

MODERN FAMILY

"Run For Your Wife"

Written by

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&

Brad Walsh

#1ARG01

SHOOTING DRAFT

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MODERN FAMILY

"Run For Your Wife"

#1ARG01

CAST

JAY PRITCHETT.....ED O'NEILL
GLORIA PRITCHETT-DELGADO.....SOPHIA VERGARA
PHIL DUNPHY.....TY BURRELL
CLAIRE DUNPHY.....JULIE BOWEN
MITCHELL PRITCHETT.....JESSE TYLER FERGUSON
CAMERON TUCKER.....ERIC STONESTREET
HALEY DUNPHY.....SARAH HYLAND
ALEX DUNPHY.....ARIEL WINTER
LUKE DUNPHY.....NOLAN GOULD
MANNY DELGADO.....RICO RODRIGUEZ
LILY.....TBD

GUEST CAST

DR. MIURA.....SUZY NAKAMURA
* OPERATOR (V.O.).....TBD

MODERN FAMILY

"Run For Your Wife"

SETS

INT. DUNPHY HOUSE - KITCHEN

INT. DUNPHY HOUSE - LIVING ROOM

INT. DUNPHY'S CAR

INT. JAY & GLORIA'S HOUSE - KITCHEN

INT. JAY & GLORIA'S HOUSE - DINING ROOM

INT. MITCHELL & CAMERON'S DUPLEX - LIVING ROOM

INT. PEDIATRICIAN'S OFFICE - EXAM ROOM

INT. MIDDLE SCHOOL - HALLWAY

EXT. DUNPHY HOUSE - FRONT YARD

EXT. DUNPHY HOUSE - STREET

EXT. PARKING LOT

ACT ONE

1 INT. DUNPHY HOUSE - KITCHEN - MORNING

1

Claire darts around the kitchen getting everything ready. Haley stuffs books in her backpack while Phil drinks a cup of coffee.

CLAIRE

(to Haley)

Okay, your brother's lunch is packed. You're buying your own lunch.

(realizing)

Where's Alex?

LUKE (O.S.)

Help!

A panicked Luke enters with a notebook.

LUKE (CONT'D)

What was I doing on July fifteenth?

PHIL

Why?

LUKE

I was supposed to keep a journal all summer. It's due today.

CLAIRE

Wow, school hasn't even started and you're already behind.

PHIL

(laughs, then)

Burn.

2 PHIL AND CLAIRE INTERVIEW

2

CLAIRE

Getting everybody out the door in the morning is tough -- especially on the first day of school.

PHIL

From the moment we get up at seven until we drop them off at school, it is go, go, go.

After a beat...

CLAIRE

I get up at six.

PHIL

That's you? I thought we had a
raccoon.

3

INT. DUNPHY HOUSE - KITCHEN - CONTINUOUS

3

Alex enters laboring to carry a very heavy backpack, lacrosse
stick and pads, and a cello case.

PHIL

Honey, are you moving out?

ALEX

Five more years. A little help here?

CLAIRE

This is why we suggested the violin.

ALEX

The cello is more in demand in
university orchestras.

HALEY

You know what's not in demand? Girls
who play in university orchestras.

PHIL

I'll help you bring it out to the
curb.

He takes the lacrosse stick, leaving her with the two
heaviest things.

4

OMITTED

4

5

INT. DUNPHY HOUSE - KITCHEN - CONTINUOUS

5

CLAIRE

Phil, put on some pants.

REVEAL that Phil is still in boxers.

PHIL

Come on, this covers more than my
bathing suit.

CLAIRE

Which is a whole other discussion.
Haley, don't forget, the driving
instructor is picking you up from
school.

HALEY

Can't he pick me up someplace else? I don't want kids at school thinking I'm dating a forty-year-old driving instructor who's not even cute.

6 PHIL AND CLAIRE INTERVIEW

6

CLAIRE

Haley just got her learner's permit.

PHIL

We've been taking turns driving with her.

CLAIRE

It makes you realize we're all hanging by a thread.

7 INT. DUNPHY'S CAR - DAY

7

Haley is driving with Claire. They both look scared.

CLAIRE

Merge... merge...
(more and more emphatic)
Merge! Merge! MERGE!

HALEY

You're freaking me out!

JUMP CUT TO:

8 INT. DUNPHY'S CAR - DAY

8

Haley is driving with Phil. Phil is fiddling with something on the dashboard.

PHIL

The navigation system is all messed up. It thinks we're in a park.
(looks up, reacts)
Oh my God, it is a park! Away from the kids! Aim for the lake!

9 INT. JAY AND GLORIA'S HOUSE - KITCHEN - MORNING

9

Jay fills up a travel mug with coffee. Gloria is there.

GLORIA

I can't believe my little boy is going into the fifth grade.

(indicates)

(MORE)

GLORIA (CONT'D)

He used to hold onto my finger with
his little hands and look at me with
those big eyes and--

(near tears)

Mi niño pequiño.

JAY

Yup, they grow up.

(then, calling off)

Manny, let's get going.

Manny enters from upstairs. He wears a colorful poncho with
a South American pattern.

MANNY

How's my hair?

JAY

Hold on. What are you wearing there?
It looks like an old Christmas tree
skirt.

MANNY

It's a traditional Colombian poncho.
I want my classmates to know I'm proud
of my heritage.

As Manny crosses out:

GLORIA

I think he looks very handsome.

JAY

Really? Am I driving him to school or
is he just going to take his burro

GLORIA

Hey. The last thing Manny needs on
his first day of school is you
undertaking his confidence.

JAY

I'm sorry, but there's only two places
people should wear ponchos: Niagara
Falls and log rides.

*
*

GLORIA

You worry too much about all of this.
I wear all sorts of daring outfits and
people admire them because I do it
with confidence.

She heads out to the garage, Jay following behind her.

JAY

Yeah, I'm sure it's your confidence
they're admiring.

*

10 OMITTED 10

11 INT. MITCHELL AND CAMERON'S DUPLEX - LIVING ROOM - DAY 11

Cameron enters, carrying Lily. Mitchell, dressed for work,
is wrapping padding around the glass-topped coffee table.

CAMERON

(to Lily)
You are a cutie. Yes, you are.
(noticing Mitchell)
Are you still baby-proofing?

MITCHELL

Everything we own is pointy.
(noticing Lily)
Why is our daughter dressed like Donna
Summer?

We REVEAL that Lily is in a sequined evening gown and Afro
wig. Some photography equipment is nearby.

CAMERON

She is not Donna Summer. She's
clearly Diana Ross from the RCA years.
How are you not seeing that?

MITCHELL

I thought you were done with this.

CAMERON

I made no such promise.

12 MITCHELL AND CAMERON INTERVIEW 12

CAMERON

We received, as a baby gift from one
of our friends, an adorable baby wig
and outfit that made for a great
picture and it gave me the idea to
dress Lily as various pop icons. I've
done Olivia Newton John...

INSERT: We see a photo of Lily in eighties workout clothes and wearing a headband.

CAMERON (O.S.) (CONT'D)
Madonna, the early years...

INSERT: Lily is dressed as early eighties Madonna with lacy gloves and lots of necklaces.

CAMERON (O.S.) (CONT'D)
Stevie Wonder...

INSERT: Lily wears a suit and big sunglasses.

CAMERON (CONT'D)
It's sort of taken on a life of it's own. There's talk of a coffee table book.

MITCHELL
Who's talking?

13 INT. MITCHELL & CAMERON'S DUPLEX - LIVING ROOM - CONTINUOUS 13

The guys are where we left them.

MITCHELL
I just think this might be a little over-the-top.

CAMERON
You know what your problem is? You need to loosen up and have fun.

MITCHELL
I'm loose. I'm fun. Remember last week? Breakfast for dinner. That was my idea.

CAMERON
You've been tense ever since we brought Lily home. All you do is put child locks on things and read parenting books. Here, hold your daughter. Relax.

Cameron hands Lily to Mitchell.

MITCHELL
Is she wearing eye shadow?

Cameron crosses to the stereo and puts on some music.

CAMERON
Dance with her.

MITCHELL

I can't, I'm late for work.

Cameron joins Lily and Mitchell. He sways with them.
Mitchell doesn't sway.

CAMERON

Come on, you know you love this song.

MITCHELL

It is a good song.

Mitchell starts to sway a little bit.

CAMERON

There you go.

Cameron breaks away as Mitchell and Lily dance around the room.

MITCHELL

Okay... Big finish, and --

Mitchell turns toward a door frame and accidentally bonks Lily on the head. Mitchell stops smiling.

CAMERON

Was that her head?

MITCHELL

If it was her head, I think she'd be --

Lily starts to cry.

MITCHELL (CONT'D)

Yeah, it was her head.

END OF ACT ONE

ACT TWO

14

INT. MITCHELL & CAMERON'S DUPLEX - LIVING ROOM - MOMENTS
LATER

14

Mitchell is with Lily when Cameron enters from the kitchen.

CAMERON

I got boo-boo bear from the freezer.

MITCHELL

Why do you have chocolate on your
face?

CAMERON

It was under a pie.

MITCHELL

So, you ate your way to it?

CAMERON

I did what I had to do.

Cameron places the cold pack on Lily's head.

MITCHELL

Do you think she's okay?

CAMERON

She didn't cry that much.

MITCHELL

Maybe that's a bad sign. Let's try to
make her laugh.

CAMERON

Why?

MITCHELL

That's how we'll know she's fine.
Where's doggy?

Mitchell searches and finds a stuffed dog. He holds the dog
up so Lily can see it.

MITCHELL (CONT'D)

Moo.

CAMERON

But it's a dog.

MITCHELL

I know. That's why it's funny.
(back to Lily)

Moo.

Lily does not respond.

CAMERON

I'm not sure this is as funny as you think it is. Let's just call your sister.

MITCHELL

Yeah right, so she can be all judgmental and condescending -- like she's the expert and we don't know how to take care of a baby.

CAMERON

Mitchell, she's family. Of course she's going to be judgmental and condescending.

Cameron hands Mitchell the phone.

15 INT. DUNPHY HOUSE - KITCHEN/MITCHELL & CAMERON'S DUPLEX - 15
CONTINUOUS

Claire is making herself a cup of tea when the phone rings.

CLAIRE

Hello.

We can go to SPLIT SCREEN or cut back and forth as necessary.

MITCHELL

Hey, not a big deal -- just wondering. When your kids were small did you ever, I don't know... smack their heads into a wall?

CLAIRE

We usually just gave them time-outs.

MITCHELL

No, accidentally. We just kind of bonked Lily's head. It wasn't really that hard, and she isn't acting different, but --

CLAIRE

Relax. It happens. Luke used to hit his head all the time and he's fine.

MITCHELL

Thanks for your help.

Mitchell covers the phone and turns to Cameron.

CLAIRE

I'm good. I'm kind of looking forward to a quiet day. I'll probably go for a run a little later, but that's about it.

PHIL

Great. We can run together.

CLAIRE

You don't have to do that.

PHIL

I know.

20

PHIL INTERVIEW

20

Phil cocks his ear toward the camera. After a long beat...

PHIL

Listening.

21

INT. DUNPHY HOUSE - LIVING ROOM - CONTINUOUS

21

CLAIRE

The thing is I kind of like to run alone. Besides, I run pretty fast.

PHIL

So?

CLAIRE

Um... I'm just not sure you'll be able to keep up.

PHIL

(laughs, then)
You're kidding, right?

CLAIRE

No.

PHIL

You think I won't be able to keep up with you?

CLAIRE

You barely seem able to keep up with this conversation.

PHIL

I think you're forgetting that I power walk every day with my poles.

JAY
Looks like Manny's poncho.

GLORIA
Why was it in your car?

JAY
He decided to take it off on the way
to school.

GLORIA
What did you say to him?

JAY
I said nothing.

GLORIA
You said plenty with your nothing.
Manny looks up to you. He respects
your opinion.

JAY
Trust me, we dodged a bullet here.
I've been down this road before.

26A JAY INTERVIEW

26A

JAY
Growing up, my son Mitch danced to his
own beat. Unfortunately, he performed
this dance down the halls of his
school wearing what he called a
"jaunty scarf".

26B INT. JAY AND GLORIA'S HOUSE - CONTINUOUS

26B

JAY
Kids can be cruel. I don't want to
see Manny go through what happened to
Mitch.

GLORIA
Manny can take care of himself.

JAY
So could Mitch, but do you know how
hard it is watching your kid come home
upset all the time? It's no picnic.

GLORIA
So we should crush his spirit and
destroy everything that makes him who
he is?

*
*

JAY

Great, we're on the same page.
(off her look)
Aw, come on. Don't be mad. Tell you
what, I'll take the afternoon off.
Let's go to the club, get a nice
lunch, some massages...

GLORIA

No. We are taking this poncho to
Manny at school, because it is
important that he knows you support
him. *

(beat)

And then we'll get massages, because
that sounded good.

27

INT. DUNPHY HOUSE - KITCHEN - A SHORT TIME LATER

27

Claire is happily organizing her desk when suddenly Phil pops
his head in.

PHIL

I always take stairs two at a time. I
don't even think about it anymore.
It's muscle memory. The regular way
would feel weird.

CLAIRE

Phil, let it go. I'm faster than you.

PHIL

If only there was some way we could
settle this once and for all. But
how.

(thinks for a beat)

Huh.

CLAIRE

You seriously want to race me? I ran
a half-marathon last year.

PHIL

Wow. I'm half-scared.

Claire's patience wears thin.

CLAIRE

You know what? You're right -- we do
have to do this. I'll go get changed.

PHIL

Not now. I have to return some work
calls. How about we do it after that?

CLAIRE

Fine. This afternoon.

PHIL

Coolio.

We stay on Claire as Phil goes upstairs.

PHIL (O.S.) (CONT'D)

Two at a time, two at a time, two at a time. Already at the top!

28

INT. PEDIATRICIAN'S OFFICE - EXAM ROOM - DAY

28

Cameron holds Lily. Mitchell is there. DR. MIURA, an Asian-American woman, enters.

DR. MIURA

Hi, I'm Dr. Miura. I'm on call today.
(re: chart)
Looks like we have a little head bump.

MITCHELL

It happened a couple hours ago. On a door jamb.

DR. MIURA

Ouch.

Dr. Miura takes a look at Lily's head.

DR. MIURA (CONT'D)

There doesn't seem to be any mark.

CAMERON

Well, her head was somewhat protected.

DR. MIURA

Protected? Was she wearing a hat?

MITCHELL

(quickly)
Yes, like a hat.

Dr. Miura looks confused. Mitchell and Cameron exchange a look.

CAMERON

It was a wig. Sort of a ghetto fabulous Afro thing.
(off Mitchell's look)
I thought it might be medically relevant.

MITCHELL

Really? You thought "ghetto fabulous" might be medically relevant.

DR. MIURA

Maybe I should just finish the exam.

Dr. Miura continues examining Lily on the table.

CAMERON

By the way, you'll be pleased to know that Mitchell and I intend to raise Lily with influences from her Asian heritage.

Dr. Miura couldn't care less.

DR. MIURA

That's uh... great. Has there been any vomiting since the head bump?

CAMERON

No.

(then)

We've hung some Asian art in her bedroom. And, when she's ready for solid food, there is a great little pho place close to our house.

(pronounced "fuh")

Am I saying that right? Pho? It's a soup.

DR. MIURA

I don't know. I'm from Denver. We don't have a lot of pho there.

Mitchell interjects, still worried.

MITCHELL

She hasn't laughed since the head bump. I showed her a stuffed dog and said "Moo" and she just stared at me... kind of like you're doing.

(aside, to Cameron)

Maybe it's a cultural thing.

DR. MIURA

Just to be safe, show me how hard Lily got hit. Use your head.

MITCHELL

Um... okay.

Mitchell gets close to the nearest wall.

MITCHELL (CONT'D)

I guess it was something like this.

Mitchell hits his own head against the wall. Dr. Miura considers this for a moment.

DR. MIURA

Can I see that again?

Mitchell hits his head again.

DR. MIURA (CONT'D)

How are you feeling?

MITCHELL

Fine.

DR. MIURA

So is Lily. Babies are designed to survive new parents. Stop worrying. You guys are doing great.

She heads for the door.

CAMERON

Thank you.

Cameron bows.

DR. MIURA

Denver.

Dr. Miura exits.

END OF ACT TWO

JAY
Hey, Lukey.

LUKE
What are you guys doing here?

GLORIA
We're just bringing Manny his poncho.
I'll get him.

She crosses to Manny's classroom.

JAY
Look, there might be a little blow-
back on this poncho thing. Maybe you
could stick up for him a little.

Luke looks over the poncho, then...

LUKE
I need a note.

JAY
What?

LUKE
I was supposed to do an assignment
over the summer. I need you to write
a note to buy me some time.

Jay considers this for a second, then...

JAY
Yeah, I'll do that. *

Luke runs off to catch up with his friends.

31 OMITTED 31

32 INT. MIDDLE SCHOOL - HALLWAY - CONTINUOUS 32

Jay joins Gloria at Manny's classroom door.

GLORIA
Years from now, Manny will never
remember that a few friends teased
him, he'll only remember that his
parents support him. That's the most
important thing.

Manny comes out to join them.

MANNY
Is something wrong? Who has died?

GLORIA

No one, Manny.

JAY

Why would you even think that?

GLORIA

In Colombia, Manny went to Pablo Escobar Elementary School. If you got pulled out of class, it was to identify a body.

JAY

We've got your poncho here.

MANNY

I thought you said it made me look like my neck was wearing a dress.

Gloria reacts.

JAY

That was just a joke. Here you go.

Jay offers him the poncho. Manny puts it on. He reaches into the poncho's pocket and takes out a South American pan flute. *

MANNY

Oh good, it's still in the pocket.

JAY

Whatcha got there, buddy? *

MANNY

My pan flute. I'm going to play some Colombian folk music for my new classmates.

JAY

Huh... great.

Gloria bends down to get closer to Manny.

GLORIA

I have never been more proud of you. I'm sure all the kids will love it.

She gives Manny a kiss on the forehead, then turns to Jay.

GLORIA (CONT'D)

(sotto, to Jay)

Break the flute.

JAY

What?

GLORIA

(sotto)

The poncho is bad enough, but you add that horrible flute and that weird dance he does when he plays it, he'll be a laughing stork.

*

JAY

He does a dance?

Gloria shudders. Jay nods and turns back to Manny.

JAY (CONT'D)

Hey, Sport, can I take a look at that whistle of yours?

Manny hands Jay the flute. Jay drops it. It breaks.

JAY (CONT'D)

Oh, darn it. Look at that.

GLORIA

And now you stepped on it!

Jay gets the hint and steps on it.

JAY

Oh, jeez, what's wrong with me?

32A

EXT. PARKING LOT - LATER

32A

Cameron and Mitchell arrive at their car. Mitchell is carrying Lily. Cameron opens the door for Mitchell to load her in, but Mitchell stops.

MITCHELL

Maybe you should do this.

CAMERON

Why?

MITCHELL

I don't want to bump her head against the door or pinch her with the seat belt.

CAMERON

Mitchell, how long are you going to beat yourself up over one mistake? Is this going to be like the blonde highlights all over again?

MITCHELL

It's just... I think I suck at being a father.

CAMERON

What are you talking about? We're new at this.

MITCHELL

Except that you're like a natural at this. You walk in the room and she lights up. You can change a diaper with one hand. Nice, huh, I'm actually jealous of you.

CAMERON

But you do so many things I don't do. You baby-proofed our entire house. You took care of all the adoption paperwork. Without you, we wouldn't even have a baby to injure.

MITCHELL

It was just a few forms...

CAMERON

Which I couldn't make any sense out of. And you got us on those preschool waiting lists.

MITCHELL

I still can't believe you were going to wait until she was "old enough."

Cameron tosses in the diaper bag, effortlessly snaps Lily's car seat in, and closes the door.

CAMERON

See, that's what makes us a great team. We have different strengths. Who are amazing parents?

MITCHELL

We are.

CAMERON

I didn't hear you.

MITCHELL

We are.

CAMERON

Don't you forget it.

MITCHELL

Okay. I think we just locked our baby
in the car.

They furiously shake the door handles.

CAMERON

Don't worry, Lily! We got this!

MITCHELL

Let's not panic.

CAMERON

I won't. I won't.

33

EXT. DUNPHY HOUSE - FRONT YARD - DAY

33

Phil and Claire are on the front lawn, both dressed for a run. Phil wears a long sleeve shirt over a t-shirt. He stretches out with some deep lunges. He's wearing big headphones, cranking up a high-energy song for motivation. He takes off the headphones.

PHIL

What?

CLAIRE

I didn't say anything.

PHIL

I couldn't hear ya. I'm cranking a
little Carole King.

Alex and Luke get dropped off by their carpool and approach.

PHIL (CONT'D)

Hey, there they are. How was your
first day back in prison?

LUKE

Fine. What are you guys doing?

PHIL

Your mom and I are gonna race to the mailbox on Sequoia and back.

ALEX

Why?

CLAIRE

(Phil's an idiot)
I don't know.

PHIL

Oh she knows. As soon as I'm done kicking a little mom butt here, how about I school you in some Mario Kart.

LUKE

Can't. I gotta work on my journal.

PHIL

No problem.
(to Alex)
Alex?

ALEX

I have a history paper.

Alex and Luke cross toward the house.

PHIL

Well, if you wanna see a little history being made right here, you can -- okay.

Phil watches the kids leave then turns back to Claire.

PHIL (CONT'D)

Ready?

CLAIRE

Are you?

PHIL

I was born ready. I came outta the
womb wearing --

CLAIRE

Go.

Claire takes off running. Phil dashes after.

34 OMITTED 34

34A EXT. PARKING LOT - MOMENTS LATER 34A

Cameron is in hysterics, holding a garbage can over his head.
Mitchell screams into his cell phone.

CAMERON
I'm breaking the window!

OPERATOR (V.O.) *
Emergency Assistance. This is Trina. *

MITCHELL
Help! We locked our baby in the car
and people are judging us!

CAMERON

I'm breaking it. I swear to God!

MITCHELL

Don't break the window you'll get glass on her.

OPERATOR (V.O.)

Sir, please tell your wife to relax. Everything is going to be okay. *

MITCHELL

That's a man.

OPERATOR (V.O.)

Really? *

CAMERON

(high-pitched)

Lily! Lily! Daddy's coming to get you.

OPERATOR (V.O.)

Sir, we just sent the signal. The doors should be unlocked now. *

MITCHELL

Check the doors.

CAMERON

It's not unlocked! It's not -- Oh. That's amazing.

35

EXT. DUNPHY HOUSE - STREET - MOMENTS LATER

35

Claire and Phil are mid-race. Claire is winning easily. She is neither breathing hard nor sweating. Phil is a mess, so much so that he peels off his top layer revealing a t-shirt underneath on which is a picture of Phil goofing around with the kids with the caption, "World's Best Dad".

PHIL

I'm just saving my energy, drafting off of you. You feeling cocky?

Claire turns towards Phil.

CLAIRE

Yes.

PHIL

That's my plan.

Claire notices Phil's shirt.

CLAIRE

I run five miles a day. I have a resting heart rate of forty-eight. I would never lose a two mile race to Johnny Ski Pole. But after seeing the look on Phil's face when the kids came home from school and then seeing that shirt, I realized something. The first day of school is a big adjustment for all of us, but it's especially hard on Phil.

38B CLAIRE INTERVIEW 38B

CLAIRE
Did I lose the race to cheer him up?
Maybe.

38C INT. JAY & GLORIA'S HOUSE - DINING ROOM - EVENING 38C

We see Jay and Gloria suffering through a pan flute performance. The flute has been taped together. Manny wears a poncho and dances. *

CLAIRE (V.O.)
We do strange things for our loved ones. Lie to them, lie for them.

Gloria and Jay feign enthusiasm. Jay surreptitiously takes a big drink of his wine.

38D INT. MITCHELL & CAMERON'S DUPLEX - LILY'S ROOM - NIGHT 38D

Mitchell, up late at night, watching Lily sleep, with love and concern.

CLAIRE (V.O.)
There might be some bumps along the way, but we never stop wanting the best for them. And that's what makes it such a tough job...

38E CLAIRE INTERVIEW 38E

CLAIRE
...And kind of the best job in the world.

38F INT. DUNPHY'S CAR - DAY 38F

All of the Dunphys are in the car. Haley is driving. It's all going well, until something goes wrong and they all scream in horror.

39-47 OMITTED 39-47

END OF ACT THREE

TAG

48

INT. DUNPHY HOUSE - KITCHEN/LIVING ROOM - EVENING

48

Claire is standing in front of the open refrigerator still in her running outfit. Phil, now dressed nicely, walks up behind her and kisses her on the back of the neck.

CLAIRE

What was that for?

PHIL

I just love you, that's all.

CLAIRE

I love you, too.

PHIL

I was thinking we could all go to Genero's. Get the kids some pizza.

CLAIRE

I don't know. I'm kinda gross. I don't feel like getting all dressed now.

PHIL

If you want, we can go and bring you back one of those chopped salads you like.

CLAIRE

Huh. That sounds pretty good, actually. I can read my book.

PHIL

Oh, that cool book with the map? What is that thing like six-hundred pages?

CLAIRE

About.

PHIL

Huh. How fast do you think you can read something like that?

END OF SHOW

*