

# **The Ugly Truth**

Screenplay/Revisions by

Nicole Eastman  
Tracey Jackson  
Peter Hume  
David Diamond & David Weissman  
Roger Kumble

Current Revisions by

Karen McCullah Lutz & Kirsten Smith

**NUMBERED SCRIPT**  
**February 14, 2008**



©2008 Lakeshore Entertainment Group LLC  
All Rights Reserved

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)

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.

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)

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)

6

CONTINUED:

6

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)

CONTINUED:

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.

INT. KPHX - WOMEN'S BATHROOM - DAY

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)

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)



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

ANTOHER 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)

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.

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)

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

(horrificed)

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)

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)

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 psycho-babble.

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)

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)

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)



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.

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!

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)

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?

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)

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)

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.

23

CONTINUED: (2)

23

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)



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)

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 --

\*

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)

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)

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)

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"?

28

CONTINUED: (2)

28

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)

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)



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.

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)

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 (CONT'D)

(into headset)

Go one!

The camera focuses tightly on his face.

MIKE

Mmmmm...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)

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)

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.

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)

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)



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.

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)

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?

\*

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)

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)

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)

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)

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)



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)

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.

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)

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.

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)

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)

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)

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  
stripper-librarian 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.



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)

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)

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)

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)

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)

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?

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)

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.



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)

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)

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)

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.

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)

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.

60

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."

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)



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)

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)

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)

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)

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.

68

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)  
Ohhhhh...

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.

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.

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 gynormous 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.



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)

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.

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.

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

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)

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)

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)

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)

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.

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.



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)

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)

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)

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)

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.

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)

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)

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)



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)

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.

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.

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)

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?

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)

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.

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)

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?

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)



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 --

Stuart sits in the control room next to Cliff.

CLIFF

Think this guy's any good?

STUART

He better be.

ON THE MONITORS --

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)

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.

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.

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)

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?

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.

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. Realizing the  
balloon is now soaring upwards.

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.



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)

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!

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.

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.

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)

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?

133

CONTINUED: (3)

133

She smiles as we --

CUT TO BLACK.