

MY AMERICAN FAMILY

"Pilot"

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## **Characters:**

### **The Dunphy Family**

**Claire** – Late 30s, uptight suburban mom, tries to make everyday special for her kids, needs control.

**Phil** – Late 30s, real estate agent, upbeat, goofy, thinks he's cooler than he is.

**Haley** – 16, social, fashion-conscious, rebellious, has a wild streak.

**Alex** – 13, (girl), smart, cynical, insightful for her age.

**Luke** – 10, immature, simple, not the brightest bulb.

### **The Pritchett-Delgado Family**

**Jay** – 60s, successful businessman, divorced. Recently married Gloria, struggles to stay “young” for her.

**Gloria** – 30s, Hispanic, beautiful, strong, quick-tempered. Protective mother. Divorced six years ago.

**Manny** – 12ish, Gloria's son – Jay's stepson. Old soul, sensitive, passionate, a young romantic.

### **Mitchell & Cameron's Family**

**Mitchell** – Mid-to-late 30s, dentist, gay, emotionally restrained, worrier.

**Cameron** – Mid-30s, gay, free with emotions, lives in the moment, surprisingly strong.

**Lily** – Baby girl, adopted from Vietnam.

ACT ONE

1     EXT. SUBURBAN AMERICAN STREET -- DAY

The camera pushes in to a SUBURBAN HOUSE.

                    CLAIRE (O.S.)  
Kids! Breakfast!

2     INT. KITCHEN -- CONTINUOUS

Claire is busy making breakfast for the family. Phil enters in workout clothes.

                    CLAIRE  
What's with the workout clothes?  
                    (then)  
Kids!!!

                    PHIL  
What? I work out.  
                    (glances toward the  
                            camera)  
Just because I don't run six miles a  
day like you --

                    CLAIRE  
Eight.

                    PHIL  
You run eight miles a day? That's  
like three-thousand miles a year.  
You could have run to Hawaii.

                    CLAIRE  
I think about that every single day.  
                    (shouting out)  
BREAKFAST!!!

Hailey enters in a short skirt.

                    HALEY  
I'm having a friend over today.

                    CLAIRE  
Hailey, you're not wearing that skirt.

                    HALEY  
What's wrong with it?

                    CLAIRE  
It's too short. People can tell  
you're a girl, you don't have to  
prove it to them.

Alex enters.

ALEX  
(matter of fact)  
Luke got his head stuck in the  
banister again.

PHIL  
I got it. Where's the baby oil?

CLAIRE  
It's in our night stan--  
(eyes camera)  
I don't know -- find it!

3 INTERVIEW -- PHIL & CLAIRE

SUPER: "Phil & Claire"

CLAIRE  
Raising kids is like building a car.  
You only have so much time to make  
sure the steering works and the brakes  
stop and the engine is dependable  
before you send it out on the road,  
and if you get one little rivet wrong,  
it will drive off a cliff and explode.

Awkward beat.

PHIL  
We have a lot of fun.

4 EXT SOCCER FIELD -- DAY

Gloria and Jay watch as Gloria's son Manny plays in a soccer  
game. Gloria paces around nervously. Jay, dressed in a  
track suit, sits in a low folding chair, reading the paper.

GLORIA  
Go, Manny, go! Kick it! Don't let  
him -- kick it!

The opposing player trips Manny.

GLORIA (CONT'D)  
He tripped him! Where's the penalty?!

JAY  
Gloria, they're oh and six. Let's  
take it down a notch.

An opposing player gets the ball. It's only Manny between  
him and the goal.

GLORIA  
(while HITTING Jay)  
Get the ball, Manny! Stop him. You  
can do it!

But Manny gets distracted by a PRETTY TEENAGE GIRL riding by  
on a bicycle. The opposing player dribbles around Manny and  
SCORES. An uptight SOCCER MOM approaches the coach, oblivious  
that Gloria is Manny's mom.

SOCCER MOM  
Come on, Coach, you gotta take that  
kid out.

Gloria wheels on her.

GLORIA  
You want to take him out?! How about  
I take you out?!

Jay grabs the back of her jacket.

JAY  
Honey, honey...

GLORIA  
(to Soccer Mom)  
Why don't you worry about your son?  
He spend the first half with his  
hand in his pants.

Gloria moves off, disgusted. Jay, having been through scenes  
like this before, shakes his head as A SOCCER DAD approaches.

SOCCER DAD  
Whoa, remind me not to mess with  
your daughter.

JAY  
My daughter?  
(annoyed, struggles  
to get up)  
No, that's funny, actually, no, she's  
my wife. Don't be fooled by the --  
just give me a second here.

5 INTERVIEW -- JAY AND GLORIA

SUPER: "Jay and Gloria"

JAY  
Gloria and I met the day my ex-wife  
moved to Florida. I was feeling pretty  
emotional and Gloria was one of the  
bikini bartenders at the giant pool  
party I threw.

GLORIA

We're very different. Jay is from the city, he has a big business, I come from a small village, very poor but very, very beautiful. It is the number one village in all of Colombia for the... what's the word?

JAY

Murders.

GLORIA

Yes, the murders.

6 INT. AIRPLANE - DAY

Boarding passengers file down the aisle passing Mitchell, who holds on his lap an Asian baby, Lily. As various passengers pass they smile at the baby and wave.

PASSENGER #1

She's adorable.

MITCHELL

Thanks.

PASSENGER #2

Hi, precious.

MITCHELL

(waving Lily's hand  
for her)

Hi.

(then)

We just adopted her. From Vietnam.  
We're bringing her home for the first  
time.

People across the aisle join in.

PASSENGER #3

She's such a little angel.

(to Lily)

I can just tell you're going to be a  
daddy's girl, aren't you?

Cameron enters and plops next to Mitchell.

CAMERON

Sorry, sorry, this boy needed a  
Cinnabon.

MITCHELL

(to Passenger #3)

Let's hope so.

END OF ACT ONE

ACT TWO

7 INT. STAIRWAY -- DAY

Luke has his head stuck between the railings. Phil rubs baby oil on the railings and on Luke's head.

PHIL  
Why do you keep doing this?

LUKE  
I thought I could get out this time.

ALEX  
(as she crosses past)  
Okay, I'm just gonna say it: He  
needs to be checked by a specialist.

Phil frees Luke's head.

PHIL  
(to Luke)  
There. Be free.

Claire and Haley enter mid-conversation.

CLAIRE  
Who's coming over anyway?

HALEY  
You don't know him.

CLAIRE  
Him?

Claire is clearly thrown.

LUKE  
Ooooh, a boy.... You gonna kiss  
him?

HALEY  
Shut up.

CLAIRE  
(to Luke and Alex)  
Okay, why don't you guys go outside  
for a little bit?

ALEX  
And do what?

PHIL  
Fight in the sun. It'll be a nice  
change.

Alex and Luke exit into the back yard.

CLAIRE  
(trying to be casual)  
So, who is this boy?

HALEY  
His name is Dylan. I might as well  
just tell him not to come because  
you guys are just going to embarrass  
me.

CLAIRE  
Honey, it's the first time you're  
having a boy over, I'm bound to be a  
little surprised, but I'm not going  
to embarrass you.

PHIL  
I better charge the camcorder.

HALEY  
Uggggghhh.

PHIL  
I'm kidding. Come on. Who are you  
talking to?

8 INTERVIEW -- PHIL

PHIL  
I'm the cool dad. That's my thing.  
I'm hip. I surf the web, I have an  
iPhone, I know a lot of the dances  
from "High School Musical."

9 INT. PHIL & CLAIRE'S HOUSE -- PAST

Phil demonstrates a dance from "High School Musical" as his  
horrified kids look on.

PHIL  
(singing)  
WE'RE ALL IN THIS TOGETHER, YES WE  
ARE...

10 INT. PHIL & CLAIRE'S HOUSE -- DAY

As before.

HALEY  
You're not going to embarrass me?  
You guys embarrass me every single  
day!



CLAIRE  
Honey, relax.

PHIL  
Yeah, take a chill pill, biotch.

SFX: DOOR SLAM!

ALEX  
Mom! Dad!

Alex appears in the doorway, holding her arm.

ALEX (CONT'D)  
Luke just shot me!

Luke enters carrying an air-soft gun.

LUKE  
I didn't mean to.

Annoyed, Haley crosses upstairs.

CLAIRE  
(to Alex)  
Are you okay?

ALEX  
No, the little bitch shot me.

LUKE  
They're just plastic BB's. It was  
an accident.

CLAIRE  
(to Phil)  
What did I tell you would happen if  
you bought him a gun?

PHIL  
(to Luke)  
What did I tell you would happen if  
you shot any animal or any person?

LUKE  
That you would shoot me.

PHIL  
That's right! Come on. Let's go.

He starts for the backyard.

CLAIRE  
Are you insane, you're going to shoot  
him?! He's got a birthday party.  
(MORE)

CLAIRE (CONT'D)

He can't show up with a big hideous welt. You can shoot him later. He'll be home at two.

ALEX

Does anyone care about my hideous welt?

PHIL

I can't shoot him at two, I'm showing a house then. What about three?

Claire checks her calendar.

CLAIRE

No, he's got a soccer game at three. We've got to leave for that dinner at five. You can shoot him at four-fifteen.

PHIL

Yeah, I guess that works for me.

CLAIRE

(writing on calendar)

Shoot Luke.

PHIL

(to Luke)

Have a good day, sport.

11 EXT. SOCCER FIELD - DAY

It is after the soccer game and Gloria and Manny are walking toward their car. Jay lags slightly behind.

MANNY

I'm quitting soccer. It is a game for children.

GLORIA

You're not quitting. You would have stopped that goal if you were staring at that girl again.

MANNY

She is not a girl, she's a woman.

GLORIA

Yay, will you talk to him?

Jay catches sight of the Dad from earlier.

JAY  
(under his breath)  
Jackass...

GLORIA  
What?

JAY  
Not Manny, that Jabrone over there  
in the blue. He said something to  
me before I didn't appreciate.

GLORIA  
What he say?

JAY  
It doesn't matter. Drop it.

They all get into the car.

JAY (CONT'D)  
And by the way, that little blow-up  
of yours with that other Mom -- why  
do you always have to do stuff like  
that? Could you try to remember  
this is Highland Estates, not  
Colombia?

GLORIA  
I don't care where it is, if someone  
say something about my family --

JAY  
I know, the whole hot Latin thing.  
I'm just saying, it's not a crime to  
leave some thoughts unexpressed.

GLORIA  
Like you do, you mean.

JAY  
No, not like -- well yeah, like me.  
Like a man. A man knows it's not  
appropriate to go around showing  
your emotion all the time.

MANNY  
I want to tell Brenda Feldman I love  
her.

JAY  
Oh for Crissakes.

GLORIA  
Manny, she's sixteen.

MANNY

Oh, it's okay for you to take an older lover?

JAY

Hey, watch it.

MANNY

I want to go now, to the mall where she works. But I need to stop at home first to get my white silk shirt.

JAY

Okay, not to be the evil stepdad here, but that's just not a good idea.

MANNY

Stop the car.

Jay does, and Manny jumps out.

GLORIA

Where are you--

But he's gone.

JAY

You do realize that's a suicide mission, right? He's 13, he's in a new school, and if he declares his love for a 16 year-old girl while wearing a puffy-sleeved white shirt we're going to be heading down to that school Monday morning with a bolt cutter to get him out of his locker.

(then noticing)

Oh geez, he's picking flowers.

12 INTERVIEW -- JAY AND GLORIA

GLORIA

Manny is very passionate, like his father. My first husband was very handsome, but too emotional. It seemed like all we ever do was fight and make love, fight and make love. One day, I'm not joking, we fell out the window together.

JAY

Which were you doing?

(to camera)

I'm hearing this for the first time.

13 INT. GROCERY STORE -- DAY

Mitchell is shopping while he holds Lily. Cameron approaches with some items. He places a pie into their basket.

MITCHELL  
(re: pie, judgmental)  
Okay...

CAMERON  
What? Your family's coming over and everyone likes pie.

MITCHELL  
Oh, please, you like pie.

CAMERON  
You like pie.

MITCHELL  
Not as much as y-- Oh my God, you have blueberry on your fingers.

CAMERON  
What, we're buying it.

14 INTERVIEW -- CAMERON

CAMERON  
Yes, Mitchell will be keeping his dental practice and I'll be home full-time, but that does not make me "the wife." Sure, I gained a few pounds while we were expecting the baby, but that was stress.

We cut to a shot of Cam hiding in the pantry of their kitchen ravenously eating chocolate, hoping not to get caught.

CAMERON (V.O.) (CONT'D)  
It's perfectly normal. It would be nice if he understood that.

15 INT. GROCERY STORE -- MOMENTS LATER

They are now in line at checkout.

MITCHELL  
This doesn't worry you, that she barely slept on the plane and she's still wide awake? I didn't even think Asian eyes opened that wide.

CAMERON  
Oh stop worrying.

MITCHELL

Maybe she just can't fall asleep  
unless she feels a woman's shape.  
That orphanage was all women.

CAMERON

I guess that's possible.

Mitchell tries to hand Lily to Cameron.

CAMERON (CONT'D)

What the hell is that supposed to  
mean?

MITCHELL

I just thought--

CAMERON

What, that I'm more womanly?

MITCHELL

Now you're sensitive about that? It  
wasn't a problem on Halloween when  
you just had to be Sarah Palin and I  
was stuck all night in that John  
McCain harness.

CAMERON

Is there a particular reason you've  
been in a bitchy mood all day when  
this is supposed to be the happiest  
day of our lives?

MITCHELL

I have not been --

They are now at the checkout line and a few customers are  
behind them including a woman in a wheelchair.

WHEELCHAIR WOMAN

(amused)

Look at that baby with those Twinkies.

Mitchell turns on her.

MITCHELL

Yeah, it's funny isn't it? Hilarious!  
This baby would have grown up in a  
crowded orphanage if it weren't for  
us "twinkies" and I'd think someone  
like you would have a little sympathy  
for people who are a little different  
than --

Cameron slaps him. He has noticed that Lily has grabbed a Hostess Twinkies pack off the nearby display rack and is squishing them.

MITCHELL (CONT'D)

What?!

Mitchell then takes in the picture of Lily with the Twinkies.

CAMERON

We'd like to pay for your cat food.

16 INT. PHIL & CLAIRE'S KITCHEN -- DAY

SFX: DOORBELL

HALEY (O.S.)

Don't answer it. I'll get it.

Claire quickly crosses to the door and answers it to find, DYLAN, a very tall and mature seventeen-year-old boy.

CLAIRE

Hello, you must be Dylan.

DYLAN

Hey. Dylan. Yeah.

Haley rushes up and puts herself between Dylan and her mom.

HALEY

Hey. Let's go.

They head up the stairs.

CLAIRE

Hang on. How old are you, Dylan?

DYLAN

Seventeen.

CLAIRE

Oh. That's, um...

Phil enters.

CLAIRE (CONT'D)

Phil, Dylan's here and he's seventeen.

PHIL

Sweet. Let me meet this playa.

(offers fist bump)

Phil Dunphy, yo.

17 INTERVIEW -- PHIL

Phil stares intently into the camera saying nothing. Then:

PHIL

It's like that. You just let the eyes do the work. Your mouth might be saying, "Hey, we cool", but your eyes are saying, "I know what you're here for, and that shiznit is broke."

18 INT. PHIL & CLAIRE'S HOUSE -- DAY

Phil is at the bottom of the stairs as Dylan crosses back down to shake hands. Phil starts to put on his "intimidating" face, but as Dylan reaches the ground floor Phil sees that Dylan is several inches taller than he is.

DYLAN

Hey, what's up?

PHIL

Nu-in, nu-in much.

HALEY

(hating this)

Okay.

Never losing eye contact, Phil steps up the first step of the stairs so that now he's a little taller than Dylan.

PHIL

So you two have fun today, just make sure you keep it real, know what I mean?

DYLAN

(looks to Haley)

Uh..

HALEY

Dad!

PHIL

That's cool. That's--

To be even more intimidating, Phil steps up another step but loses his grip on the banister when it slips in some baby oil left over from freeing Luke. He awkwardly saves himself, but wrenches his back in the process.

PHIL (CONT'D)

Oh boy. Ohhhh. That's not good.

CLAIRE

Honey?

DYLAN

You okay?

PHIL

Yeah, I'm ---

(MORE)



PHIL (CONT'D)  
(unable to stand)  
-- no I'm not.

19 INT. PHIL & CLAIRE'S HOUSE -- MOMENTS LATER

Dylan carries Phil to the couch, holding him like a baby.

CLAIRE  
Should I call the doctor?

PHIL  
No.  
(to Dylan)  
You're very strong, Homes.

Haley is horrified.

END OF ACT TWO

ACT THREE20 INT. MALL - DAY

Jay, Gloria, and Manny are walking through the mall. Jay is still in his track suit. Manny now wears his puffy, white shirt. Manny spots Brenda Feldman, the cute 16 year-old we saw on her bike earlier, at work in Wetzels Pretzels.

MANNY  
(reverently)  
Brenda Feldman.

JAY  
I can't watch this.

A saleswoman passes, promoting cologne.

SALESWOMAN  
Panache for Men?

JAY  
(a little annoyed)  
No.

MANNY  
I will take some.  
(as she spritzes him)  
Thank you. And that is a lovely  
color on you.

SALESWOMAN  
Well, aren't you a gentleman?

MANNY  
Yes.

The saleswoman moves off as Manny pulls some folded sheets out of his pocket.

GLORIA  
What is that?

MANNY  
A poem I have written for Brenda.

JAY  
Of course it is.

Gloria shoots Jay a steely look.

MANNY  
I put my thoughts into words, and  
now my words into action.

Manny crosses over to Wetzel's Pretzels. Jay and Gloria watch him go. It's clear Gloria is giving Jay a cold shoulder.

JAY

I'll give him one thing, he's got some cahoneys.

GLORIA

Please, don't do a torture on my language.

She turns away from him.

JAY

Look, I know you're upset cause I got a little mad in the car. You want to talk about that?

GLORIA

I'm trying to have an unexpressed emotion.

JAY

So you're just going to stay mad?

GLORIA

I'll just say this: You could learn from Manny. He doesn't keep how he feels inside, and it may not work out for him over there today but it will someday. He's not afraid of how he feels, and women like that.

(admiring him)

He's like a bullfighter.

JAY

(struggling with this  
a little)

Okay, I think I got mad in the car because I was bugged about what that guy said to me at the game. He thought I was your Dad. And that's not the first time that's happened, people... thinking I'm too old for you.

He looks to Manny. He's reciting his poem now, Brenda holding the flowers Manny has brought. It inspires Jay to go on.

JAY (CONT'D)

And I guess I'm worried maybe you'll think that too some day.

GLORIA  
(melted by his honesty)  
How can you think that? I would  
never! How could I when you're so  
cute?

She hugs and kisses him -- the public affection is a little  
too much for Jay.

JAY  
Okay, that's enough of that.

GLORIA  
And if it bothers you and you want  
to look a little younger, we can get  
you some hipper clothes. There's a  
store right there that--

JAY  
Let's not go crazy. I'll be fine.

Manny rejoins them.

MANNY  
She has a boyfriend.

GLORIA  
I'm sorry, Niño.

She hugs him.

MANNY  
I gave her my heart and she gave me  
a pretzel dog.  
(then)  
That was pretty stupid of me, wasn't  
it?

JAY  
You know what, Manny, no it wasn't  
stupid. It was fantastic. You took  
a big swing and I respect the hell  
out of that. C'mon, let's go get  
some lunch. Anywhere you want to  
go.

They start off, Jay striding briskly. Gloria gives Manny a  
big hug, which causes them to linger behind a bit. After a  
short distance, Jay is stopped by a security guard.

SECURITY GUARD  
Excuse me, sir, we ask that all mall-  
walkers stay to the right.

JAY  
What?

He sees that he is being approached by a large group of senior citizen mall walkers. Many of the men are dressed similarly to Jay. They pass him.

SECURITY GUARD

Thank you sir.

The security guard heads off.

JAY

(to Gloria)

I'll meet up with you guys.

Jay turns and heads into the funky clothes store as Gloria and Manny continue on their way.

21 INT. MITCHELL & CAMERON'S CONDO -- DAY

The front door opens and Mitchell and Cameron enter, carrying Lily, their luggage and the groceries. There is an antique '60s robot in one corner.

CAMERON

Tada! Your new home! Isn't it gorgeous, except for that robot -- I hate to break it to you, your other daddy is a big nerd.

They exit into Lily's room.

22 INT. LILY'S ROOM -- CONTINUOUS

They enter, and Cameron looks up at the ceiling. On it a mural has been painted. It is a heavenly scene, full of clouds. Emerging from one cloud are Cameron and Mitchell painted like angels with wings.

CAMERON

(gasping)

Oh my God, do you love it?

MITCHELL

What the hell is it?

CAMERON

I had Andre do it while we were gone. Look, that's us.

MITCHELL

Yeah, I see. With wings.

CAMERON

We're floating above her, always there to protect her.

MITCHELL

Like fairies, you mean. Okay, now I get it. "Yes, we pulled you out of your home in Vietnam, but don't worry, things will be perfectly normal here. Your dads are floating fairies." You know, I really don't need my family ridiculing me over this tonight. Call Andre and have him paint something... less gay.

CAMERON

That is not that gay.

MITCHELL

A triptych of us having sex would be less gay.

CAMERON

You know what? I've put up with this mood of yours all day. What is your deal?

MITCHELL

Nothing.

CAMERON

See when he looks at the floor, Lily? That's what nerdy daddy does when he's lying.

MITCHELL

I never told them, all right?

CAMERON

What?

MITCHELL

I never told my family we were adopting a baby.

CAMERON

Are you kidding me? Why the hell not?

MITCHELL

We weren't telling anyone until we knew it was official and then when the agency called last week I had to, you know, pack and --

CAMERON

We left two days later and I packed for you! You wussed out!

MITCHELL

Okay fine, my family was going to have a big opinion and I just didn't want to hear it.

CAMERON

But it's the ceiling's that's too gay.

Mitchell storms off.

23     INT. PHIL & CLAIRE'S KITCHEN -- DAY

Claire is at the foot of the stairs.

HALEY (O.S.)

Alex, get out! Mom!

CLAIRE

(calling up)

Alex, leave your sister alone.

Alex enters.

ALEX

I was just getting my sweatshirt.

CLAIRE

You need to respect their privacy.

(then)

What are they doing up there?

ALEX

Nothing. Lying on her bed watching a movie.

CLAIRE

(trying to be okay  
with this)

Oh. Oh. Well, good. So, I'm making a cake for tonight, want to help me?

ALEX

Can I do the frosting?

CLAIRE

Sure, sweetie.

Claire begins to tie an apron around Alex.

CLAIRE (CONT'D)

Wow, I remember when you used to trip over this thing.

They smile at that memory, maybe Claire rubs noses with her.

ALEX

So, if Haley got pregnant, would you ever do one of those weird things where you pretend she has mono for a few months and then tell everyone the baby is yours?

CLAIRE

What?

ALEX

This senior at school was "out sick" for like four months, but Robby Richman swears he saw her breastfeeding at a California Chicken Cafe.

24     EXT. PHIL & CLAIRE'S BACK YARD -- DAY

Phil holds the gun.

PHIL

What are you wearing?

Reveal Luke wearing three shirts, a big jacket and two hats.

LUKE

Nothing.

PHIL

Uh-uh. Jacket off. One shirt, one hat. No pain, no gain. Jesus, how many pairs of underwear do you have on?

LUKE

One.

(then)

Six.

25     INT. PHIL & CLAIRE'S KITCHEN - CONTINUOUS -- DAY

Claire and Alex are as before. Claire is looking pretty horrified.

ALEX

First of all, it would be really cool to see Haley that fat. And how awesome would it be to have a secret little brother who's really my nephew.

CLAIRE

Alex, Haley is not getting pregnant.

ALEX

I'm just saying if.



CLAIRE  
(trying to hide her  
panic)  
But there's no point in saying if.  
If is what you say when things can  
happen and this can't happen.  
(then)  
I can't believe I have to prove this  
to you.

She rushes out.

26 EXT. PHIL & CLAIRE'S BACK YARD - DAY

Luke is down to one layer of clothes. Phil has the gun.

PHIL  
I want you to know, I'm not enjoying  
this. But it's an important lesson  
you're learning.

He begins to pace off steps away from the nervous Luke.

27 INT. PHIL & CLAIRE'S HOUSE -DAY -- CONTINUOUS

Claire walks up the stairs, matching Phil's pace.

28 EXT. PHIL & CLAIRE'S BACK YARD - DAY -- CONTINUOUS

Phil is finishing his paces, then turns.

LUKE  
You're too close. It's going to  
hurt.

PHIL  
It's supposed to.

LUKE  
Why are you smiling?

29 INT. PHIL & CLAIRE'S HOUSE -DAY -- CONTINUOUS

Claire has reached Haley's closed door. She's about to burst  
in, when she stops and retreats.

30 EXT. PHIL & CLAIRE'S BACK YARD - DAY -- CONTINUOUS

Phil has the gun trained on Luke, then:

PHIL  
Oh, forget it. I can't do this.  
The point is you're scared, and I  
think you've learned your lesson  
just by --

BANG! The gun fires, and Luke yelps.

PHIL (CONT'D)

Wow.

31 INT. PHIL & CLAIRE'S HOUSE -- CONTINUOUS

Claire barrels through Haley's door to find:

32 INT. HALEY'S ROOM - DAY -- CONTINUOUS

Haley and Dylan are on her bed, watching a movie on her laptop. They both have Starbucks.

HALEY

(mortified)

Mom! What are you doing?

CLAIRE

What am I doing? Seeing if you guys need anything, okay?

HALEY

You could knock.

CLAIRE

Knock? You knock when you think people are doing something private, which you aren't, obviously, why would you be? Although I think we all read that study this week saying thirty-nine-percent of sixteen-year-olds have had sexual intercourse. And as long as we're talking, what is with the coffee all the time? Huh? Whatever happened to ice cream? And all the texting and your cell phones glued to your hands, like you're little business-people. Doesn't anyone want to run around and ride bikes and be kids anymore?

They look at her stunned.

CLAIRE (CONT'D)

So did you guys need anything?

33 EXT. PHIL & CLAIRE'S BACK YARD -- DAY

Phil is tending to Luke's injury, still holding the gun.

LUKE

You hit my bone!

PHIL

It was an accident!

Haley comes out.

HALEY

Dad, you have got to talk to Mom!  
She is like completely freaking out  
and embarrassing me!

PHIL

Well honey, your Mom isn't always as  
cool about things as I am --

Dylan steps outside, joining Haley, and Phil accidentally  
fires the gun again, hitting him.

DYLAN

Owww!

He falls to the ground.

PHIL

What is with this thing?

HALEY

Oh. My. God.

END OF ACT THREE

ACT FOUR34 INTERVIEW -- MITCHELL & CAMERON (THEIR CONDO)

They sit waiting for Mitchell's family. Cameron holds Lily.

MITCHELL

I've got good reason to be nervous.  
I'm having flashbacks to when I told  
my family I was gay. My mom cried  
for a week and my Dad still does  
this thing where he announces himself  
before walking into any room we're  
in to make sure he doesn't see  
anything.

CAMERON

My parents always knew. My mother  
says she was in labor with me for  
twenty-nine hours because I came out  
of the womb like this:

He does a big wide-armed flourish.

SFX: DOORBELL

MITCHELL

Uggghhhh. I don't know if I can do  
this.

CAMERON

I'm giving you three minutes and  
then I'm bringing her out.

Cameron retreats for Lily's room. Mitchell opens the door  
to reveal Claire, Phil and the kids.

CLAIRE

Hey!

MITCHELL

Hey guys!

She hands him a bottle of wine.

MITCHELL (CONT'D)

Oh, thanks.

CLAIRE

Don't thank me, just open it. Dad  
was parking right behind us.

JAY

Knock, knock!

True to form, Jay both KNOCKS and RINGS THE DOORBELL.

JAY (CONT'D)

No kissing! We're here.

Jay enters with Gloria and Manny. Jay wears ripped jeans, a garish, very colorful jacket and jeweled Ed Hardy hat. Manny wears his white satin shirt.

MITCHELL

Don't worry, Dad, nothing gay going on in here. May I take your multi-colored coat and jeweled cap?

They all ad-lib greetings.

GLORIA

(to Mitchell)

So how was your trip?

MITCHELL

Oh, it was great. But about that, I actually have something I need to tell you guys...

ANGLE ON CAM

He's just around the corner, holding Lily, waiting for his cue to enter.

MITCHELL (CONT'D)

We didn't just go there for pleasure... We kind of have some big news.

JAY

Oh god. If Cam walks out here with boobs, I'm leaving.

CLAIRE

Dad!

HALEY

I hope he didn't embarrass you, Mom.

She moves off, with attitude.

CLAIRE

That's nothing. She had her first boy over today, I lost it in front of them and then Phil shot him.

ANGLE ON CAM

Getting impatient, waiting for his cue.

MITCHELL

So anyway... about a year ago, Cam and I started feeling this longing for something... more.

Haley has joined Manny.

MANNY

Hello, Haley. You look especially beautiful tonight.

GLORIA

Manny! Give it a rest.

MITCHELL

Anyway --

PHIL

(having noticed her outfit)

Wow, that's a beautiful skirt, Gloria.

GLORIA

Oh, thank you. It's suede, Pheel.

He feels her skirt.

PHIL

(hearing "feel")

Ooh, it's --

Claire slaps his hand away.

CLAIRE

Phil! That's how she says "Phil".

The lights dim.

JAY

What the hell's going on?

MUSIC CUE: LION KING "CIRCLE OF LIFE"

Everybody turns. Cameron enters holding Lily. In time to the music, he dramatically raises her toward the heavens. They all look at one another, mystified.

MITCHELL

We adopted a baby.

CLAIRE

What?!

MITCHELL

That's why we went to Vietnam. Her name is Lily.

GLORIA

Oh my god, look at the little angel!

CLAIRE

She's yours?!

MITCHELL

I know. I can't believe it either.

PHIL

Hi, Lily.

(TO MITCHELL & CAM)

Isn't that going to be tough for her to say?

HALEY

She's so cute.

ALEX

(to Haley)

You could totally have one, you know.

Cameron brings Lily over to Jay.

MITCHELL

So... what do you think, grandpa?

Everybody turns to see Jay's reaction.

JAY

I gotta admit I never thought I'd get a baby out of you two.

(he takes Lily)

You're a cute little fortune cookie, aren't ya?

(then)

Okay. That's wet. Someone take him.

MITCHELL

Her, Dad. I'll change her.

CLAIRE

Let me help.

35 INT. LILY'S ROOM -- MOMENTS LATER

Mitchell and Claire enter and begin changing Lily's diaper.

CLAIRE

How could you not say something?

MITCHELL

I don't know. Maybe I thought you'd try to talk me out of it.

CLAIRE

I love how you see me as some huge  
busybody.

(pushes him aside,  
takes over changing  
the diaper)

I mean, yes, it's a huge  
responsibility, it's gonna put a lot  
of pressure on you two that you might  
not be able to handle. What did Mom  
say?

MITCHELL

I haven't told her yet, but that was  
a good sneak preview.

CLAIRE

(re: Lily)

So what do you know about her parents?

MITCHELL

Not much. I just know her mother  
was sixteen.

CLAIRE

Oh, God. Well, she's gorgeous.

MITCHELL

Thanks. I just hope...

CLAIRE

What?

MITCHELL

I already love her so much and...  
it's hard enough for any kid, let  
alone one with two dads. What if,  
when she gets older, she's ashamed  
of us?

She hugs him.

CLAIRE

Oh honey, don't be ridiculous. You're  
her parents. Of course she'll be  
ashamed of you.

(then)

My kids are mortified by me. Which  
is pretty ironic considering Haley  
dresses like a hooker, Alex dresses  
like a lesbian and...

36     INT. LIVING ROOM -- CONTINUOUS

The whole family is now gathered around a baby monitor on a  
table.



CLAIRE

...Luke can barely get his shoes on the right feet. And tell me you're not horrified by Dad and that Huggy Bear outfit that Charo out there bought for him.

37     INT. LILY'S ROOM -- CONTINUOUS

CLAIRE

The point is, Lily is the luckiest little girl in the world, getting you two. So stop worrying.

MITCHELL

All right.

CLAIRE

Come on, we're all together. Let's go out there and enjoy this.

They head back out to the living room.

38     INT. LIVING ROOM -- CONTINUOUS

As they enter, everybody stares at them unhappily.

MITCHELL

What?

FADE TO BLACK.

END OF SHOW