

MODERN FAMILY

"Higher Steaks"

Written by

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ACT ONE

INT. JAY & GLORIA'S HOUSE - LIVING ROOM - MORNING

MITCHELL and CAMERON mill about the living room. Gloria walks down the stairs, and into the room.

GLORIA

(to Cameron)

Lily is having a lot of fun trying stuff on.

CAMERON

Like father, like daughter.

GLORIA

What are you still doing here? I thought you were meeting with Claire.

CAMERON

Just dropping them off, but I need to approve Lily's costume first.

MITCHELL

I thought the school didn't need your help with the play.

CAMERON

They said I was over qualified.

MITCHELL

Were those the words they used?

CAMERON

Over dramatic.

MITCHELL

There it is.

LILY enters the room, wearing several scarves, and jewelry.

MITCHELL (CONT'D)

It looks like she raided Cameron's closet, not Gloria's.

JAY takes a step into the room, sees the gathering, and tries to exit before being noticed.

GLORIA

Jay.

JAY
(to himself)
Damn.
(beat)
Yes, honey?

GLORIA
Clear your day. We're going to
Lily's dress rehearsal.

JAY
We are?

MITCHELL
You are? I thought you were just
dropping us off.

GLORIA
That way we'll get to see the play.
I know you felt bad that it fell on
the weekend we'll be in Napa.

JAY
(sarcastic)
Yes, I was downright depressed.

MITCHELL
(uncertain)
Sure, the more the merrier.

Manny enters the room in a silk robe.

MANNY
You know, I put my name in the hat
to direct our play this year, but
they said I was over dramatic. Can
you believe that?

LILY
Yes.

LILY

JAY
Yes.

JAY

MANNY
I think I'll come too. I'm sure my
creative vision can be put to use.

MITCHELL
This day just keeps getting better.

INT. DUNPHY HOUSE - KITCHEN - MORNING

CLAIRE cuts fruit on a cutting board next to a blender. PHIL
watches her.

CLAIRE

Then they sent the wrong silverware
and tablecloths.

Claire walks to the fridge. Phil cuts in front of her, opens
the fridge, pulls out yogurt, and hands it to her.

CLAIRE (CONT'D)

Who uses plaid tablecloths?

Claire returns to the blender, scoops yogurt into the
blender, and dumps fruit in after. She hits a button, causing
the blender to WHIR.

CLAIRE (CONT'D)

I just hope Cameron comes through.
I was hesitant to ask for his help.

Claire reaches to open a cabinet door. Phil rushes in front
of her, opens the door slightly and retrieves a glass.

CLAIRE (CONT'D)

You've been so helpful. Thank you.

PHIL INTERVIEW

Phil is seated on the couch, addressing the camera.

PHIL

Claire's been really busy planning
the employee appreciation day. I'm
trying to be a good husband.

(beat)

That's all. There is absolutely
nothing else going on.

INT. DUNPHY HOUSE - KITCHEN - MOMENTS LATER

Phil watches Claire exit the kitchen, the front door is heard
OPENING and CLOSING.

PHIL

(calls out sternly)

Kids, front and center in the
kitchen.

Phil peers out the kitchen window and watches Claire back out
of the driveway.

LUKE, HALEY, and ALEX enter the kitchen.

HALEY

What's going on?

PHIL

I need your help, but you need to promise not to tell your mother.

LUKE

Did you open a line of credit at the magic shop again?

ALEX

Did you really need another set of knives that cut through soda cans?

HALEY

Did you watch the *We Bought a Zoo* DVD again, and actually buy a zoo?

PHIL

They said no.

(beat)

They cut through a wooden plank.

(beat)

Your mom hid the DVD.

Phil walks around the kitchen, opening various cabinet doors. Each cabinet is full of boxes marked "Sal's Steak and Stuff."

PHIL (CONT'D)

I'm in deep, kids.

HALEY

With who? The cattle mafia?

PHIL

A friend told me about this great opportunity to get steak at half the price. I thought I ordered fifty ounces, but actually ordered fifty boxes. Stupid metric system.

ALEX

The metric system is not what failed you here.

LUKE

How did mom not notice all of this?

PHIL

The delivery came early this morning. She was in the shower.

HALEY

Why don't you just throw it out?

ALEX
(sarcastic)
Yeah, that's a great solution. The
cows are already dead.

HALEY
Exactly.

PHIL
Alex is right. We need to find
freezer space until I can sell
them.

INT. SCHOOL AUDITORIUM - DAY

Mitchell, Jay, Gloria, and Manny sit in the mostly empty
auditorium, watching Lily and OTHER KIDS perform on stage.
THE DIRECTOR, a middle-aged man, sits a few rows ahead.

MANNY
Cut!

Manny stands up, then approaches the stage.

MANNY (CONT'D)
Motivation, kids! Come on!

DIRECTOR
Excuse me, what are you doing?

MITCHELL INTERVIEW

Mitchell is seated on the couch, addressing the camera.

MITCHELL
I've made a huge mistake.

INT. PRITCHETT'S CLOSETS - CLAIRE'S OFFICE - DAY

Cameron sits across from Claire at her desk.

CAMERON
You came to the best, Claire. With
my secret weapon, I will make your
event the talk of the town.

CLAIRE
Secret weapon?

Cameron lifts a small box from his lap. He reaches in and
pulls out a communications headset.

CAMERON

This was worn by a legendary
Missouri State coach. The headset
passes his power onto you.

Cameron slides the headset over his head, then shivers. He
straightens his shoulders and stares at Claire.

CAMERON (CONT'D)

We have a party to put together. Up
and at'em. Go, go, go.

CLAIRE INTERVIEW

Claire is seated on the couch, addressing the camera.

CLAIRE

I've made a huge mistake.

EXT. EMPTY HOUSE - DAY

Alex and Haley walk past a real estate sign in a yard with
Phil's face on it. They each carry boxes of steaks.

INT. EMPTY HOUSE - KITCHEN - DAY

Alex and Haley put the boxes into the refrigerator.

ALEX

How much did you and Luke fit into
Grandpa's freezer?

HALEY

Just a couple boxes. Luke is on his
way to Mitchell and Cameron's now.

The front door is heard OPENING.

INT. HALLWAY

Alex and Haley scramble into a small closet.

INT. CLOSET

Alex and Haley huddle against the wall in the dark closet as
the front door is heard OPENING and CLOSING off screen.

END OF ACT ONE

ACT TWOINT. EMPTY HOUSE - CLOSET - DAY

Alex and Haley huddle in the closet, lit by striations of light through the louvered door. A shadow is seen crossing in front of the door.

FEMALE CLIENT (O.S.)

Look, honey, brand new carpeting.

INT. DUNPHY HOUSE - GARAGE - MOMENTS LATER

Phil enters the garage. Luke stands by the running car. The garage is cloudy from the exhaust. Phil hits a button on the wall, causing the garage door to RUMBLE open.

PHIL

What are you doing?

LUKE

I put the rest of the steak in the car, and turned the AC on max.

PHIL

Are you kidding me?

(beat)

You're a genius.

LUKE

Is that why I'm so light-headed?

PHIL

I'm sure it is, buddy.

Phil ushers Luke inside the house.

INT. SCHOOL AUDITORIUM - DAY

The director stands in the back of the auditorium with Mitchell, Jay, and Gloria. Behind them, on the stage, Manny addresses the child actors.

DIRECTOR

He can't just take over like this.

MITCHELL

I'm so sorry.

DIRECTOR

This is outrageous!

GLORIA

Manny is very talented. I'm sure he
is just trying to help.

JAY

I agree.

MITCHELL

(incredulous)

You do?

JAY INTERVIEW

Jay is seated on the couch, addressing the camera.

JAY

I know what I'm doing. The more
points I rack up with Gloria before
our Napa getaway, the better.

INT. SCHOOL AUDITORIUM - DAY

Manny joins Mitchell, Jay, Gloria, and the director at the
back of the auditorium.

MANNY

I've just spoken to the actors.
They need to work on their
blocking, and none of them know
their stage left from their right.

DIRECTOR

They're kids. We really just try to
get them to memorize their lines.

MANNY

I need to contact the understudies.

DIRECTOR

How much am I going to have to
fight to stop this?

JAY

Trust me, it's not worth it.

The Director throws his hands up.

DIRECTOR

Fine, I don't care.

INT. PRITCHETT'S CLOSETS - WAREHOUSE - DAY

Cameron, wearing his headset, stands in the middle of the warehouse. DECORATORS and EMPLOYEES put up lights and arrange elegant centerpieces. Cameron touches a button on a box hooked to his belt that feeds into his headset.

CAMERON

Ben, those flowers are drooping.

BEN poorly arranges flowers on a table across the room.

CAMERON (CONT'D)

Useless.

Claire walks up to Cameron.

CLAIRE

Everything looks so nice.

CAMERON

Not the time for compliments yet, Claire. We're still in the first quarter. Third down and long.

CLAIRE

Is there anything I can do?

CAMERON

Fire Ben.

CLAIRE

Not the worst idea. Maybe we can tone it down just a little bit. I'm seeing some angry looks.

Cameron power walks toward Ben.

CAMERON

I need to see hustle, young man.

INT. EMPTY HOUSE - CLOSET - DAY

Alex and Haley are seated on the floor of the closet. Alex faces away from Haley. Haley braids Alex's hair.

ALEX

This is actually kind of nice.

HALEY

Yeah, it is.

Alex tries to peer through the door slats.

ALEX

It's been a while. You think they're gone?

Haley reaches for the door handle, then pulls her hand away when LOUD EIGHTIES MUSIC starts playing.

ALEX (CONT'D)

What is that?

HALEY

Proof that every decade had bad music.

EXT. SUPERMARKET PARKING LOT - DAY

Phil and Luke unload steak boxes from the back of Phil's car.

LUKE

Sorry, dad. I thought my idea would work.

PHIL

Don't beat yourself up. It was a good try. How are you feeling?

LUKE

I don't think I can see the color green anymore.

EXT. SUPERMARKET - ENTRANCE - MOMENTS LATER

Phil sets the box of steak on top of a table. He sits behind the table and erects a sign that reads "Five Dollar Steaks."

PHIL

(calls out)

Why pay full price? Pay half for steaks that are just as nice!

A WOMAN walks by him.

PHIL (CONT'D)

Excuse me, ma'am? Can I interest you in some fine cuts of meat?

INT. LILY'S SCHOOL - HALLWAY - DAY

The director looks at his options on the vending machine. Mitchell walks up to him.

MITCHELL

Hey, thanks for being so patient.

DIRECTOR

I don't really care. I hate theater.

MITCHELL

That's unfortunate. Why are you the drama teacher then?

DIRECTOR

I'm a glorified baby-sitter really. I'm the yearbook club supervisor, the driving instructor for the high school, and the art teacher.

MITCHELL

That's quite a load.

The director presses a button on the machine. It dispenses a soda. He picks it up and looks at the can.

DIRECTOR

This isn't what I wanted. Oh well.

INT. PRITCHETT'S CLOSETS - WAREHOUSE - DAY

Claire enters the warehouse. The white tablecloths have been replaced with rustic paisley tablecloths. A chocolate fondue fountain sits in the corner. Claire walks up to Cameron.

CAMERON

Isn't it great?

CLAIRE

This isn't what I had planned.

CAMERON

I know. It's even better.

CLAIRE

Cameron, I appreciate the help, but I would rather we go with the original vision.

CAMERON

Let me ask you a question, Claire. Do you want this event to be a winner?

CLAIRE

(annoyed)
Yes.

CAMERON
(commanding)
I can't hear you.

CLAIRE
(louder)
Yes.

CAMERON
That's what I thought. Then let me
do what I do best.

CLAIRE
Being a clown?

CAMERON
No, Claire. Winning. Winning is
what I do best.

CLAIRE
I don't have time to undo this.
Just please make this nice. I have
to get some work done.

Claire walks away.

CAMERON
(calls out)
And there is no being a clown,
Claire. I am a clown.

CLAIRE
(to herself)
Yes you are.

INT. EMPTY HOUSE - CLOSET - DAY

Alex and Haley sit in the closet. LOUD EIGHTIES MUSIC plays.

ALEX
What is this guy even doing?

REAL ESTATE AGENT
(singing)
It's a nice day to sell a house.

ALEX
We can't sit here forever.

INT. HALLWAY

The closet door opens slightly. Alex and Haley poke their
heads out.

INT. LIVING ROOM

A MALE REAL ESTATE AGENT, thirties, dances around the living room. Alex and Haley peer around the corner at him.

HALEY
(whispers)
What do we do?

ALEX
(whispers)
I think we can make it to the door.

Alex and Haley crawl along the wall. The agent turns and sees them. He throws his hands up.

AGENT
(scared)
Please don't rob me!

Alex and Haley stand up.

HALEY
Whoa, calm down!

ALEX
We're Phil Dunphy's daughters.

The agent relaxes and puts his hands down. He presses a button on a boom box, pausing the MUSIC.

AGENT
Of course you are. I recognize you from the pictures he's shown me. Of course, you were much younger.

HALEY
Oh, God, not those.

Haley pulls out her phone from her pocket and walks toward the agent.

HALEY (CONT'D)
Here, I've got much better pictures.

ALEX
Really?

AGENT
Wait. What are you doing, and how did you get in?

HALEY

Our dad gave us the code.

ALEX

(talking fast)

No he didn't. Well, he did, but it was an emergency. Okay, not really an emergency per se.

The agent motions with his hands to slow her down.

AGENT

Relax, I won't tell. Since we're keeping secrets, I'll admit I give the code out all the time. I've thrown some ridiculous parties.

HALEY

(flirtatious)

What kind of parties?

AGENT

Role playing game parties. We get wild.

HALEY

Never mind.

Haley and Alex head toward the front door. They open the door and walk out.

AGENT

(calls out)

We dress up in character sometimes!

The door closes.

INT. SCHOOL AUDITORIUM - STAGE - DAY

Manny addresses the child actors, including Lily. He paces in front of them while they sit cross-legged on the stage.

MANNY

I know this was supposed to be a dress rehearsal, but believe me, you are not ready for that.

Lily pouts.

INT. SCHOOL AUDITORIUM - MOMENTS LATER

Mitchell is seated next to Jay and Gloria. The director sleeps in his chair.

MITCHELL

I think we need to reign him in.

GLORIA

I have found that once he gets going it is best to just let him get it out.

MITCHELL

Dad, what do you think?

JAY

I'm getting lunch for everyone.

GLORIA

Jay, you're so sweet.

INT. JAY INTERVIEW

Jay is seated on the couch, addressing the camera.

JAY

Two birds with that one.

INT. GLORIA INTERVIEW

Gloria is seated on the couch, addressing the camera.

GLORIA

Like I don't know what he's doing.
He can get all the points he wants.
I decide how they get redeemed.

INT. SCHOOL AUDITORIUM - STAGE - DAY

Manny is still addressing the children. Mitchell walks up.

MITCHELL

Hey, kids. You know what can be a fun acting exercise? Improv games.

MANNY

Mitchell, let the artist work.
Improv is for children.

MITCHELL

Oh, do you want to play too?

EXT. SUPERMARKET - ENTRANCE - DAY

Phil and Luke sit behind the table. The same amount of boxes are still stacked next to the sign that has "Five Dollar" crossed out, and "Three Dollar" written under it.

PHIL
(pleading)
Please buy some steaks.

Pedestrians walk by without giving him a second glance.

PHIL (CONT'D)
I need your help, Luke.

INT. PRITCHETT'S CLOSETS - CLAIRE'S OFFICE - DAY

Claire is seated at her desk, flipping through papers. Ben, out of breath, sticks his head into the room.

BEN
(frantic)
You should probably go see what's happening in the warehouse.

CLAIRE
Why? What's going on?

BEN
No time. I'm out of here.

Ben takes off running. Claire quickly exits her office.

INT. WAREHOUSE

Cameron struggles to pry a serving tray away from a waiter. The band is packing up their instruments. A paper sign falls from the wall, igniting on a catering heating candle.

END OF ACT TWO

ACT THREE

INT. PRITCHETT'S CLOSETS - WAREHOUSE - DAY

A FEMALE CATERER puts supplies in a box. Each time she puts an item in, Cameron takes it out. Claire walks up to them.

CAMERON

Hey, Claire. Nothing to worry about here. Everything is fine.

CATERER

This man is a tyrant.

CLAIRE

(to Cameron)
What did you do?

CAMERON

She is exaggerating.

CATERER

You told me to give up cooking and pursue taxidermy.

CAMERON

The chicken looked grotesque.

CATERER

It was lasagna.

CAMERON

Exactly my point.

The caterer takes the supplies from Cameron, throws them in a case, and storms off. Claire chases after her.

CLAIRE

I'm really sorry. Is there anything I can do to get you to stay?

CATERER

I have been insulted, yelled at, and taunted with a lobster.

CLAIRE

What?

CATERER

Ask Mussolini over there.

Cameron takes a cloth napkin away from a MALE EMPLOYEE.

CAMERON

(yells)

You call this a folded swan? It looks like a turkey. Get down and give me twenty!

EXT. SUPERMARKET - ENTRANCE - DAY

Luke rolls around the entrance in a wheelchair. A box of steaks rests on his lap. PASSERSBY glance at him.

LUKE

Buy some steaks from a broken man?

PHIL INTERVIEW

Phil is seated on the couch, addressing the camera.

PHIL

The boy has great ideas some times. He also has some odd ones.

EXT. SUPERMARKET - ENTRANCE - DAY

Luke rolls around on the ground, clutching his stomach.

LUKE

(calls out)

I bought steak from this store and it's given me the plague!

Passersby give Luke a wide birth.

LUKE (CONT'D)

My steak is plague free, guaranteed!

INT. SCHOOL AUDITORIUM - DAY

Manny and Mitchell stand in front of a YOUNG BOY on stage.

MANNY

Do you not understand blocking?

YOUNG BOY

What's blocking?

Mitchell crouches in front of the boy.

MITCHELL

Do you play baseball?

YOUNG BOY

Sometimes.

MANNY

You're making a sports analogy?

MITCHELL

I know, I can't believe it either.

Mitchell points to a mark on the stage.

MITCHELL (CONT'D)

See this? This is where you go before you say your line. Where do you go when hit a ball?

YOUNG BOY

First base?

MITCHELL

Exactly. This is first base. You come here first. That make sense?

The boy nods.

MITCHELL INTERVIEW

Mitchell sits on the chair, addressing the camera.

MITCHELL

I don't know, it felt kind of nice. I had to reign in Manny, but then I just kept going. I don't enjoy it, but someone has to help these kids.

INT. SCHOOL AUDITORIUM - DAY

Manny consults a playbook and writes in it with a pen.

MANNY

These lines are so pretentious.

Mitchell walks up next to Manny.

MITCHELL

It's Thornton Wilder.

MANNY

I don't care if it's Neil Simon or Christopher Nolan. I think we can make some changes here.

MITCHELL

You know, I think I saw Tim in the dressing room, playing on his phone.

MANNY

I told him there were no cell phones in the thirties!

Manny storms off stage.

MITCHELL

Hey, Tim, come here for a minute.

Jay, seated in his chair, watches Mitchell on stage and beams with pride. He leans over to Gloria.

JAY

Mitchell is doing pretty good up there. My son knows how to take charge. I wonder where he learned it.

INT. DUNPHY HOUSE - KITCHEN - DAY

Alex and Haley enter the kitchen and set boxes of steak on the counter.

HALEY

That guy was creepy.

ALEX

Maybe, but he was kind of cute.

HALEY

What happened to you?

Alex looks at the boxes of steak.

ALEX

What are we going to do? We still have some left.

HALEY

I'm bored with this. I'm going to go get ready for mom's party tonight.

Haley walks out of the kitchen.

ALEX

(calls out)
Really?

Alex looks at the boxes, walks to them, and opens a box.

INT. PRITCHETT'S CLOSETS - WAREHOUSE - DAY

Cameron and Claire arrange tables and chairs.

CLAIRE

Let me get this straight. We have no caterer, the band has left, and most of my party planning committee has threatened to quit?

CAMERON

The fire was put out.

CLAIRE

That's something at least.

CAMERON

It's not my fault that our team didn't have the fighting spirit.

CLAIRE

This isn't the football field, Cameron. The event is tonight. What are we going to do?

CAMERON

I keep an emergency Fizbo the clown kit in the car.

Claire stares at Cameron.

CLAIRE

I can't believe I just considered that a viable option for a second.

A MUSICIAN, twenties, males, comes into the warehouse.

CLAIRE (CONT'D)

You came back! That is great. Let me apologize for everything.

MUSICIAN

I just came back for my mic cable.

Claire rushes to the musician.

CLAIRE

I'm begging you. Please get the band back in here.

The musician hesitates.

MUSICIAN

I suppose I could go talk to them.

Cameron approaches.

CAMERON

While you're at it, tell them there is this thing in music called playing in key!

MUSICIAN

I'm out of here.

The musician grabs his cable and leaves the warehouse.

CLAIRE

(to Cameron)

You're fired.

EXT. SUPERMARKET - ENTRANCE - DAY

Luke and Phil stand next to the table. Boxes of steak are stacked on the table.

LUKE

How many did we sell?

PHIL

Just the one. I don't know if I approve of the manner in which you did it though.

LUKE

I used an aggressive sales technique like you taught me.

PHIL

I have waited years for you to absorb the lessons in salesmanship that I have been trying to pass down to you, but I think you missed some key points.

LUKE

Like what? I made the sale.

PHIL

You chased the man down, threw a box in his car, and he tossed money at you to get you to go away.

LUKE

Always be closing.

INT. SCHOOL AUDITORIUM - DAY

Jay, Gloria, Mitchell, and Manny sit in the seats, watching the children perform on stage. The director snoozes.

GLORIA

They are doing so good.

JAY

I hate to say it, but this isn't as terrible as it was before.

MITCHELL

Thanks, dad.

GLORIA

Manny, are you going to thank Mitchell for helping you.

MANNY

Helping me? He took over. What kind of arrogant person takes over like that? None of my notes were used.

The SCHOOL PRINCIPAL, female, forties, stands in the aisle, watching the performance.

PRINCIPAL

(to Mitchell)

Am I to understand that you are responsible for this?

Mitchell stands and walks to the principal.

MITCHELL

Yes, but we were only trying to help. I'm sorry if we stepped out of line.

PRINCIPAL

Out of line? This is great. We might not have to fill the seats with kids on detention this year.

MITCHELL

That's progress I suppose.

PRINCIPAL

I think you should take over as our director for this play.

MITCHELL

I don't think I can do that.

PRINCIPAL

I insist. Just for this one play.
Finish what you started.

MITCHELL & CAMERON INTERVIEW

Mitchell and Cameron are seated in chairs, addressing the camera. Cameron sits with his arms crossed, looking away from Mitchell.

MITCHELL

I was pretty honored. It will be a lot to take on, but it's just for a couple more weeks.

Cameron sighs.

MITCHELL (CONT'D)

(to Cameron)

I said I was sorry. I didn't intentionally take your calling away from you.

CAMERON

My destiny, Mitchell. I said you took my destiny away from me.

INT. PRITCHETT'S CLOSETS - HALLWAY - EVENING

Alex, Haley, Phil, and Luke walk down the hallway.

PHIL

(to Alex)

What did you do with the rest of the steak?

ALEX

I put it in our freezer.

PHIL

How? There was no room.

ALEX

Sure there was.

(beat)

If you take the vacuum packed bags out of the box they don't take up that much space.

Phil nods.

PHIL

You get your intelligence from your father, you know?

ALEX

(unconvincing)

I know, dad.

LUKE

What about me?

ALEX

You remain a mystery to us all.

LUKE

Thank you.

A LOUD BANG startles them all.

INT. PRITCHETT'S CLOSETS - WAREHOUSE - EVENING

Phil, Luke, Alex, and Haley enter the warehouse. A pile of boxes are scattered around a fallen shelf. Cameron and Claire face off in the middle of the room.

CLAIRE

You've made a mess, damaged product, and I don't care what you say, you can't feed everyone with one box of saltines and a couple cans of tuna you found in the break room. You're not Jesus.

Phil and the kids walk up to Claire and Cameron.

PHIL

What's going on?

CLAIRE

Your brother-in-law happened.

CAMERON

I was just trying to climb the shelves and get a lay of the room.

CLAIRE

A lay of the room for what? We have no food, and no music. Who cares how we are going to arrange the tables and chairs.

PHIL

No food? I may be able to help.

HALEY

I can use my social networking to get a band here in no time. What do you want? Hip-hop, metal?

CLAIRE

Classical?

HALEY

That will take a little longer, but I'm on it.

Haley pulls out her phone and walks away.

CLAIRE

(to Phil)

What about the food problem? You said you could help?

PHIL

You're either going to be very mad or very happy.

CLAIRE

Try me.

INT. PRITCHETT'S CLOSETS - WAREHOUSE - DAY

Mitchell, Jay, Gloria, Manny, Lily, and Joe walk into the warehouse. Phil is setting up a grill, and Cameron is sulking at a table. Mitchell walks up to Cameron.

MITCHELL

Jay and I brought our grills from home like Claire asked, what's going on?

CAMERON

She took my headset.

Claire, wearing Cameron's headset, directs traffic in the middle of the room.

MITCHELL

What's the big deal?

CAMERON

That is an heirloom, Mitchell. You gave it to me, remember? It's the Missouri State coach's headset.

MITCHELL

I bought that from Staples when I forgot about our anniversary.

Claire walks up to Mitchell and Cameron.

CLAIRE

I'm glad you're here. Set up the grills next to Phil. The kids are bringing a lot of steak and we have to start grilling as soon as they get here.

Mitchell waits.

CLAIRE (CONT'D)

What are you waiting for, the grills to spout legs? Get moving!

Mitchell runs out of the warehouse.

CAMERON

Feels good doesn't it?

CLAIRE

It really does.

CAMERON

Sorry I messed things up.

CLAIRE

It's okay, I think this is going to be even better than I planned. Sorry for taking your headset.

CAMERON

You can keep it.

A PUNK BAND, mixture of males and females with mohawks and piercings come into the warehouse, carrying instruments.

CLAIRE

(calls out)
Haley, I said classical.

HALEY

(calls out)
They are. They only do nineties punk.

END OF ACT THREE

TAG

PHIL INTERVIEW

Phil, wearing a robe, sits on the couch, addressing the camera.

PHIL

She's gone mad. It's that damn headset. She is choosing to ignore our safe word.

CLAIRE (O.S.)

(calls out)

Phil, get back in here! I only gave you a two minute water break.

PHIL

(calls out)

Potato! Potato! Potato!

END OF SHOW