

**MODERN FAMILY**

"Rear Window"

Written by

Nicholas Anthony

ACT ONE

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

Cameron lies on the couch, foot in a cast, he wears a new shirt with the tag still on. Mitchell enters, wearing a running outfit with Lily strapped to his chest.

CAMERON

What about her little brain?

MITCHELL

What about your little brain?

CAMERON

Mitchell!

MITCHELL

Well if you wouldn't have hurt yourself shopping, I wouldn't have to take her in the first place.

MITCHELL AND CAMERON INTERVIEW

MITCHELL

(arms crossed)

Tell them.

CAMERON

So I broke my foot, what's the big deal?

MITCHELL

It's not broken, it's sprained.

CAMERON

Fine.

(reluctantly)

I injured my foot... kicking an elderly woman's wheelchair. You happy?

Mitchell shakes his head in disgust.

CAMERON (CONT'D)

I got the shirt, didn't I?

INT. DUNPHY HOUSE - KITCHEN - MORNING

Claire, also wearing a running outfit, notices where the phone used to be is just exposed wires.

CLAIRE  
Phil, where's the phone?

PHIL (O.S.)  
(yelling from upstairs)  
We won't be needing those any more. Open  
your laptop.

Claire opens her computer to find Phil's face.

PHIL (V.O.) (CONT'D)  
I switched the whole house over to Skype.  
It's free, we'll save a bunch of money.  
Can you see me?

CLAIRE  
(re: Computer Monitor)  
Yes.

PHIL  
What? I can't see you. Are you sure?

CLAIRE  
Yes, I'm sure I can see you.

PHIL  
What color is my shirt?

CLAIRE  
(annoyed)  
Blue.

Phil holds up a stapler.

PHIL  
What am I holding?

Claire looks into the camera with disbelief. Luke enters.

LUKE  
Is Dad going to end up in jail like those  
other guys who use the internet?

CLAIRE  
(yelling up stairs)  
Girls, let's move it.

Haley and Alex come down the stairs. Alex wears  
comfortable running clothes but Haley is completely  
dressed up.

CLAIRE (CONT'D)  
(re: Haley's shoes)  
Heels? C'mon, we're going to the park.

HALEY

What? I can run in these.

ALEX

She's just trying to impress a stupid boy that works at the taco stand.

PHIL (V.O.)

(from the laptop)

Hey, killer shoes.

Claire slowly closes the laptop on Phil's face.

PHIL (CONT'D)

Not cool, not cool.

INT. JAY & GLORIA'S HOUSE - FRONT DOOR - MORNING

Jay holds an ice pack on his back. Manny is wearing a 3 piece suit and tie with a briefcase.

GLORIA

Look at my little mercenary. I think it is so great Jay is bringing you to work with him.

JAY

People are going to think you're my butler.

MANNY

You dress for the job you want Jay, not the job you have.

JAY

You don't have a job.

MANNY

(eyes wide)

Yet.

Gloria is on her iPad talking to Phil on Skype.

PHIL (V.O.)

(to Jay)

Thanks for letting me borrow your wife.

Jay pauses for a moment, confused.

GLORIA

(to Jay)

I'm helping Phil show a house. Today I'm a Realtor (Pronounced: Real eight whore).

Jay, realizing it's harmless, kisses Gloria.

JAY  
Okay honey, have fun with that.

Manny kisses her in the same fashion.

MANNY  
It would be nice if dinner was ready when we got home.

Gloria smiles, Jay shakes his head.

GLORIA INTERVIEW

GLORIA  
(with pride)  
When my brother went to work with my father for the first time, he came home with blood on his clothes and couldn't sleep through the night for a month.

INT. JAY'S CAR - DAY

Manny reads the Wall Street Journal while Jay drives. The newspaper is in Jay's way.

JAY  
What are you doing?

MANNY  
Tracking my commodities portfolio.

The paper is now fully blocking Jay's view.

JAY  
Will you please move it?

MANNY  
Why would I do that? Shifting my capital this deep in the fiscal quarter will only...

Jay grabs the paper and throws it in the back seat.

JAY  
Look, you're here today to help me, not get in my way. Don't forget that.

MANNY

Oh I'll remember. I'll remember this when it's time to pick out your retirement home.

JAY INTERVIEW

JAY

Why am I bringing him to work with me? One of my employees is stealing from me and I need someone on the inside who speaks a little Espanol to help me find out who.

(then)

Just don't tell his mother.

INT. MITCHELL AND CAMERON'S DUPLEX - LIVING ROOM - CONTINUOUS

Mitchell struggles to tie his shoe with Lily still strapped to his chest.

CAMERON

Will you make me a sandwich before you go?

MITCHELL

(under his breath)

You mean the omelet and tray of muffins wasn't enough?

CAMERON

(calmly)

Mitchell?

MITCHELL

Yes?

CAMERON

I heard that.

MITCHELL

I'm sorry, it's just hard taking care of...

CAMERON

(super emotional)

Of what? Two babies! I stay at home with our child everyday. You're not being very patient with your patient.

Something out the window catches Mitchell's eye and he gasps. He covers Lily's eyes.

MITCHELL

Cam, you have to see this.

CAMERON

(still emotional)

Not until you apologize for calling me a baby.

MITCHELL

I didn't call you a baby, you called you a baby.

Cameron sits with his arms crossed.

MITCHELL (CONT'D)

(not sorry and excited)

Cameron, I'm sorry. Now hobble your, not-so baby bottom over here and see this.

CAMERON

No.

MITCHELL

Cam, there is a half-naked man moving in across the street!

Cameron fumbles with his crutches and hurries to the window, he sees a man in great shape, only wearing running shorts and flip-flops, carrying in boxes.

Cameron covers his mouth and then Mitchell's eyes.

CAMERON

Weren't you going running?

Mitchell slaps at Cameron to be quiet and shuts the curtain.

MITCHELL

Give the man his privacy.

CAMERON

Do you think he can see us?

MITCHELL

If we can see him, he can see us.

CAMERON

I feel like we should bring him something.

MITCHELL

Just lie down.

CAMERON

What? It's the neighborly thing to do.

Mitchell looks at his watch.

MITCHELL

Oh shoot, I told Claire I would meet her ten minutes ago.

(he grabs his keys)

I'll make you a sandwich when I get back.

CAMERON

And the pile of lies, grows and grows.

Mitchell leaves with Lily. Cameron goes straight to the window and opens the blinds. The New Neighbor is now inside.

CAMERON (CONT'D)

Ah, poppycock.

He lies down, the remote is too far for him to reach. He sits with himself for a second, bored. He re-admires his shirt.

CAMERON (CONT'D)

(caressing the fabric)

At least I have you, you'll never leave me.

Suddenly, a GUNSHOT comes from outside. Cameron looks out the window and sees a MAN IN MASK running out of the new neighbor's house. The Masked Man gets in a car and peels off.

CAMERON (CONT'D)

Oh my God, oh my God. The underwear model is dead. Someone shot the underwear model.

Cameron picks up the phone and dials. Mitchell's cell phone vibrates on the counter. He dials again.

GLORIA (V.O.)

You have reached Jay and Gloria and Manny, if this is Javier (in Spanish)  
'Die you Latin pig', beep.

Cameron dials again.



CAMERON  
Please pick up, please pick up.

INT. DUNPHY HOUSE - KITCHEN - MORNING

Where the phone used to be is just exposed wires.

PHIL AND CLAIRE INTERVIEW

Claire sits next to a laptop, with Phil's face on it.

PHIL  
I can't possibly imagine a situation  
where we would even need our telephone.

Claire just shakes her head.

INT. MITCHELL AND CAMERON'S DUPLEX - LIVING ROOM -  
CONTINUOUS

BEEP, BEEP, BEEP, a busy signal.

Cameron clutches his shirt like it's a person.

CAMERON  
What are we going to do?

END OF ACT ONE

ACT TWOINT. JAY'S OFFICE - DAY

Jay secures a Castro-style fake beard on Manny's face. Manny is also wearing a cap and a janitor's uniform with a name tag that reads: ERNESTO.

MANNY

I was imagining myself more as a Junior Executive with a corner office and an expense account.

JAY

We all have to start somewhere.

Jay hands him a mop and a bucket.

JAY (CONT'D)

I need you to help me find the thief. Gain the confidence of the staff and report back to me at lunch.

MANNY

Oooo, corporate espionage. This is just like a John Grisham novel, minus all those boorish southern lawyers.

JAY

Remember, today you're not Manny, today you are Ernesto. Got it?

MANNY

(with fire in his eyes)

Si.

JAY INTERVIEW

JAY

Seriously, his mother can never know about this.

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

Cameron sits on a chair by the window with a pair of binoculars looking out the window. There's a knock at the door.

Cameron opens the door and there are 2 COPS.

CAMERON  
(super awkward)  
Hello, officers.

MITCHELL AND CAMERON INTERVIEW

CAMERON  
Mitchell and I have cried wolf a few  
times over the years.

MITCHELL  
Yeah, the cops in our neighborhood hate  
us.

INT. MITCHELL AND CAMERON'S DUPLEX - LIVING ROOM -  
CONTINUOUS

WHITE COP  
I'm sorry Mr. Tucker but we double  
checked with every neighbor and we can't  
seem to find anyone on this block who  
will corroborate your gunshot story.

CAMERON  
Did you even check to see if he was home?

BLACK COP  
(super annoyed)  
Yes, we checked, no one is home.

CAMERON  
I know what I heard. A crime was  
committed.

BLACK COP  
You mean besides that shirt you're  
wearing.

WHITE COP  
(re: His partner's attitude)  
Bill, please.

BLACK COP  
This guy's always wasting our time.

CAMERON  
I'll have you know this is a Robert  
Graham and I know what I heard.

WHITE COP  
Maybe so, but there is just no evidence  
to support that.

(MORE)

WHITE COP (CONT'D)

(then)  
Stop calling us.

CAMERON

Well, Cagney and Lacey you are not!

Cameron slams the door in their face. He picks up the phone and dials again.

CAMERON (CONT'D)

Oh my God Claire, you are not going to believe--

EXT. PARK - DAY

Claire, sweaty, is talking on the phone while running.

CLAIRE

(just listening)

Okay.

(beat)

All right.

(breathing heavy)

I'm sorry you're not a runner, you wouldn't understand.

(beat)

No, I wasn't making fun of your weight.

(beat)

I know it's hard. Look, we'll be right over.

Mitchell catches up with Claire.

CLAIRE (CONT'D)

That was Cam, apparently he said someone shot the naked man across the street.

MITCHELL

Tell me he didn't call the cops.

CLAIRE

They just left.

MITCHELL

Oh, they so hate us.

INT. JAY'S CAR - DAY

Gloria drives. Luke is wearing a suit holding an iPad with Phil's face on it.

PHIL (V.O.)  
Gloria you are a life saver.

GLORIA  
(intense)  
Someday Phil, and that day may never  
come, I will call upon you to do a  
service for me.

PHIL  
Ah, from The Godfather. I love that  
movie.

GLORIA  
What are you talking about?

PHIL INTERVIEW

From a desktop monitor.

PHIL  
I'm forced to stay in the office today  
for our annual audit, so Gloria and Luke  
are going to my open house for me. Little  
Dunphy will be playing the part of big  
Dunphy. I'm lucky I have Skype or I'd  
look like a complete idiot.

INT. JAY'S CAR - DAY - CONTINUOUS

Luke has taped a stick figure body to the bottom of the  
iPad and is now making Phil dance around. Phil is picking  
his nose.

PHIL  
I really appreciate you picking up Luke  
or there would be a huge hole in the  
plot.

GLORIA  
What?

PHIL  
After the huge plot of land with the hole  
take a left.

GLORIA  
Okay, we just did that.

PHIL  
Park, park, park. Hold me up so I can  
see.

There's a BMW with 'JJ McCubbin Realty' on the side.

PHIL (CONT'D)

I knew it. Damn that McCubbin poaching on my turf. Now we gotta smoke that fool.

GLORIA

Is that why you asked me here today, Phil? You want me to take care of him?

PHIL

No Gloria I don't... Well, it would... No, what I need is for Luke to walk around during the open house, let me do the talking buddy, okay?

(luke acknowledges)

Gloria I need you to distract JJ long enough so he doesn't swoop in on my sale.

LUKE

How will she distract him?

PHIL

(re: Gloria's beauty)

I'm sure she can think of something.

Phil and Gloria chuckle. Luke doesn't get it.

GLORIA

Just give me the word, Phil.

She drags her thumb across her neck like a knife.

PHIL

Not today Gloria.

GLORIA

Fine, but you can only tie these hands for so long.

LUKE

So distracting someone is the same as like, wasting someone's time, right Dad?

PHIL

Yes, buddy exactly. There is hope for you yet.

LUKE

(completely innocent)

So if you weren't talking to us right now you could be getting your work finished. So distracting someone is kind of like what I'm doing to you right now?

Luke, dead pan, looks into the camera.

PHIL  
(realizing he's been tricked)  
Damn it.

LUKE  
Point, little Dunphy.

INT. JAY'S COMPANY - DAY

Manny mops up the floor and he sees THREE WORKERS sitting on the job passing around a flask. The Three Workers see Manny and get up pretending to work.

MANNY  
It's cool fellas. I may be new but that doesn't mean I don't know how to enjoy myself.

They pause for a moment and then relax. AD-LIB inviting Manny in. Worker #1 hands the flask to Manny.

WORKER #1  
Mr. Pritchett is never satisfied.

MANNY  
Tell me about it.

Manny takes a drink and contorts his face.

WORKER #2  
I can't believe he thinks he can cut our overtime and expect us to just sit on our hands.

MANNY  
Wait, what are you talking about?

Worker #3 pulls out his check stub.

WORKER #3  
Look here, it's all there.

MANNY  
(re: check stub)  
This can't be right.

WORKER #1  
Believe it, and I guarantee it won't stop there.

MANNY

We have to do something to stop him!

WORKER #2

What do you suggest?

Manny grabs a cigar out of Worker #2 pocket completing his transformation into a mini Fidel Castro.

MANNY

Evil prevails when great men do nothing.  
We must unite. We must come together as  
one and fight. If we do not stand  
together we will lose everything.

The Three Workers cheer. Manny looks up at a camera in the ceiling and furrows his brow.

INT. JAY'S OFFICE - CONTINUOUS

Jay's computer monitor is filled with video feeds from all over the plant but he is too busy on phone to see anything.

JAY

Yes, Gloria he's fine.

(perplexed)

Why would he be drinking?

Jay, paranoid, scans all of the monitors.

EXT. NEW NEIGHBOR'S HOUSE - DAY

Cameron hides in the new neighbors bushes. He wears all black, his face is painted black and even his crutches have black electrical tape wrapped around them.

He peers into a window, his eyes widen.

EXT. PARK - DAY

Haley and Alex hide behind some bushes.

ALEX

There's nothing crazy about this at all.

HALEY

Shut up. It's not my fault you don't like boys.



ALEX  
I like boys.

HALEY  
Who?

Claire and Mitchell show up.

ALEX  
I'm not you, Haley. I don't need a boy in  
my life to be happy.

CLAIRE  
And if you keep that attitude up, you'll  
make your father and I very happy.

EXT. OPEN HOUSE - DAY

Gloria and Luke hide in the bushes. Gloria duct tapes the iPad to Luke's head. Phil's face is now on Luke's body.

GLORIA  
There, that looks normal.

LUKE  
(muffled)  
My boogers smell like blood.

PHIL  
All right guys, game faces. Let's get in  
there and make this sale.

Luke walks with Gloria but can't see so he stumbles toward the street. Gloria grabs Luke and walks him in.

EXT. NEW NEIGHBOR'S HOUSE - DAY - CONTINUOUS

Cameron, still in all black, sees nothing in the house. Suddenly, the garage doors opens and a car pulls into the driveway. The New Neighbor is very much alive, parks and walks into his house.

Cameron looks back across the street and sees the Man in a Mask on his and Mitchell's roof. Cameron, flustered, stumbles as he sneaks back towards his own house. When he gets across the street the MAIL MAN is walking on the sidewalk.

CAMERON  
(justifying his outfit)  
I'm in a new play, it's very macabre.

Cameron limps around to the back of his house, while at the same time a police car drives down the street.

EXT. PARK - DAY - CONTINUOUS

HALEY

Shhh, get down.

Mitchell, Claire, Haley, Alex and Lily's heads are all looking through the bushes.

MITCHELL

Ooo, who are we spying on?

ALEX

Haley thinks she has a chance with that boy in the taco stand.

MITCHELL

He's cute.

HALEY

I know, right.

CLAIRE

Why don't you just go up to him and say hello?

HALEY

Mom please, you wouldn't know the first thing about hitting on a boy.

CLAIRE

Excuse me?

MITCHELL

Oh, you've done it now.

Claire trots right over to the taco stand.

ALEX

Mom is totally going to steal your boyfriend.

HALEY

(whisper yelling)

Mom!

EXT. TACO STAND - CONTINUOUS

Claire walks up and brushes her hair in a sexy way.

CLAIRE

So, I might know a little lady who may be interested in getting to know you better?

BOY

Oh yeah?

CLAIRE

(super sexy)

Oh yeah.

BOY

Ma'am, are you hitting on me?

CLAIRE

Ma'am? Did you just call me Ma'am? I still get carded you know. Didn't anyone teach you any manners?

EXT. PARK - CONTINUOUS

Mitchell, Haley and Alex sit in the bushes.

HALEY

(to Mitchell)

You're seriously going to just sit there and let her do this to me? You have to do something.

MITCHELL

Fine.

Mitchell gives Lily to Haley and she straps her on.

EXT. TACO STAND - CONTINUOUS

Mitchell walks up trying to seem extra manly.

MITCHELL

Woman!

BOY

Who is that?

CLAIRE

That's...

MITCHELL

(in a creepy deep voice)

I'm her... husband.

HALEY INTERVIEW

HALEY

When someone gets divorced from their family, do you have to fill out a bunch of paper work? Or, is there like a place at the mall that does it for you?

INT. OPEN HOUSE - CONTINUOUS

Gloria and Luke, with Phil's face, stand around handing out flyers and greeting people. JJ McCubbin walks up.

PHIL

(indignation)

Hello, McCubbin.

JJ MCCUBBIN

(venezuelan accent)

Dunphy. I'm surprised you made it here today.

PHIL

I bet you are.

Luke tries to point on 'you', but his timing is off.

JJ MCCUBBIN

Is this your only listing?

PHIL

Why?

Luke shrugs his shoulders and puts both his hands out to suggest 'why?'

JJ MCCUBBIN

You can't be everywhere at once today you know.

JJ's phone rings.

JJ MCCUBBIN (CONT'D)

(way too serious)

Excuse me, I must take this.

(on his phone)

What? They've all been stolen?

GLORIA

(whispering to Phil)

You didn't tell me he was Venezuelan? I'd gladly remove this man for you.

The front door slams shut. JJ exits and gets in his car.

PHIL  
I bet you he's heading to my Canyon Ranch listing. This guy is relentless.

LUKE  
(muffled)  
What should we do Dad?

PHIL  
We've done what we can here. We need to follow him.

GLORIA  
Good, in my country tracking Venezuelan pig is a pastime.

EXT. MITCHELL AND CAMERON'S DUPLEX - DAY - CONTINUOUS

Cameron lumbers to the front of his house.

CAMERON  
Oh shoot, where are my keys?

He checks himself but can't find anything.

Cameron goes to the front door but it's locked. He hits the door with his shoulder. He hits it again.

Just then, from the street.

WHITE COP	BLACK COP
Freeze!	Freeze!

The cops, with weapons drawn, run towards Cameron.

CAMERON (CONT'D)  
Get um', get that masked man!

BLACK COP  
(screaming)  
Drop the crutches!

CAMERON  
What?

WHITE COP  
Sir, drop the crutches now!

Cameron drops his crutches.

CAMERON  
Fellas, it's me. I live here.

WHITE COP  
Mr. Tucker?

CAMERON  
(opening one eye)  
Yes, please don't shoot.

BLACK COP  
Damn it man, we almost shot your ass. You  
are an offensive waste of our time.

CAMERON  
I'm so sorry you're offended.  
(re: black face paint)  
This has nothing to do with race.

BLACK COP  
I didn't think it did.

CAMERON  
Oh...  
(then)  
This may be the wrong time to bring it up  
but I saw the masked man on my roof.

The Cops shake their heads. Mitchell, Claire and the  
girls pull up in the van and get out.

MITCHELL  
Oh my God, Cameron why do you look like  
you're robbing a bank in the thirties?

The Masked Man runs out of the new neighbors garage and  
tears off down the street.

CAMERON  
Get him, there he goes!

MITCHELL  
Cam, what are you talking about?

WHITE COP  
Sir, have you been drinking today?

CAMERON  
Yeah, a little white wine, but why aren't  
you getting him?

WHITE COP  
Getting who, Mr. Tucker?

CAMERON

The man in the mask running down the street.

The street is empty.

MITCHELL

Oh, Cam. What's going on with you?

CAMERON

I see...

Cameron blinks his eyes a few times and the image comes and goes.

CAMERON (CONT'D)

I feel like Edward Norton at the end of Fight Club.

BLACK COP

(defeated)

We are going to have to fill out so much God damn paperwork for this.

MITCHELL AND CAMERON INTERVIEW

MITCHELL

Turns out Cam here had a weird reaction to his pain medicine.

CAMERON

Tell them what the doctor said?

(then)

Tell them.

MITCHELL

(hesitant)

If he would have had more food in his stomach he may not have had such an intense reaction.

Cameron sits with his arms crossed.

MITCHELL (CONT'D)

Would you like me to make you a sandwich?

CAMERON

You know the answer to that question!

EXT. MITCHELL AND CAMERON'S DUPLEX - DAY - CONTINUOUS

The Officers turn and walk back towards their cruiser.

WOMAN'S VOICE (V.O.)  
 (re: police radio)  
 We have a 385 in progress at 1300  
 Heavenwards Ave, please respond.

WHITE COP  
 Car 42 here, we're just wrapping up and  
 can be there quickly.

WOMAN'S VOICE (V.O.)  
 Roger that.

CLAIRE  
 Wait. Did she say 1300 Heavenwards?

WHITE COP  
 Yeah.

CLAIRE  
 That's Dad's work. What's a 385?

WHITE COP  
 A 385 is a manageable sized riot.

MITCHELL  
 What does that mean?

BLACK COP  
 It means, if we can get over there in  
 time no one will get hurt.

MITCHELL  
 (re: Claire and the girls)  
 Get in the car.

Mitchell, Claire, Haley, Alex and Lily back out of the  
 driveway.

CAMERON  
 Mitchell, where you going?

MITCHELL  
 We're going to make sure everything is  
 all right.

CAMERON  
 You can't leave me like this.

MITCHELL  
 You'll be fine Janis Joplin, just no more  
 mixing of the booze and the pain pills,  
 okay?



CLAIRE

And make sure you eat something.

Mitchell and the girls and the police cruiser peel out. Cameron stands by himself, still all in black. He sees the New Neighbor across the street and awkwardly waves.

CAMERON

(yelling and a little scared)

I'm not completely sure that you're real?

The New Neighbor is confused.

END OF ACT TWO

ACT THREEINT. JAY'S CAR - DAY

Gloria and Luke drive. Luke takes the iPad off his head.

LUKE

Sorry Dad, I can't feel my face.

PHIL (V.O.)

No worries buddy.

(re: JJ McCubbin)

Gloria, don't follow too close.

GLORIA (O.C.)

Phil please, I am an excellent driver.

The camera pans over and Gloria is putting lipstick on not even looking at the road. Gloria doesn't see a turn coming and screeches her tires around the turn.

GLORIA (CONT'D)

I've got this.

Luke looks at his dad like he's being kidnapped.

EXT. JAY'S COMPANY - DAY

There are 20-30 people picketing. A few of the signs read: VIVA LA ERNESTO. Mitchell, Claire and the girls pull up and get out. The 2 Cops are already there trying to keep things calm.

CLAIRE

Oh my God.

MITCHELL

What did Dad do now?

ALEX

Who's that tiny man with the beard and the bullhorn?

Manny steps up on a wooden crate.

MANNY

(over the bullhorn)

In these economic times it is egregious that any employer would cut wages. Today, we make a stand.

The crowd cheers.

THE CROWD  
VIVA LA ERNESTO, VIVA LA ERNESTO!

INT. JAY'S OFFICE - DAY

Jay lies on a massage table while MAGNUS, 25, a giant Swedish man, torques on his back.

JAY  
For as much guff as I give Mitchell, at the end of the day the only thing that really helps me feel better are the hands of man.

MAGNUS  
(heavy accent)  
You know I'm married, to a woman, right?

JAY  
Shut up.  
(then)  
What time is it?

MAGNUS  
(dumb as rocks)  
I have no idea.

JAY  
Don't you charge by the hour?

MAGNUS  
(revelation)  
That is good idea.

Frustrated Jay reaches over and turns his computer monitor and towards him. He sees the outside camera feed.

JAY  
What the hell?

MAGNUS  
I'm sorry, did I go too far up thigh?

JAY  
Hand me my robe.

INT. JAY'S CAR - DAY

Gloria and Luke drive.

GLORIA  
This neighborhood looks very familiar.

LUKE  
Isn't this where Grandpa works?

EXT. JAY'S COMPANY - DAY

JJ McCubbin pulls up in front of the protesters. He gets out and violently takes the signs out of their hands. The 2 Cops intervene.

WHITE COP  
Sir, what are you doing?

JJ MCCUBBIN  
They've stolen my signs and are using them for their propaganda.

JJ flips the 'Viva La Ernesto' sign over and it's a 'JJ McCubbin Realty' sign.

JJ MCCUBBIN (CONT'D)  
See.

BLACK COP  
All right, everyone hand over the signs.

MANNY  
(over the bullhorn)  
You hand over those signs and you'll be handing over your dignity.

Jay walks out wearing his robe followed by Magnus while Gloria and Luke with Phil on the iPad come up the street.

JJ MCCUBBIN  
Mr. Pritchett, how am I supposed to sell your building if your employees are vandalizing my signage?

PHIL  
C'mon, how am I not your real estate agent?

JAY  
You don't even do commercial. What are you doing here? Gloria?

MANNY  
(re: Magnus)  
He's already bringing in his goons to shut us up, but he can't silence us all.  
(MORE)

MANNY (CONT'D)  
 (over the bullhorn)  
 THE PEOPLE HAVE SPOKEN!

The crowd cheers.

GLORIA  
 Manny?

Gloria has a long lipstick mark on her left cheek.

MANNY  
 Not today Gloria...  
 (over the bullhorn)  
 Today I am Ernesto.

The crowd cheers again.

GLORIA  
 (in Spanish)  
 Damn it, Manuel Alberto Delgado, you get  
 you sorry ass over here before I kill you  
 on the spot.

Manny lowers his head and walks over to his Mother. She  
 snatches the beard off of his face. The crowd gasps.

MANNY  
 (gloria drags him to the car)  
 Don't let the fact that I am a child keep  
 you from your revolution.

GLORIA  
 Have you been drinking?

MANNY  
 Yes, but the only thing I'm drunk on is  
 power.

Gloria sees Jay and Magnus.

GLORIA  
 (to Jay, furious)  
 You did this to him! You're lucky you  
 have your bodyguard or I would (in  
 Spanish) remove your filthy head.

#### JAY INTERVIEW

Rubs his eyes.

JAY  
 I told you she couldn't know.

EXT. JAY'S COMPANY - DAY - CONTINUOUS

Gloria drives through the crowd almost killing everyone. People are jumping for their lives. Manny has his arm out the window and his hand in a fist.

MANNY  
FREEEEEEEEEEEEEEEDOM.

GLORIA  
(screaming)  
Get back in the car.

After the dust settles. Everyone gets to their feet. Claire sees Luke with Phil on the iPad. Jay sees Mitchell and the girls. Mitchell sees the 2 Cops. JJ sees Phil. Everyone is confused as to why everyone is there. It's an awkward moment.

JAY  
So, where's Cam?

MITCHELL  
Um, he's at home... hallucinating.

The Employees pick up their signs.

THE CROWD  
VIVA LA ERNESTO. VIVA LA ERNESTO.

JAY  
I could imagine the feeling.

JAY AND GLORIA INTERVIEW

GLORIA  
(still a little upset)  
Tell them what you learned today?

Jay, try as he might, can't think of anything.

MITCHELL AND CAMERON INTERVIEW

MITCHELL  
(to Cameron)  
Well?

CAMERON  
(thinking)  
Um...

PHIL AND CLAIRE INTERVIEW

Phil is still on the laptop.

CLAIRE  
Really Phil, nothing?

PHIL  
I'm sorry?

MANNY INTERVIEW

Manny sits in Jay's high backed office chair petting a fluffy white cat.

MANNY  
You know what I learned today?  
(dead serious)  
I learned that I am a man of tremendous means.

Manny stares into the camera.

END OF ACT THREE

TAGINT. MITCHELL AND CAMERON'S DUPLEX - LIVING ROOM - DAY

Cameron is using a back scratcher under his foot wrap.

CAMERON

(in ecstasy)

Oh yeah, that's what daddy likes.

The door bell RINGS.

CAMERON (CONT'D)

Mitchell.

(then)

Mitchell, door.

(then)

Fine.

Cameron finds his crutches, slogs over to the door and opens it. The New Neighbor stands there with his shirt off and a sandwich on plate. Mitchell enters from the bedroom reading a book.

MITCHELL

Who's at the--

CAMERON

(over dramatic)

Yes, Mr. Underwear Model I would like a sandwich.

Mitchell sees the UPS MAN in the doorway holding a package and shakes his head in defeat.

END OF SHOW