAY

71

Colin and Abby ride the tram up the mountain, snuggling.

79.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

72 INT. MOVIE THEATRE - NIGHT

72

Abby and Colin are watching "TO CATCH A THIEF." Colin puts
his arm around Abby.

COLIN

I can't believe I've never seen
this before.

Abby grins, pleased.

73 INT. KPHX - "SACRAMENTO AM" SET - DAY

73 *

Mike's on set rehearsing with a HOT GIRL next to him. NEARBY, Abby gets flowers delivered. Mike tries not to be distracted by Abby's delighted expression as she reads the card.

74 INT. COFFEE SHOP - DAY

74

At the counter, Abby introduces Colin to Joy. As Colin turns away to get his latte, Joy falls to the ground in a MOCK SWOON. Colin sees this and, concerned, rushes to help Joy up.

75 INT. SPORTS BAR - NIGHT

75

Mike stands at the sports bar with Dwayne, Steve and Gary, as a DRUNK GUY praises Mike.

DRUNK GUY

(to Mike)

Dude, you got me laid three times last month. Drinks are on me.

MIKE

Just doing my job.

Just then a CUTE BRUNETTE in a tight t-shirt and ridiculously gynomous implants walks up.

CUTE BRUNETTE

I got implants, just like you said!

MIKE

(horrified)

Indeed you did.

DWAYNE

Here's to implants!

Steve clinks his beer bottle against Mike's.

STEVE

You're a rock star, bro.

(CONTINUED)

75 **CONTINUED:**
75

Mike sips his beer, looking a bit wary of his powers.

76 **INT. RESTAURANT - NIGHT**
76

A waiter takes Colin and Abby's order.

WAITER

A bottle of water to start?

COLIN

Yes, a bottle of flat, please.

She starts to say something, then smiles at the waiter.

ABBY

I'll have one, too.

Colin smiles at her as THE MONTAGE ENDS.

77 **EXT. BAR - NIGHT**
77

A sign on the upscale bar window advertises "Happy Hour --
Ladies Drink For Half Price."

78 **INT. BAR - NIGHT**
78

Mike has a beer and enjoys the scenery as Abby sits across
from him at their table, making notes.

ABBY

The Balloon Fiesta is coming up,
so, I was thinking for sweeps, we
could do a segment on "how men are
full of hot air."

He doesn't answer.

ABBY (cont'd)

I was kidding --

Mike isn't even listening. He's watching a trashy redhead at
the bar. Abby notices.

ABBY (cont'd)

Colin would never like a girl like

that.

MIKE

I forgot, Colin only likes "women of quality."

(CONTINUED)

81.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

78 CONTINUED:

78

ABBY

That's a trait to be admired, not mocked, man-whore.

MIKE

Who says I'm a man-whore?

ABBY

I've seen you with the Funbag Twins, remember?

MIKE

You saw me what? Take them to dinner and introduce them to some network executives? They want to be actresses. Who am I to kill their dreams?

ABBY

You're telling me you've never slept with those girls?

MIKE

I didn't say that...

ABBY

Exactly my point. Man-whores want women who wear slutty clothes and suck lots of cock.

MIKE

Every man wants that. And for your information, I was only with the one who can read.

(then)

Did you just say cock?

ABBY

What? I can say cock. You don't own that word. Cock. There. I said it again.

MIKE

A week ago you cried at the thought of a vibrator. Now you're all "cock this," "cock that."

(then)

You had sex with Colin, didn't you?

ABBY

NO! We're saving that for this weekend. He's taking me to Santa Fe.

(CONTINUED)

82.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

78 CONTINUED: (2)

78

MIKE

You sure you're ready for that?

ABBY

Of course I'm ready.

MIKE

You don't sound ready.

ABBY

Well, I am ready.

Mike holds up a glass.

MIKE

Here's to overturning assumptions. I'm really a man of discriminating taste and you're a foul-mouthed slut.

79 INT. KPHX - "SACRAMENTO AM" SET - DAY

79 *

On set, Mike addresses the camera.

MIKE

So there you have it. Never assume a girl is easy, or assume she's a prude. There are many layers in between and it's your job, gentlemen, to peel back those layers and figure out exactly what type of woman you are dealing with.

NEARBY, a confused Joy looks at Abby.

JOY

What happened to him? That sounded almost enlightened.

Abby doesn't know whether to be pleased or worried.

MIKE

Because once you do peel back those layers, my friends, her lady garden awaits. And I'm pretty sure you're gonna want to fertilize that patch of petunias. And that there is the Ugly Truth.

JOY

And -- he's back.

AT THE ANCHOR DESK

(CONTINUED)

83.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

79 CONTINUED:

79

Larry turns to the camera.

LARRY

Next up, Javier tells us if your petunias are going to see any rainfall this weekend.

Georgia winks at him.

GEORGIA

I hope mine do...

Abby rolls her eyes as Mike walks up.

ABBY

Yes, the city gets treated to
flower-vagina metaphors. Georgia
O'Keefe would be so pleased.

At this, a slick AGENT in a suit, 30's, walks up and slaps
Mike on the shoulder.

AGENT

Are you ready for this? I just got
you on to "The Tonight Show". They
want you as a guest.

Mike is stunned.

MIKE

Jay Leno wants me on his show?
You're shitting me.

Abby looks at the agent, confused.

ABBY

Who are you?

MIKE

This is Rick. My agent.

ABBY

Since when do you have an agent?

AGENT

Since he became the hottest thing
in morning TV.

MIKE

Holy shit. Leno? This is amazing.

(CONTINUED)

84.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
79 CONTINUED: (2)
79

ABBY

(trying to process)
Yeah...

AGENT

You leave tomorrow. Let's go clear

it with Stuart.

MIKE

(to Abby)

How cool is this?

They walk off as Abby stands there.

80 INT. CONFERENCE ROOM - DAY

80

Abby runs a programming meeting. Joy, Dori, Josh, Georgia and Larry are in attendance.

ABBY

What's our story at the top of the hour?

JOSH

Global warming.

DORI

Jesus. Again?

JOSH

Oh, I'm sorry, did Anna Nicole come back from the dead?

Stuart pokes his head in.

STUART

Abby? I need you.

She rises and goes out into the hall.

81 INT. HALLWAY - CONTINUOUS

81

Abby frowns at Stuart's serious expression.

ABBY

What's up?

STUART

I just found out Mike was offered a job by the local NBC affiliate at twice the pay. This Leno thing is his audition.

(CONTINUED)

85.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

81 CONTINUED:
81

ABBY

What?!

STUART

If Bob and Harold find out about this, we're dead. I need you to fly out there and talk him out of it.

ABBY

Today? Now? But I'm going to Santa Fe --

STUART

(ignoring her)

Just don't let him know you know beforehand. Let him do the show and get us our publicity, then convince him to sign with us for the next three years. Now go.

82 EXT. AIRPORT - DAY
82

An airplane lands at LAX.

83 INT. CAB - DAY
83

A pissed Abby sits in the cab, having a conversation with herself.

ABBY

Hi, stupid motherfucker who'd still be on cable access if it weren't for me. I hear you're moving to NBC.

The CAB DRIVER looks at her.

CAB DRIVER

What did you just call me?

ABBY

Nothing. Just practicing my speech.

84 EXT. HOTEL - DAY
84

Mike walks out of the lobby, as Abby gets out of a cab, suitcase in hand.

MIKE

Abby? What are you doing here?

Abby glares at him, about to show her true feelings, but then quickly covers. Smiling.

(CONTINUED)

86.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
84 CONTINUED:
84

ABBY

Stuart decided you needed a cheerleader.

MIKE

I thought you were going to Santa Fe...

ABBY

Apparently, he felt that you needed a producer more than I needed to get laid.

85 INT. TOWN CAR - DAY
85

Abby and Mike sit in the backseat. Abby looks down at her notes.

ABBY

Okay, so let's go over the pre-interview questions.

Mike studies her.

MIKE

I'm sorry you didn't get to meet little Colin this weekend. And by little, I don't mean undersized, although I highly suspect that's the case.

ABBY

Really? Colin's penis? That's what you want to talk about right now? I was thinking maybe we should talk about what you're gonna say on the show.

(doing Jay)

So, tell me Mike. How did "The Ugly Truth" start?

MIKE

Well, Jay, I had a sales job where I drove around a lot, listening to talk radio. I started calling in and lo and behold, people liked what I had to say. Then I decided what the hell, I need my own show. I have a message people need to hear.

Abby rolls her eyes, still angry with him.

(CONTINUED)

87.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

85 CONTINUED:
85

ABBY

Yes -- thousands of lives are being enriched by your wisdom.

MIKE

Excuse me, lady, but you have a boyfriend right now because of me.

ABBY

It may have started because of you, but it's lasted because of me.

MIKE

So, you've been acting like your normal control freak psycho self in front of him?

ABBY

I'm not a control freak.

MIKE

When you checked into the hotel,
did you or did you not insist on
getting an "Eastern-facing" room on
"a floor not below seven"?

ABBY

I like rising with the sun. And a
view.

MIKE

My point is, Colin likes the Mike
version of Abby, not the Abby
version of Abby. So, don't go
knocking my words of wisdom when
you're living proof that they work.

Abby sits there, fuming that he's right.

ABBY

I could be having sex right now --

MIKE

Yeah, thanks to me.

86 INT. "THE TONIGHT SHOW" - BACKSTAGE - DAY

86

A "Tonight Show" handler in a headset readies a visibly
nervous Mike backstage. Mike's Agent stands next to him,
giving him a pep talk as Abby watches skeptically.

(CONTINUED)

88.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

86 CONTINUED:

86

AGENT

Dude, this is awesome. You're about
to go on Leno! NBC is going to give
you the moon --

Mike shoots him a "shut up" look. Abby pretends not to
notice.

AGENT

-- in a gift basket, of course.

MIKE

This isn't helping.

AGENT

Just do what you always do.

MIKE

What do I always do?

AGENT

Uh --

ABBY

(cutting him off)

You entertain people with your moronery. And they love you for it.

Mike looks at her, surprised.

MIKE

That might be the nicest thing you've ever said to me.

ABBY

Your welcome.

She smiles at him. Looking a little calmer, he smiles back at Abby. The Agent rolls his eyes. The handler gives Mike the nod, as we HEAR --

JAY LENO (O.S.)

And that was Kiku, the penguin that flies! Next up, here to tell us The Ugly Truth, is Mike Alexander --

The audience applauds as Mike takes a deep breath and heads on stage.

87 INT. "TONIGHT SHOW" STAGE - DAY - MOMENTS LATER

87

Abby now sits in the audience, watching as Jay interviews Mike on stage.

(CONTINUED)

89.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

87 CONTINUED:

87

JAY

So what's your number one piece of advice to all the people out there who are trying to find love?

MIKE

Don't do it. Try to find lust instead. It's a lot easier and a lot less messy. Blue balls only last a few hours. A broken heart can last years.

The audience reacts with hollers and cheers. Abby shakes her head.

JAY

So, what's her name?

MIKE

Who?

JAY

The girl who screwed you up. She must have been a doozy.

Mike looks a bit taken aback, but recovers quickly.

MIKE

Like I said, better a floozy than a doozy.

Abby cocks her head, intrigued by Mike's reaction.

JAY

Well, what do you say to guys like me who have been happily married for twenty-seven years? We can't be the exception to the rule, can we? There's plenty of us out there.

MIKE

Well, Jay, let me tell ya --

He hesitates, then looks at Abby for a moment. She gives him an encouraging nod. He gains confidence, and continues.

MIKE

Marriage starts off great. She's cute, you're cute, the world's cute. Nothing can burst your bubble of everlasting love.

(MORE)

(CONTINUED)

90.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

87 CONTINUED: (2)

87

MIKE (cont'd)

Then, ten years later, she's put on twenty pounds, you've got nose hair, you're voting for different presidents, and one day, the receptionist at Jiffy Lube accidentally grazes your hand as she hands you back your keys and you realize that's the first time a woman's touched you in three months. By year twenty, you've learned to completely tune out the sound of her voice and it occurs to you that ever since you walked down the aisle, you're living with someone who can barely tolerate your presence and, on the rare occasion that you actually do make love, she probably thinks about Jake Gyllenhaal.

Jay looks stricken, going along with the bit.

JAY

You're right. I'm going to get a divorce. My whole life is a lie.
(to camera)
Sorry, honey.

The audience laughs, as we CUT TO --

88 INT. KPHX - STUART'S OFFICE - NIGHT

88

Stuart flips off the TV, talking on his cell phone.

STUART

(into phone)
Did you get him? Is he ours?

89 INT. "TONIGHT SHOW" - BACKSTAGE - DAY

89

Abby talks on the phone.

ABBY

(tense)

I'm working on it.

She hangs up as Mike and his Agent approach.

ABBY (cont'd)

(to Mike)

You were amazing out there.

(CONTINUED)

91.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

89 CONTINUED:

89

MIKE

Was I?

AGENT

(to Abby)

You go ahead and hold our table,
doll. We've got some business to
discuss.

They walk off. Abby fumes -- then does her self hating
spazzy dance.

90 INT. EL FLORIDITA RESTAURANT - NIGHT

90

A festive Cuban place in Hollywood with a live salsa band and
a floor full of SEXY PATRONS salsa dancing.

Abby sits at a table, waiting anxiously. As Mike walks in,
she waves him over.

ABBY

(confused)

Where's Rick?

MIKE

I sent him home. I thought we
should celebrate on our own.

Abby's surprised, then suspicious.

ABBY

What exactly are we celebrating?

MIKE

Uh, hello? Leno? I was just on it.
Maybe you saw?

The waiter arrives with mojitos. Abby looks at him.

ABBY

I know about the offer from NBC.

He looks at her, surprised, then --

MIKE

Okay, well then you know I turned
it down. If it weren't for you, I'd
still be on Channel 83. So don't
worry, I'm not going anywhere.

ABBY

Really?

(CONTINUED)

92.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

90 CONTINUED:

90

MIKE

Relax. Drink. Enjoy. You did your
job. I'm re-signing with you. Now
let's stop talking about work.

Abby sips her mojito, studying Mike.

ABBY

So...who was the doozy?

MIKE

What are you, trying to kill my
buzz?

ABBY

No, I'm interested. In what makes
you...you.

Mike sighs, deciding to level with her.

MIKE

It wasn't just one...it was more like a parade. By the time I hit thirty, I realized you can only have so many bad relationships before you figure out there's no such thing as a good one.

ABBY

You can't really believe there's no such thing as a good relationship.

MIKE

To my very core.

Just then, the waitress walks up.

WAITRESS

Two more mojitos?

ABBY

And some water, please.

WAITRESS

Still or sparkling?

MIKE

Just bring us tap water.

She nods and leaves. Abby stares at him.

(CONTINUED)

93.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

90 CONTINUED: (2)

90

MIKE (cont'd)

(off her look)

What? It's the exact same thing, isn't it?

ABBY

So I've been told.

He stands up.

MIKE

C'mon, let's dance.

ABBY

I don't think so.

MIKE

I'm serious. I've seen your spazzy dance, now I want to see the real thing.

Abby looks out at the dance floor, seeing that even the worst dancers are great.

ABBY

I can't dance like that.

MIKE

I can.

Mike grabs her hand and leads her onto --

91 INT. EL FLORADITA - DANCE FLOOR - NIGHT
91

Mike and Abby make their way onto the crowded dance floor.

ABBY

Mike, no --

MIKE

You'll be fine.

Abby looks at him, sure that he's about to make a fool of them both.

Then, he takes her in his arms, completely self-assured, and starts leading her in a salsa dance and...

...he's good. But not just good. Great.

ABBY

Oh my God. How did you learn to -

(CONTINUED)

94.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

91 CONTINUED:
91

She follows his moves, half-shocked and half-turned on. He pulls her in a bit closer, and for the first time, she allows herself to be led without trying to control the situation.

For about five seconds. Then she looks at her watch.

ABBY (cont'd)
We've got an early flight tomorrow.
We should go.

92 INT. UNIVERSAL HILTON - ELEVATOR - NIGHT
92

Mike and Abby ride up the elevator.

ABBY
So the car's picking us up
downstairs at eight. You want me to
call you?

MIKE
I'll get a wake up call.

ABBY
Good idea.

There's a moment of uncomfortable silence.

ABBY (CONT'D) (cont'd)
I had a great time.

MIKE
Me, too.

ABBY
Remember, the car's --

MIKE
Picking us up at eight. Got it.

The elevator comes to a stop.

MIKE (CONT'D)
My floor. See you tomorrow.

ABBY
Bright and early.

They hug. It's long hug. They give a quick kiss.

ABBY (CONT'D) (cont'd)
Good night.

(CONTINUED)

95.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
92 CONTINUED:
92

MIKE

Good night.

Neither lets go. They give a longer kiss.

ABBY

Good night.

MIKE

Good night.

Mike starts out the elevator, then returns, grabbing Abby.
And suddenly --

They're ALL OVER EACH OTHER.

In the midst of this, the elevators try to close but their
furious groping blocks it, until --

A shrill BUZZING begins. They abruptly step apart staring at
each other.

MIKE (cont'd)

So, I guess I should --

ABBY

Yeah.

Mike backs out of the elevator, looking shell-shocked. The
doors close. Abby is flushed and stunned.

ABBY (cont'd)

Wow.

93 INT. UNIVERSAL HILTON - ABBY'S ROOM - MOMENTS LATER
93

Abby sinks down onto her bed, wearing the same expression.

ABBY

What the hell was that? And why do
I want to do it again?

There's a KNOCK at the door. She leaps up, smooths her hair,
checks her reflection, and goes to the door. Opening it with
a smile, she finds --

Standing there, bottle of red wine in hand, is... Colin.

COLIN

Miss me?

It takes a moment for Abby to adjust.

(CONTINUED)

96.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

93 **CONTINUED:**
93

ABBY

Colin?

COLIN

You were expecting someone else?

ABBY

(recovering)

Uh, no --

He walks in the room, holding up the wine.

COLIN

Since you couldn't come to Santa
Fe, I decided to come to you.

ABBY

How'd you find me?

COLIN

Joy told me. I started thinking
about all the things we were going
to do there and I decided I
couldn't wait.

ABBY

Oh. Okay...

COLIN

What's the matter?

ABBY

Nothing. I'm just so -- surprised
to see you.

COLIN

Well, you told me you were
spontaneous. Guess the proof is in
the pudding.

ABBY

(tense)
It sure is...

As he opens the wine, some of it splashes on his shirt.

COLIN

Whoops. Looks like we'll have to
get naked sooner than I thought.

94 INT. UNIVERSAL HILTON - EXT. ABBY'S DOOR - NIGHT - SAME TIME 94

Mike approaches Abby's door.

(CONTINUED)

97.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

94 CONTINUED:

94

MIKE

Abby -- I really need to kiss you
again. And not just in a one-night
stand way, in a totally different
way. Oh fuck, what am I doing?

He turns and walks the other direction. Then stops and turns
back.

MIKE (cont'd)

Nut up, Alexander. You can do
this...

He KNOCKS on Abby's door. After a second it opens and --

There's Colin, standing there SHIRTLESS.

COLIN

Oh, you're not room service.
(holding out his hand)
How ya' doin', man?

Mike reels, trying to cover his shock.

MIKE

I just came by to tell Abby about
the change in our flight time. But
I can tell her later.

Abby appears behind Colin.

ABBY

Mike, what are you doing here?

MIKE

Just leaving.

He turns and goes.

95 INT. UNIVERSAL HILTON - HALLWAY - NIGHT - MOMENTS LATER
95

Mike walks down the hall, freaked out and perturbed. Abby
runs to catch up with him.

ABBY

Mike --

He keeps walking as she tries to keep up.

ABBY (cont'd)

He just showed up to surprise me.

(CONTINUED)

98.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

95 CONTINUED:

95

MIKE

How convenient.

ABBY

I thought it was you at the door.

He stops and looks at her.

MIKE

I guess we're all interchangeable.
I've taught you well. Maybe you
should take over the show.

He starts to walk off.

ABBY

Mike, wait -- tell me what just
happened in the elevator.

They hold eye contact for a very long moment.

ABBY (cont'd)

Should I tell Colin to go?

Mike looks away.

MIKE

Why pull up anchor now? You've
worked damn hard to get him here.

ABBY

Really? That's it? That's all you
have to say.

MIKE

What else do you want me to say?

A lot. But he's not saying it.

ABBY

I guess the truth is ugly, isn't
it?

MIKE

That's what I've been telling you.

He shrugs and walks off.

96 INT. UNIVERSAL HILTON - ABBY'S ROOM - NIGHT -MOMENTS LATER

96 *

Abby enters the room. Colin stands there, still shirtless.

(CONTINUED)

99.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

96 CONTINUED:
96

ABBY

Sorry, about that. He was upset
about his performance on Leno.

COLIN

No worries. The rest of the night
is ours.

He pours her a glass of wine.

COLIN (cont'd)

To the first of many romantic
evenings to come.

Abby takes the glass and drinks. And keeps drinking.

COLIN (cont'd)

Whoa --

Abby finishes the glass and looks at him.

ABBY

Why do you like me?

COLIN

Well, you're beautiful, you're
smart --

Abby smiles, pleased, then he continues...

COLIN (CONT'D) (cont'd)

You're open, you laugh at my jokes,
you never criticize...

Abby's smile fades.

COLIN (CONT'D) (cont'd)

You never try to control the
situation, and I've got to say,
it's a breath of fresh air. A lot
of women I know are total control
freaks -- and it's a nightmare. I
love that you're not like that.

Abby looks at him, nodding, then --

ABBY

You know what? I am like that.

COLIN

What do you mean?

(CONTINUED)

100.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008
96 CONTINUED: (2)
96

ABBY

To be honest, I didn't like the way you poured the wine. I would have decanted it. And I was editing that speech as you were giving it.

She looks around.

ABBY (CONT'D) (cont'd)
Plus, this bed should be facing north-south instead of east-west!

COLIN

(confused)
Are you serious?

ABBY

I haven't been myself for one second of the two weeks and five days we've been dating.

COLIN

Then who have you been?

ABBY

The girl some idiot told me to be.

97 EXT. LAX AIRPORT - DAY
97

Taxis drop off tourists.

98 INT. AIRPORT - DAY
98

Abby paces in front of the gate and checks her watch, while talking on her cell phone.

ABBY

(into phone)

And you're sure he checked out?

Okay, thanks.

She hangs up the phone. A FLIGHT ATTENDANT approaches her.

FLIGHT ATTENDANT

Miss, we're going to need you to board now.

Resigned, she picks up her bag and walks on board.

99 **INT. KPHX - LOBBY DAY**

99

Abby walks into the station, greeting the security guard.

(CONTINUED)

101.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

99 **CONTINUED:**

99

ABBY

Morning, Freddy.

The security guard just looks at her and shakes his head, disappointed. Stuart rushes up to her.

STUART

I thought you said we had him.

ABBY

What are you talking about?

STUART

He quit this morning. I got a smug call from Channel 4 saying they closed a deal with him. Corporate's having a shit fit. What the hell happened?

Abby is hurt and stunned, but overcomes it with fierce and abiding hatred.

ABBY

We don't need Mike Alexander. He's
a dime a dozen.

STUART

You better hope so, because you're
going to find me a new one by the
end of the week.

100 INT. KPHX - WAITING AREA - DAY
100

Abby and Joy walk through the waiting area, which is filled
with MIKE ALEXANDER REPLACEMENT HOPEFULS of all different
shapes and sizes. Abby points at candidates, while Joy makes
notes on a clipboard.

ABBY

(pointing)

Yes. No. Yes. No. No.

(then)

I can't believe I even considered
for a second allowing myself to
feel something for him.

JOY

I still can't believe that you
broke up with Colin.

ABBY

I know I can't control everything.
As much as I'd like to.

(MORE)

(CONTINUED)

102.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

100 CONTINUED:
100

ABBY (cont'd)

But I should at least be able to
decide who I feel something for and
who I'm repulsed by.

She turns back to the candidates, frustrated.

ABBY (cont'd)

Yes. No. No. Yes. Fuck no.

101 INT. KPQU, CHANNEL 4 STAGE - DAY
101

Channel 4's brighter and more expensive stage, with a prominent logo for "MORNING MAYHEM WITH MIKE!"

Mike, dressed in an Armani suit, glandhands the Channel 4 suits, as they show him around.

BIG WIG

What do you think of the new set?

MIKE

Love it.

BIG WIG #2

KPHX retained the copyright to your old segment title, so we retitled you "Morning Mayhem with Mike!"

Mike's on autopilot.

MIKE

Love it.

BIG WIG

And this is Joe, your new producer.

Mike finally wakes up a bit. Turns to Joe, a balding nebbish.

MIKE

You know what I like best about you, Joe? I don't want to have sex with you at all.

JOE

I'm -- relieved to hear that.

The Big Wigs chortle.

BIG WIG

How much do we love this guy?

103.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

102 **EXT. MIKE'S APARTMENT BUILDING - DAY**

102

Mike, in his suit, walks up the front steps. Jonah sits on a lawn chair, drinking a soda and watching --

IN THE NEARBY VALLEY

Hundreds of multi-colored, multi-shaped HOT AIR BALLOONS are aloft.

JONAH

Dude, check it out. Balloon Fiesta.

MIKE

Yep.

JONAH

Why do you look like a lawyer?

MIKE

New station. New wardrobe.

JONAH

You're never going to get any pussy looking like that.

MIKE

(annoyed)

Where do you get this stuff?

JONAH

From you.

MIKE

Look at me, Jonah. I'm 38, I'm still single, I live alone... Does it look like it's all working out? If there's one thing you don't want to be, it's like me.

As he opens the door and goes inside, Jonah calls out --

JONAH

I'm pretty sure you don't want to open your new show with that.

103 EXT. FIELD - DAY

103

On the field that is covered with hot air balloons and their pilots and aficionados, Abby and Joy stand with Mike's replacement -- JACK MAGNUM, a fast-talking slickster who thinks he's really fucking cool.

(CONTINUED)

104.

103 CONTINUED:
103

JACK MAGNUM

How's my skin? Too shiny? How are
my pores?

JOY

Tiny.

JACK MAGNUM

Which side is better? Left? Right?
Full-frontal?

Joy looks at Abby, a little worried.

ABBY

They're all fine. But let's go
over your intro.

(prompting him)

"I'm Jack Magnum and this is..."

JACK MAGNUM

The Ugly Truth!

He fake-smiles and does the "point-and-shoot", going so far
as to blow the smoke off his fingertip gun.

ABBY

Oh-kay. Let's maybe lose the gun.

JACK MAGNUM

What? The gun is my signature
move.

ABBY

(impatient)

Unless the NRA is paying your
mortgage this month, I say lose the
fucking gun.

JOY

And we're live in -- five, four,
three, two --

104 INT. KPHX - CONTROL ROOM - DAY - CONTINUOUS
104

Stuart sits in the control room next to Cliff.

CLIFF

Think this guy's any good?

STUART

He better be.

ON THE MONITORS --

(CONTINUED)

105.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

104 **CONTINUED:**

104

Jack Magnum does his intro, now standing in a balloon basket.

JACK MAGNUM (ON T.V.)

...and this is The Ugly Truth!

Jack starts to do "the gun", but then he remembers and awkwardly turns it into a peace sign.

JACK MAGNUM (ON T.V.) (CONT'D)

(cont'd)

Peace!

STUART

Oh, Jesus. He's going political.

105 **INT. MIKE'S APARTMENT - DAY - SAME TIME**

105

Jonah watches TV as Mike gets a beer out of the fridge.

JONAH

Dude, check this out. Your replacement's on.

MIKE

My what?

Mike looks over to see --

ON THE TV -- Live footage from the Balloon Fiesta. Jack Magnum continues to alienate his audience.

JACK MAGNUM

Most of you are watching this show
so you can learn how to get chicks.
Let me assure you, you're in good

hands. You're looking at a guy
who's personally had sex with over
137 women. Most of them conscious.

106 **EXT. FIELD - DAY - CONTINUOUS**
106

Abby looks at Joy, panicked.

ABBY

He's ad-libbing. Why is he ad-
libbing? There's no ad-libbing.

107 **INT. MIKE'S APARTMENT - DAY - CONTINUOUS**
107

Mike sits down on the couch to watch.

MIKE

Oh, this is beautiful.

(CONTINUED)

106.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

107 **CONTINUED:**
107

ON TV -- Jack Magnum just makes it worse.

JACK MAGNUM (ON T.V.)

We're here at the Balloon Fiesta,
and I'm supposed to be telling you
men are full of hot air, but I
think we all know, it's the ladies
that are full of crap. Just because
she says no, doesn't mean she means
no.

At this Jack Magnum is tackled and pushed out of the balloon
basket. After a moment --

A frazzled ABBY pops up in his place.

ABBY (ON T.V.)

(nervous)

Hi! I'm sorry, but Jack Magnum will
no longer be able to do "The Ugly
Truth" segment. Which should really
come as no surprise. Because men
are completely unreliable.

108 INT. KPHX - DAY - CONTINUOUS
108

Stuart and Cliff watch from the control room, in shock.

CLIFF

What is she doing?

The PHONE RINGS. Stuart picks up, then blanches.

STUART

(into phone)

Hey, Harold. Yes, I know -- we're fixing it.

109 EXT. FIELD - DAY - CONTINUOUS
109

Abby stands in the basket, still nervous, but flying on adrenaline. Joy gives her a "keep going" hand gesture.

ABBY

Take Mike Alexander, for instance. He up and quit the show without so much as a word. You think you know what men are going to do, you think you know what they want to do...but when it comes down to the moment where they actually have to nut up, they turn around and do something completely different.

107.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

110 INT. MIKE'S APARTMENT - DAY - CONTINUOUS
110

Mike stares at Abby on TV for a second, then grabs his keys.

MIKE

Oh, I'm all over this.

He races out, as Jonah calls after him.

JONAH

I don't think she's into you, guy!

111 EXT. FIELD - DAY - CONTINUOUS
111

Joy and the camera guy watch as Abby gains steam, ranting to the camera. B-CAMERA, strapped to the basket, also records.

ABBY

The big, strong, romantic men we've been reading about in novels and watching in movies since we were nine? They're fallacies. "Blue Lagoon" is a total freakin' lie. Men are not strong. Men are not brave. Men are afraid.

112 INT. KPHX - "SACRAMENTO AM" SET - DAY

112 *

From the news desk, Georgia and Larry watch the monitor, confused.

LARRY

(offended)
I love "Blue Lagoon".

Georgia squeezes his hand.

GEORGIA

I know you do, honey.

113 EXT. FIELD - PARKING LOT - DAY - CONTINUOUS

113

Mike's truck careens into the parking lot. He gets out, racing towards the field.

114 EXT. FIELD - DAY - CONTINUOUS

114

Abby is now on a total tear.

ABBY

...They're afraid to say what they feel. Afraid to grow up. Afraid to tell the truth.

108.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

115 INT. MIKE'S APARTMENT - DAY - CONTINUOUS

115

Jonah watches, entranced.

JONAH

It's like she's in his brain!

116 **EXT. FIELD - DAY - CONTINUOUS**
116

Mike pushes through the crowd of balloon lovers.

117 **EXT. FIELD - DAY - CONTINUOUS**
117

Abby continues her impassioned tirade.

ABBY

Even if they have a moment in a hotel elevator that's totally romantic and filled with potential, men are completely incapable of copping to it. Because men are weak.

MIKE (O.S.)

Let me tell you something about women.

She turns to see --

MIKE standing there. He pushes past Joy and climbs into the balloon. Grabbing the mic from Abby's hand.

ABBY

Hey --

MIKE

(ignoring her; to camera)
Women would have us believe that they are the victims. They aren't. They want us to think that we break their hearts for sport. That's crap. They say they want romance. They say they want true love, but all they want is a checklist. Is he perfect? Is he handsome? Is he a doctor?

118 **INT. KPHX - CONTROL ROOM - DAY - CONTINUOUS**
118

A confused Cliff looks at Stuart, who's still on the phone.

CLIFF

I thought he quit.

(CONTINUED)

109.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

118 CONTINUED:

118

STUART

(now elated; into phone)

See? I told you she'd get him back.

119 EXT. FIELD - DAY - CONTINUOUS

119

Abby glares at Mike.

ABBY

That is not true.

BY THE CAMERAMAN, Joy shrugs.

JOY

Well, kinda true.

Mike continues his rant.

MIKE

You men that fit the criteria -- don't kid yourselves. They're not sleeping with you. They're sleeping with a carefully calculated set of venal choices. Money over substance. Looks over soul. Polish over principles. No gesture, no matter how real or romantic, will ever compensate for a really impressive list of credentials.

ABBY

Says the man who's never made a gesture except for this one --

She makes the universally known "jack-off" hand gesture.

MIKE

So, the elevator wasn't a gesture?

ABBY

The elevator was a moment of passion, followed by a moment of panic on your part, apparently.

120 INT. KPHX - CONTROL ROOM - DAY - CONTINUOUS
120

Stuart looks at Cliff.

STUART

What elevator?

110.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

121 EXT. FIELD - DAY - CONTINUOUS
121

Mike glares at Abby.

MIKE

I came by your room!

ABBY

And then you ran away.

MIKE

Well, that wasn't panic,
sweetheart. It was an unwillingness
to compete with the walking
checklist that was in your bed. You
should be thanking me.

NEARBY, Joy taps her watch.

JOY

We have ten seconds.

An OVERZEALOUS BALLOON PILOT walks up.

PILOT

Are we ready to soar up, up and
away?

IN THE BASKET, Mike looks at the camera.

MIKE

And that's the Ugly Truth, folks. A
girl in heat for two guys will
always pick the one with the better
resume.

BEHIND HIM, the Pilot silently boards the balloon.

ABBY

That is bullsh --

The TORCH of the BALLOON is suddenly fired, covering her FBC violation.

The cameraman follows the balloon as it slowly starts to rise.

JOY

...And we're out.

(then; sotto)

Keep rolling on B-camera.

111.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

122 INT. HOT AIR BALLOON BASKET - SKY - DAY - CONTINUOUS
122

Abby glares at Mike, not realizing they're still on the air.

ABBY

(freaked)

I hate you so much I just swore on live television.

MIKE

No, you hate yourself for being so shallow.

PILOT

Off we go!

Abby and Mike spin around to look at him.
balloon is now soaring upwards.

Realizing the

ABBY

Where are we going?!

MIKE

I'm not going anywhere with you.

Mike starts to climb out.

ABBY

What a shock. You're bailing.

PILOT

I wouldn't recommend that...

Mike looks down to see --

They are now FIFTEEN FEET ABOVE THE GROUND. And rising.
He
stops climbing, as the balloon continues to float up and
away.

PILOT (cont'd)
So, who wants champagne?

123 INT. KPHX - CONTROL ROOM - DAY - CONTINUOUS
123

Stuart and Cliff stare at the monitors, eating it up.

STUART
They don't know the camera is on,
do they?

CLIFF
(smiling)
Nuh-uh.

112.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

124 EXT. SKY - DAY - A MOMENT LATER
124

Now holding champagne glasses, a disgusted Mike and Abby look
at opposite ends of the sky, hating that they are trapped
together.

MIKE
Hey! I know -- we can pass the time
with you telling me how much fun
you and Colin had having sex in Los
Angeles.

ABBY
I broke up with Colin in Los
Angeles, jackass.

Mike is thrown, turning to look at her.

MIKE
What?

PILOT
To our left, we have the Sandia
Mountains, glistening in the
afternoon twilight...

Abby ignores the pilot.

ABBY

Oh, that got your interest? If you think we're going to finish what we started in LA, you're out of your mind. You lost your chance.

PILOT

And to our right, you'll see the Rio Grande River winding its way through the diochromatic landscape...

Mike ignores the pilot as well.

MIKE

I never had a chance with you.

PILOT

And off in the distance, we have the Petroglyph National Monument, where --

ABBY

(to the Pilot)

Can you stop talking, please?

(MORE)

(CONTINUED)

113.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

124 CONTINUED:

124

ABBY (cont'd)

(to Mike)

You're right. I had a momentary lapse in judgement where I thought you might be more than you are. But you aren't. Clearly.

MIKE

What does that mean?

ABBY

(mocking)

"I'm Mike Alexander. I like girls in Jello. I like to fuck like a monkey. Don't fall in love -- it's `scary.'"

125 EXT. FIELD - DAY - CONTINUOUS
125

Joy talks on the phone to Stuart.

JOY

Don't worry, I saw this coming, so
I got us a three second delay.

126 INT. HOT AIR BALLOON BASKET - SKY - DAY - CONTINUOUS
126

Mike glares at Abby.

MIKE

Yeah, it is "scary." It's fucking
terrifying. Especially because I'm
in love with a psycho like you.

127 INT. MIKE'S APARTMENT - DAY - CONTINUOUS
127

Jonah now sits with Elizabeth. They both stare at the TV
in shock.

ELIZABETH

Did he just say --

JONAH

"Love"?

128 INT. KPHX - "ALBUQUERQUE AM" SET - DAY - CONTINUOUS
128

Georgia and Larry look at each other.

GEORGIA/LARRY

I knew it!

114.

'THE UGLY TRUTH' - Numbered Script - 2/14/2008

129 INT. HOT AIR BALLOON BASKET - SKY - DAY - CONTINUOUS
129

Abby stares at Mike.

ABBY

I am not a psycho.

MIKE

I just told you I loved you and all you heard was "psycho". You are the definition of neurotic.

ABBY

The definition of neurotic is a person who suffers from anxiety, obsessional thoughts, compulsive acts and physical ailments without having any objective evidence of disease --

MIKE

Again, I just told you I'm in love with you and you're standing here giving me a vocabulary lesson.

(to the Pilot)

Back me up on this, buddy...who here is afraid?

PILOT

I'm just going to drink my champagne.

ABBY

(skeptical)

You're in love with me. Really.
Why?

MIKE

Beats the shit out of me, but I am.

Abby opens her mouth, about to make a retort, then realizes what's been said to her. For the first time in her life, she stops thinking and --

Grabs Mike and kisses the hell out of him. The sheer force of her kissing THROWS them into the pilot, causing --

The torch to FLAME radically.

The balloon WHOOSHES upwards.

115.

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130 INT. KPHX - CONTROL ROOM - DAY - CONTINUOUS
130

An elated Stuart picks up the phone.

STUART

(into phone)
Joy, how do you feel about a
promotion?

131 **EXT. FIELD - DAY - CONTINUOUS**
131

On the phone, Joy hi-fives the cameraman, then quickly
composes herself.

JOY
(into phone)
I feel good about it.

132 **INT. HOT AIR BALLOON BASKET - SKY - DAY - CONTINUOUS**
132

Abby finally loosens her grip on Mike. Hair askew, he looks a
little like he's been hit by a cyclone.

ABBY
(breathless)
If you say "just kidding", I'm
going to throw you out of this
balloon and watch your body
splatter to the ground.

MIKE
Are you going to threaten me with
death when we have sex? Because it
might be distracting.

The Pilot looks worried for his safety.

PILOT
May I suggest you wait until we
land?

Abby and Mike keep kissing as the balloon sails into the
sunset, and we FADE TO BLACK, then CUT TO --

133 **EXT. BOTANICAL GARDENS - DAY**
133

CLOSE ON Mike, as he addresses the camera. He holds a mic,
wears a tuxedo and speaks in a hushed voice.

(CONTINUED)

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133 CONTINUED:
133

MIKE

As many of you know, sometimes a guy's gotta admit what he thought was the truth isn't necessarily the whole truth. Yes, women have a checklist, but sometimes that list includes a foul-mouthed idiot who took way too long to realize he was in love.

(holds up a finger)

Let's continue this conversation in a second.

WE PULL BACK to REVEAL --

Mike is standing in a garden with rows and rows of WEDDING GUESTS seated behind him. An altar with flowers and a minister wait patiently.

Mike gestures for the camera to follow him as he makes his way up to the altar.

As he arrives he greets his groomsman, JONAH, also wearing a tux. He only has eyes for Joy, Abby's bridesmaid.

JONAH

(to Joy)

Has anyone ever told you you have a stupendous bosom?

JOY

Not lately, so feel free to say it again.

A string quartet's version of "HERE COMES THE BRIDE" begins, as we PAN OVER to see --

ABBY, in a wedding dress, about to make her way up the aisle. Looking absolutely beautiful.

MIKE

(wowed; to camera)

Zoom in on this, guys. I want the whole city to see how lucky I am.

The cameraman ZOOMS IN on Abby, as she catches Mike's eye and smiles.

IN THE AUDIENCE, Elizabeth takes photo after photo. Her date -- a dead ringer for Jim Morrison -- looks at her, amused.

(CONTINUED)

117.

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133 CONTINUED: (2)

ELIZABETH

What? No one's ever going to believe this. I need proof.

AT THE ALTAR, Abby finally arrives and looks at Mike.

ABBY

(re the cameras)
What's this?

MIKE

Hope you don't mind, but we're live.

ABBY

(re the cameraman)
No, what's Jorge doing so close?
We need a master.

MIKE

(surprised)
You knew about this?

ABBY

Hello...I'm the producer. It's sweeps week. How do you think I got them to pay for this?

She gestures to -- BOB and HAROLD from Corporate, who sit in the audience.

Mike looks momentarily surprised, then --

MIKE

God, I love you.

He turns to the camera.

MIKE

So, here it is, guys. The games,
the manipulation, the ploys, the
tactics... all the things we do to
think we're in control. But guess
what? We never are.

Abby leans over his shoulder.

ABBY

(to the camera)
Isn't it beautiful?

(CONTINUED)

118.

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133 CONTINUED: (3)
133

She smiles as we --

CUT TO BLACK.