

FAMILY GUY

"Family Guy, Viewer Mail I"

a.k.a.

"No Bones About It"

"Super Griffins"

"Li'l Griffins"

Production #3ACX12

Written by

Gene Laufenberg

and

Seth MacFarlane

and

Jim Bernstein & Mike Shipley

Directed by

Scott Wood

Created by

Seth MacFarlane

Executive Producers

Daniel Palladino

Seth MacFarlane

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TABLE DRAFT
January 11, 2001

"FAMILY GUY, VIEWER MAIL I"
Cast List for 3ACX12

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB:MARK HENTEMANN)
MEG GRIFFIN.....MILA KUNIS (SUB:ALLISON ADLER)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

ADAM WEST.....ADAM WEST (SUB:SETH MACFARLANE)
ALEX.....TBD (SUB:SETH MACFARLANE)
BARTENDER.....TBD (SUB:MIKE HENRY)
BOY.....TBD (SUB:MIKE BARKER)
CATHERINE.....TBD (SUB:ALEX BORSTEIN)
CHECKOUT GUY.....TBD (SUB:MIKE BARKER)
CLEVELAND.....MIKE HENRY
DIANE.....LORI ALAN (SUB:ALEX BORSTEIN)
DIRECTOR.....TBD (SUB:MIKE BARKER)
DOCTOR.....TBD (SUB:SETH MACFARLANE)
GENIE.....TBD (SUB:GENE LAUFENBERG)
GOD.....TBD (SUB:SETH MACFARLANE)
HECTOR.....TBD (SUB:MIKE BARKER)
HEMOPHILIAC.....TBD (SUB:MIKE SHIPLEY)
HUSBAND.....TBD (SUB:MIKE HENRY)
JACKIE GLEASON.....TBD (SUB:SETH MACFARLANE)
JC.....TBD (SUB:SETH MACFARLANE)
JOE.....TBD (SUB:SETH MACFARLANE)
JUSTIN.....TBD (SUB:SETH MACFARLANE)
LANCE.....TBD (SUB:MIKE BARKER)
LITTLE BOY.....TBD (SUB:ALEX BORSTEIN)
LITTLE GIRL.....TBD (SUB:ALEX BORSTEIN)
MORT.....JOHNNY BRENNAN (SUB:SETH MACFARLANE)
MUSCLE GUY.....TBD (SUB:MIKE HENRY)
QUAGMIRE.....SETH MACFARLANE
SATAN.....TBD (SUB:MIKE BARKER)
SECURITY GUARD.....TBD (SUB:MIKE HENRY)
SPOOKY SHAPE.....TBD (SUB:SETH MACFARLANE)

"FAMILY GUY, VIEWER MAIL I"

Cast List for 3ACX12

TEACHER.....TBD(SUB:MARK HENTEMANN)
TED KOPPEL.....TBD(SUB:SETH MACFARLANE)
THE COUNT.....TBD(SUB:SETH MACFARLANE)
TOM.....SETH MACFARLANE
TOWNSPERSON.....TBD(SUB:MIKE BARKER)
TRUCKER #1.....TBD(SUB:SETH MACFARLANE)
TRUCKER #2.....(SUB:GENE LAUFENBERG)
TV ANNOUNCER.....(SUB:SETH MACFARLANE)
WOMAN.....TBD(SUB:ALLISON ADLER)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

BRIAN sits in a large chair by a roaring fireplace. Next to the chair is a large mailbag.

BRIAN

(TO CAMERA) Hi, I'm Brian Griffin.

Tonight on "Family Guy," we're gonna do something a little different. We're gonna let you tell us what you want to see. So let's open up our viewer mail bag.

Brian pulls a letter out of the bag.

BRIAN (CONT'D)

The first letter reads: "I wish you'd do an episode with a genie. Signed Barbara Eden." Well, Barbara, be careful what you wish for...

Brian crosses his arms and does the "Genie" blink.

EXT. GRIFFIN HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - DAY

THE GRIFFINS are watching television. Peter's drinking a bottle of beer.

EXT. APARTMENT BUILDING - DAY (ON TV)

TV ANNOUNCER (V.O.)

We now return to "The Knife Thrower and The Hemophiliac."

Over the image, a **TITLE CARD** reads: "The Knife Thrower and The Hemophiliac!"

INT. STANDARD SITCOM LIVING ROOM - DAY (ON TV)

The KNIFE THROWER is throwing knives at an outline of a human on the door. The HEMOPHILIAC opens the door holding a basket of laundry.

HEMOPHILIAC

Oh hey, Larry --

A knife flies into frame and **sticks** into his arm, **dropping** him to the floor in a bloody heap. The audience **laughs**.

HEMOPHILIAC (CONT'D)

(DYING) Tell my mother she can have my
Jetta!

The audience now goes berserk with **laughter**. **ANGLE ON** the Griffins also **laughing** hysterically.

PETER

(LAUGHS) Take that, ya' hemo!

Peter opens another beer. Suddenly, a jet of smoke emits from the bottle revealing a GENIE. The family react in awe.

PETER (CONT'D)

Oh my god! A genie!

GENIE

I am here to grant you three wishes.

LOIS

Peter, three wishes! This is so
exciting!

MEG/CHRIS/STEWIE

I want a new hat! / I want a new hat!
/ I want an automobile that combines
the payload capacity of a pick-up with
the comfort and convenience of a
sedan!

LOIS

Kids, these are your father's wishes.
Go ahead, honey, get whatever you
want.

PETER

Oh, that's easy -- I wish my favorite
entertainer, Jackie Gleason, wasn't
dead.

GENIE

So it shall be!

The Genie **claps** his hands and disappears. Suddenly, there's
a **pounding** at the front door. Peter primps himself.

PETER

I bet I know who this is. Come on in
and make us laugh, Great One.

He opens the door revealing a decayed and rotted JACKIE
GLEASON wearing a tattered bus driver's uniform.

JACKIE GLEASON

(GRUNTING) Hardy... Har... Har.

The Griffins **scream**. Jackie grabs Peter and starts nibbling
his ear.

BRIAN

Oh my god! Jackie Gleason's one of
the flesh-craving undead!

JACKIE GLEASON

How... Sweet... It... Is...

Jackie moves onto Lois. He grabs her head and bites off a
chunk of her hair.

LOIS

Ahhh! Peter, do something!

PETER

Ah geez, Lois. You know Audrey
Meadows is the only one who can calm
him down.

LOIS

Peter!

Peter picks up a fireplace poker, takes a swing at Jackie and
knocks his arm off. Chris picks it up.

CHRIS

This will go great with my Ernie
Kovacs eyeball!

PETER

C'mon, everybody, let's get out of
here!

The family runs upstairs, Jackie lumbering behind them.

INT. PETER AND LOIS' BEDROOM - SECONDS LATER

The Griffins run inside and **lock** the door behind them.
Jackie's fist **bursts** through the door.

PETER

I should've wished for Morey
Amsterdam! He's not half as funny,
but at least I could've taken him!

Jackie **breaks** the door down. Peter, Lois, Chris, Meg and
Brian are trapped in the corner. They quiver in fear
until...

STEWIE (O.S.)

Yoo-hoo, Mr. Gleason...

Jackie turns and sees Stewie aiming a hi-tech rocket launcher
at him.

STEWIE (CONT'D)

(ACTION HERO-ESQUE) Bang, zoom, to the
moon.

JACKIE GLEASON

Homina... Homina... Homina...

Stewie **blasts** Jackie through a wall, disintegrating him.

STEWIE

(TO WEAPON, A LA GLEASON) Baby, you're
the greatest!

INT. GRIFFINS' LIVING ROOM - LATER

The family is gathered around the Genie.

LOIS

Peter, please be more careful with
your next wish.

PETER

Relax, Lois. I've got just the thing.
I wish I had my own theme music!

GENIE

Done.

The Genie **claps** his hands. Nothing happens.

PETER

I don't hear anything.

GENIE

Get up, try it out.

Peter stands. We hear a **harp glissando**. He takes a few
steps. A **light bouncy tune** accompanies him.

PETER

Sweet!

DISSOLVE TO:

BEGIN MONTAGE

Peter wakes up in the morning and looks out the window at the
sunrise. Birds **chirp** as **beautiful sunrise music** plays.

Peter walks down the street. A HUNGRY BEGGAR approaches and the music turns into a **pathos-filled violin piece**. Peter gets a sad look on his face.

Peter and Brian are shopping at the mall. We hear "**Holiday for Strings**"-style music as Peter skips along.

Peter's in bed with Lois. They eye each other seductively and **giggle**. As he moves toward her, **1970's porno music** starts playing.

END MONTAGE

INT. CITY BUS - DAY

Peter rides the bus as **travel music** plays loudly. The other PASSENGERS are becoming annoyed. A big MUSCLE GUY is seated nearby.

MUSCLE GUY

Hey, buddy, you wanna turn that stuff down?

PETER

Sorry, pal, it's my own personal theme music. It didn't come with a volume knob.

MUSCLE GUY

Well, I don't care. I'm sick of hearing it!

The Muscle Guy gets up and approaches Peter. We hear **suspenseful music**.

PETER

B-Buddy, you're just making it worse.

Muscle Guy picks Peter up by the shirt collar.

MUSCLE GUY

I'm gonna make it a lot worse 'cause
I'm gonna break every bone in your
body!

PETER

(TERRIFIED, BLURTING OUT) I wish I had
no bones!

PAN OVER to a passenger reading a newspaper. We see it's the
Genie.

GENIE

Done.

He **claps** and disappears. Just as the Muscle Guy takes a
swing, Peter melts into A BONELESS, GELATINOUS MASS. The
Muscle Guy misses as Peter slithers out of his clothes and
onto the floor.

PETER

That oughta show you! Hehehehe.

The Muscle Guy and the passengers **scream**. The bus **screeches**
to a halt and they run off.

PETER (CONT'D)

Oh, no! I gotta fart. But I don't
know which way to lean.

INT. GRIFFINS' KITCHEN - LATER

Peter addresses the family.

PETER

Okay, I know you guys might be a
little concerned about me not having
bones and all, but I gotta tell ya, it
ain't that bad.

Chris takes Peter and presses him against a comics section on
the floor. He pulls Peter up to reveal the comics have made
an ink impression on Peter a la "Silly Putty."

CHRIS

Dad's just like "Silly Putty." Look
what I can do to Mary Worth's boobs.

Chris stretches the imprint, expanding Mary Worth's chest.

PETER

Hehehehe. That's right, son. Work
'em.

LOIS

(UNCERTAIN) Well, I guess we could all
adjust to this.

Stewie hops onto Peter, lays on his back, and begins making a
snow angel.

STEWIE

(GLEEFUL) Look, I'm making an angel!

PETER

See, Lois? Everything's gonna be
fine.

STEWIE

(TO PETER) Now smile while I write my
name in you.

Stewie begins to unfasten his diaper.

DISSOLVE TO:

BEGIN MONTAGE

Peter rolls down Spooner Street. A DOG comes over and starts
chewing on him. It picks up Peter in its mouth and shakes
him violently.

Peter and Lois stroll through the mall food court. Peter
approaches a pizza stand where the CHEF is kneading pizza
dough. The chef inadvertently picks up Peter and begins
kneading him, too. He repeatedly tosses Peter in the air.
Peter **laughs** until the chef places him inside a pizza oven.
Peter **screams** in agony.

Peter, Meg and Chris are on the teacup ride at Disneyworld.
They're enjoying themselves until the ride starts picking up
speed. It goes faster and faster until the boneless Peter is
thrown from the car, into the air and hits MICKEY MOUSE.
Peter **knocks** Mickey's head off, revealing a guy with a hat
with two beer cans on it and tubes running to his mouth.
KIDS near him start **crying**, as their parents **boo** and throw
things at Peter.

END MONTAGE

INT. GRIFFINS' HALLWAY - LATER

Meg and Chris are haranguing Lois.

MEG

But Mom, I've got to use the bathroom
now!

LOIS

I'm sorry but your father gets
incredibly filthy rolling around
everywhere. He has to take his twelve
baths a day!

CHRIS

I don't like Dad anymore. I invited
some friends over to jump on him like
a trampoline. But his roll of fat
sucked up Ryan's shoe. And his mom
yelled at him when he got home. And
he beat me up at school the next day.
It's all here in this pamphlet.

LOIS

Kids, we'll just have to learn to
accept this. Like one of those
stories on "Dateline," where a family
member suffers a horrible accident,
and becomes a burden on everybody.
Sure, they pretend to be happy, but
they're dead inside. They're dead.

INT. GRIFFINS' BATHROOM - CONTINUOUS

Peter, looking quite despondent, is inside the bathtub. He
can hear everything they say.

LOIS (O.S.)

...And that'll be our lives.

PETER

(TO HIMSELF) What a big boneless jerk
I am. I mighta screwed up my life but
there's no reason I got to keep
screwing up theirs.

Peter **uncorks** the drain. He and the water start rushing down
the drain.

PETER (CONT'D)

Goodbye, cruel bone-filled world...

Peter is now completely sucked out of the tub.

INT. UNDERGROUND CROSS-SECTION OF SEWAGE PIPES - DAY

We see Peter slither through the long, serpentine path of
pipes.

EXT. HILL - DAY

Peter comes out of a pipe on the side of the hill and **lands**
in the dirt.

PETER

Oh, so this is where all the waste and
sewage winds up.

PAN UP TO REVEAL the "Hollywood" sign just above him.

EXT. CITY BUILDING - DAY

On the roof, TWO MEN are fighting. One man takes the other
and throws him off the building. We watch that man plunge
downward, story after story, until he **lands** safely -- on
Peter.

DIRECTOR (O.S.)

Cut and print! That's a wrap!

We **PULL OUT** and see we're on a movie set with cameras and
equipment everywhere. The CAST AND CREW **applaud**. The
DIRECTOR approaches Peter.

DIRECTOR (CONT'D)

Great job, Peter. As usual.

PETER

Thanks.

DIRECTOR

You know, I've never heard you talk about a home life. Do you have a family?

PETER

What, and be a burden? Make them push me around in a grocery cart and end up getting those rectangular grill marks like a Hibachi chicken? Thank you, but no!

As Peter slides away again, we see he's looking at a photograph of Lois, Brian and the kids. The director approaches once more. Peter quickly hides the photo in his rolls of fat.

DIRECTOR

Hey, Peter, you coming to the wrap party tonight?

PETER

Gee, I don't know. I-I was plannin' on havin' arrows tattooed to my back so I know which way my head's supposed to face.

DIRECTOR

Nonsense. I'll have the studio send a flatbed for you. See you at eight.

EXT./ESTAB. FANCY HOLLYWOOD HOUSE - NIGHT

INT. FANCY HOLLYWOOD HOUSE - SAME

A Hollywood party is in full swing. EVERYONE points and titters, clearly in awe of Peter. Meanwhile, Peter lies in a corner, nursing a drink, talking to CATHERINE ZETA-JONES.

CATHERINE

Peter, there's something I've been wanting to say to you all evening.

PETER

What's that, Mrs. Catherine Zeta-Jones-Douglas?

CATHERINE

I want to jump your non-bones.

PETER

I- I can't believe I'm your type.

CATHERINE

Well, as you can tell from my husband, I've got a thing for saggy, shapeless men.

PETER

I'm gonna have to pass. But Louie Anderson's eating the decorative soaps in the bathroom. Why don't you try him?

Catherine crosses away as a distinguished-looking DOCTOR taps Peter on what may have once been his shoulder.

DOCTOR

Excuse me, aren't you "Peter, the Human Stunt Bag"?

PETER

That all depends on who's asking.

DOCTOR

I'm a doctor about to conduct an experimental procedure to gives bones to a jellyfish. But I'd like to try it on a human first. Interested?

PETER

(UNSURE) I don't know...

DOCTOR

Oh well, I guess I could find another patient. Shouldn't be too hard, there's millions of spineless people in this town. (CHUCKLES) Oh, I love Hollywood humor.

The Doctor begins to leave. Peter takes out his picture of the family. He looks at it and calls out.

PETER

Wait! (DRAMATICALLY) Doc, I want you to bone me.

INT. HOSPITAL ROOM - WEEKS LATER - DAY

CLOSE ON the Doctor.

DOCTOR

Well Peter, the operation was a complete success. What are you going to do now?

ANGLE ON Peter, standing in front of the Doctor. He's now horribly misshapen (his arms and legs don't match, his skull is a strange shape, etc.) but he's a vertebrate once more.

PETER

Well, the whole reason I had the operation was so I could go back to my family. But it's been so long.

(MORE)

PETER (CONT'D)

(WORRIED) What if they don't love me
anymore?

DOCTOR

Peter, where do you think all those
bones came from anyway?

The door swings open and in comes Lois, Chris, Meg, Stewie
and Brian.

FAMILY

(AS THEY ENTER) Surprise!

They're all horribly misshapen: Lois has no neck, Brian has
no right arm, Chris has no left arm, Meg pulls herself along
on the floor (she has no leg bones), and Stewie has no skull.

PETER

(EMOTIONAL) You mean... it's your
bones that are inside me?

STEWIE

Well, mostly. We picked up a drifter
to fill in the torso.

LOIS

Well, like I always say, a family of
freaks is better than no family at
all.

The Griffins share one big, deformed group hug.

INT. HOSPITAL HALLWAY - MOMENTS LATER

The deformed family hobbles off down the hallway.

FADE OUT.

END OF ACT ONE

ACT TWO

INT. GRIFFINS' LIVING ROOM - NIGHT

Brian still sits in the chair, holding another letter.

BRIAN

This next letter reads, "We'd love to see an episode where the Griffins get super powers. Sincerely, Michael Keaton, Val Kilmer and George Clooney." Well, guys, this is for you and whoever replaces you.

EXT. QUAHOG STREET - DAY

A large tanker truck labeled "TOXIC WASTE" moves along. In the cab are TWO TRUCKERS.

TRUCKER #1

Hey, Terry. You dare me to pop a wheelie with this thing?

TRUCKER #2

Well, that doesn't sound safe at all, but okay, I dare you.

Trucker #1 **slams** his foot down on the gas. The truck **races** forward. He then **slams** on the brakes, pulling up on the wheel. The cab portion of the truck lifts slightly off the ground. When it **lands**, the bolt connecting it to the tanker section accidentally comes loose. The two truckers do not notice.

INT. CAB - CONTINUOUS

TRUCKER #2

Wow, that was great! (BEAT) Wanna switch chaw?

They each reach into their mouths.

EXT. QUAHOG STREET - CONTINUOUS

ANGLE ON the tanker, as it comes loose and veers away, out of control.

It continues to roll up the street, eventually veering into the Griffins' front yard, where it **tips** over on their lawn.

INT. GRIFFINS' LIVING ROOM - DAY

Peter and Brian sit watching television.

INT. THE COUNT'S CASTLE - NIGHT (ON TV)

THE COUNT stands beneath a swarm of fluttering bats, counting them.

THE COUNT

Six! Six bats! Seven! Seven bats!

Ha ha ha!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

Is the Count a vampire?

BRIAN

(WASN'T LISTENING) What's that?

PETER

Well, he's got those big fangs. Have they ever shown him doin' somebody in and feedin' on 'em?

BRIAN

You're asking if they've ever done a "Sesame Street" in which the Count kills somebody, and then sucks their blood for sustenance?

PETER

Yeah.

BRIAN

No, they've never done that.

Suddenly, Lois runs in.

LOIS

Everybody, come quick! There's
something out in the yard!

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

The Griffins stand before the overturned tanker.

MEG

It looks like the back of a tanker
truck!

REVERSE ANGLE from behind the Griffins. From this angle, we
can see the words "TOXIC WASTE" printed in huge letters.

PETER

Wow... What do you think's inside?

CHRIS

Maybe it's candy!

Chris runs at the truck. Lois moves to stop him.

LOIS

Chris, no!

PETER

(PULLING LOIS BACK) Lois, Lois!

(QUIETLY) Let him dream.

Chris pulls at the hatch on the side of the tanker. He
grunts as he yanks hard a couple of times, until he finally
pulls it open. A huge wave of green, glowing ooze **bursts**
out, covering the family. They all **scream**.

MEG

Ugh! What is this stuff?!

BRIAN

It's some kind of nuclear waste.

Peter looks at Lois, with the ooze dripping from her face.

PETER

Hehehehe! Hey Lois, you look like a chick in a Martian porno.

STEWIE

Dear me -- does anyone else feel a trifle queasy?

Suddenly, Stewie's cranium balloons up to double its normal size. The family **screams** in unison.

STEWIE (CONT'D)

(HASN'T NOTICED YET) What? (TOUCHING HIS NOSE) Do I have a boogie? (LOOKS UP, GASPS) I say! It appears my cranium has doubled in size!

Stewie pauses, then stares at a tree in the front yard. The tree suddenly **uproots** itself, and hovers in the air.

STEWIE (CONT'D)

How delightful! This toxic stew seems to have given me telekinetic abilities!

Stewie turns to look at Chris. As he does, the uprooted tree races through the air, shooting toward Chris like a bullet. Chris **screams** and puts his hands up, as if to block the tree. Suddenly, it **bursts** into flames, and **crumbles** to the ground in a pile of ashes.

CHRIS

Hey! I can make fire!

PETER

I wouldn't get on your high horse, Chris. I can make quesadillas.

INT. GRIFFINS' KITCHEN - SHORTLY AFTER

The family is seated around the kitchen table, with the exception of Brian.

LOIS

All right, everyone. Clearly,
something very strange has happened
here. We each seem to have acquired
super powers from that nuclear waste.
We've been given a gift. And whether
that gift is Chris' fire-conjuring,
Stewie's telekinesis, Brian's super-
speed...

Suddenly, Brian **zips** into the room impossibly quickly, and is
now seated at the table with the rest of the family.

LOIS

...Peter's morphing ability...

ANGLE ON Peter. Suddenly, a **flash** of light surrounds him as
he morphs.

PETER

Hey, Lois! I'm a wishing troll!
Hehehehe!

We see that Peter has morphed into one of those GOOFY-LOOKING
TROLLS with the big orange hair.

LOIS

...my super-strength...

Lois leans over and easily lifts the refrigerator off the
floor. She spins it on one finger.

LOIS (CONT'D)

(WITH UNDERWHELMED HESITATION) ...or
Meg's, um... super amazing ability to
grow her fingernails...

ANGLE ON Meg, who holds out her hand. Her fingernails
quickly grow an unimpressive few inches instantaneously. Meg
sighs with disappointment.

LOIS (CONT'D)

...we have a responsibility to use
these powers properly, and not to
abuse them for personal gain.
Understand?

CHRIS

Yes.

BRIAN

Yep.

MEG

Yes.

STEWIE

Mm hm.

PETER

Got it.

On this last line, we **ANGLE ON** Peter, who is now the talking
sandwich from the "Florida Orange Juice" commercials.

EXT./ESTAB. STOP N' SHOP - DAY

INT. STOP N' SHOP - SAME

Lois and Stewie are at the checkout counter.

LOIS

(SUDDENLY) Oh no, I forgot the
detergent. (TO CHECKOUT GUY, RE:
STEWIE) Excuse me, would you watch him
for a moment?

CHECKOUT GUY

Sure thing, Mrs. Griffin.

Lois hurries off. Stewie looks around for a moment, then
takes a candy bar off the shelf, and starts eating it. The
CHECKOUT GUY takes note.

CHECKOUT GUY (CONT'D)

Whoa there, little guy. You've gotta pay for that.

STEWIE

Go suck a railroad spike. I haven't got any money.

CHECKOUT GUY

Well then, I'm afraid I'm gonna have to take it away from you.

The checkout guy reaches for the candy bar. Stewie glares at him, and he suddenly goes flying against the wall, against which he is repeatedly **slammed** by an invisible force.

CHECKOUT GUY (CONT'D)

AAA! AAA! AAA! AAA! Oh God, help me!!

EXT. HEAVEN - DAY (CUTAWAY)

GOD is playing a board game with SATAN. He looks up for a second.

GOD

Huh. Thought I heard something.

Satan picks up a card.

SATAN

Okay, this is for a pink pie piece.

(READING) What singer-songwriter is best known for "Margaritaville?"

GOD

Jimmy "My Mistake" Buffett.

SATAN

You got it.

EXT. QUAHOG STREET - DAY

ANGLE ON a traffic light, which changes from red to green.

INT. GRIFFINS' CAR - SAME

Lois **honks** the horn angrily, as Stewie sits in his passenger side car seat, holding Rupert.

LOIS

Move it, you slowpoke! The light's green!

ZIP PAN to the car in front of them, where a HUSBAND and WIFE sit. The husband is smiling and staring out the drivers' side window, up at the sky.

HUSBAND

What does that cloud look like to you, honey? To me it looks like... rain! I used that joke at work today. I'm the funniest guy at the office. They say I should do stand-up.

LOIS

This is insane!

Lois gets out of the car, lowers herself beneath it, and lifts it up above her head with a **grunt**. She then walks over the roof of the car in front of her, and continues to walk over the traffic ahead, leaving **dents** in the cars, as people **scream** and **yell** with alarm. Stewie still sits comfortably in the passenger's seat, with Rupert.

STEWIE

(CHECKING HIMSELF OUT IN THE MIRROR)

You know, Rupert, I dare say this is a good look for me. Sort of a Yul Brynner/Scott Hamilton effect.

EXT. QUAHOG STREET - DAY

Peter and Meg walk along the sidewalk. Meg glumly watches as her fingernails grow and recede repeatedly. Suddenly, she notices something and **gasps**. **WE REVEAL** a poster on the side of a building that reads: "N' Sync Live at the Providence Performing Arts Center -- This week only."

MEG

Oh my God! Dad, N' Sync is playing at the Providence Performing Arts Center!

PETER

Now, Meg, you know how your mother and I feel about those girls. Their sexual lyrics are a bad influence.

MEG

Dad, if you can get me a lock of Justin's hair, I'll never ask you for shopping money again! Pleeese?

PETER

Well, we promised Lois we'd use our powers responsibly, but I suppose doing the exact opposite couldn't hurt.

INT. PROVIDENCE PERFORMING ARTS CENTER - DAY

A SECURITY GUARD stands in front of "N' Sync's" dressing room. Peter and Meg watch from down the hall.

PETER

All right, Meg, wait here. I'll be right back.

A flash of light surrounds Peter as he morphs into BRITNEY SPEARS. He approaches the guard.

PETER (CONT'D)

Hi, there. Britney Spears. You mind if I go in?

SECURITY GUARD

Oh, not at all, Miss Spears!

PETER

Oh, call me Peter.

He enters the dressing room.

INT. DRESSING ROOM - CONTINUOUS

The members of N' SYNC sit around reading magazines, and eating catered food. Lance offers JC a box of chocolates.

LANCE

(VERY EFFEMINATE VOICE) Do you want a chocolate?

JC

(ALSO VERY EFFEMINATE) Oh, gosh.

Yeah, I think I do. (TAKES ONE) Wooo-wooo! Next stop, my thighs.

JC eats the chocolate. Peter enters as Britney.

PETER

Hey there, fellas.

JUSTIN

Britney? What're you doing here?

PETER

Aw, y'know, I was just in the neighborhood, and, ah -- I'm gonna steal one of your beers -- (TAKES ONE FROM A COOLER) And, ah, I figured I'd stop by and say hi. Mind if I have a seat?

Peter sits down.

PETER (CONT'D)

Ahhhhh. I am outta shape. Say, Justin, I got a favor to ask you.

JUSTIN

What is it?

PETER

I got a hole in my car's muffler, and
I need something to plug it with. Can
I have some of your hair?

JUSTIN

Um... I guess so.

PETER

Aw, great. Thanks. Hold still, now.

Peter takes out an electric shaver and proceeds to **shave** off the entire top half of Justin's hair, leaving a monk-like ring. Peter heads toward the door with the handful. Justin looks in the mirror and **screams**.

PETER (CONT'D)

Ah, you'll be fine. And by the way...

I'm a fella. Hehehehe.

Peter exits.

INT. BAR - AFTERNOON

A WOMAN sits at the bar as the BARTENDER approaches.

BARTENDER

Here's your martini, ma'am.

WOMAN

Thanks.

Before she can pick it up, something **zips** across frame, and the glass is empty.

WOMAN (CONT'D)

Hey! It's gone!

BARTENDER

Oh, I'm sorry, ma'am. Here's another
one.

The same thing happens.

WOMAN

What the hell is going on here?!

The bartender puts out four more martinis, one after the other, all with the same results. The fifth time, Brian **zips** into frame (as he has been doing repeatedly), and sits on a bar stool.

BRIAN

(DRUNK, TO BARTENDER) Hi, can I get
some pretzels or water or something?
I have to drive. (TO WOMAN) Hey, funky
earrings!

He **falls** off the stool.

INT. SCHOOL HALLWAY - DAY

Chris approaches a boy, HECTOR, at his locker.

CHRIS

Hey, Hector. How long have we known
each other?

HECTOR

Since first grade.

CHRIS

Yeah, yeah. Remember the time you
called me Chris Gristle?

HECTOR

I think so.

CHRIS

Well, burn for it!

Chris points at Hector who **bursts** into flames. Hector runs off **screaming** down the hallway. He passes a banner reading, "Fire Safety Month," which catches on fire.

EXT. SCHOOL - CONTINUOUS

Crowds of STUDENTS and TEACHERS run **screaming** out of the building as it **explodes** into flames. This image then shrinks down and becomes a graphic in the Quahog News Five set.

INT. QUAHOG NEWS FIVE SET - (ON TV)

TOM and DIANE address the camera.

TOM

It's a bird, it's a plane, it's a lower middle-class Irish family. Yes, this is just one of many scenes of recent public disturbance resulting from the Griffin family of Quahog, who seem to have acquired "super powers."

DIANE

Tom, this is like something out of Steven Spielberg's failed television series "Amazing Stories."

TOM

It sure is, Diane. Coming up next, can bees think? A new study confirms that no, they cannot.

INT. CITY HALL - DAY

ADAM WEST stands before the CITIZENS of Quahog.

ADAM WEST

Citizens of Quahog, we have a problem.

Justin Timberlake stands up from the crowd.

JUSTIN

You're damn right, we do! Peter Griffin stole my hair!

ADAM WEST

Settle down, Jeffrey.

JUSTIN

Justin.

ADAM WEST

Mike. Clearly, the Griffin family is out of control. They have extraordinary powers, but they lack the judgment to use them. But, not to fear. I've tangled with superbeings before, and they can be stopped. For example, watch this footage of me when I was on "Jeopardy."

Adam hits "play" on a VCR behind him, and we see...

INT. JEOPARDY SET (ON TV)

Adam stands with two other CONTESTANTS as ALEX TREBEK reads the answer.

ALEX

All right, the answer again is: "It was the first spacecraft to land on the surface of Mars." Adam, what was your response?

Adam reveals his answer, which Alex reads off the screen.

ALEX (CONT'D)

"KEBERT XELA"

Suddenly, Alex **screams** as he vanishes in a flash of light.

INT. CITY HALL - DAY (BACK TO SCENE)

ADAM WEST

You see, I knew that tricking him into saying his name backwards would send him back to the fifth dimension, where he belongs. And it's that sort of cunning that we're going to need to stop the Griffins.

Suddenly, the entry doors **fling** open, revealing the Griffins.

PETER

You can't stop us, Mayor West!

In a **flash** of light, Peter transforms into a TYRANNOSAURUS REX.

PETER (CONT'D)

We are all powerful!

LOIS

That's right! From now on, we own this town!

ADAM WEST

Clearly, you've let yourselves become drunk with power.

STEWIE

Silence!

Stewie glares at Adam, whose face suddenly **smashes** inward from an invisible force.

CHRIS

We demand obedience!

MEG

Or else!

As Meg says this, she grows her fingernails. A TOWNSPERSON seated near her watches.

TOWNSPERSON

Is that all you can do?

Meg whirls around and **jabs** him in the eye.

PETER

Anyone who opposes our demands will be destroyed! Our first demand: You will erect a statue in the town square. This statue will depict Blair Warner admitting to Mrs. Garrett that the poem she submitted for her creative writing class was actually plagiarized from a work by Emily Dickinson. We have spoken!

The Griffins exit.

ADAM WEST

That's it! We have to fight fire with fire. If nuclear refuse gave them super powers, it can do the same for me! Citizens, I'm off to the toxic waste dump!

The crowd **cheers**.

EXT. TOXIC WASTE DUMP - MOMENTS LATER

Adam pulls up in his car, jumps out, and climbs over the chain-link fence. He instantly **leaps** into a mess of glowing, green toxic waste, and **rolls** around in it. He stands up and waits. Nothing happens.

SMASH CUT TO:

INT. DOCTOR'S OFFICE - DAY

Adam West sits on the examining table as the DOCTOR stands in front of him with a clipboard.

DOCTOR

Mayor West, you have lymphoma.

ADAM WEST

Oh, my.

DOCTOR

Probably from rolling around in that
toxic waste.

ADAM WEST

I see.

DOCTOR

What in God's name were you trying to
prove?

ADAM WEST

I was trying to gain super powers.

DOCTOR

Well, that's just silly.

ADAM WEST

(SIGHS, EXASPERATED) I can't believe I
voted for you.

EXT. TOWN SQUARE - DAY

The Griffins watch as the TOWNSFOLK labor to build the statue depicting the "Facts of Life" scene described by Peter earlier.

BRIAN

Good, good. You there! Don't slow
down!

PETER

And don't forget the twinkle in Mrs.
Garrett's eye!

Suddenly, a LITTLE BOY approaches.

LITTLE BOY

Excuse me, Strength Girl?

LOIS

Yes, what is it?

LITTLE BOY

I have a message from the Quahog
Hospital.

INT. HOSPITAL ROOM - A LITTLE LATER

The Griffins sit around Adam West's bed.

LOIS

Well, I just feel awful about this,
Mayor West.

PETER

Yeah, me too. Stewie, fluff his
pillows.

Stewie glares at Adam's pillow which fluffs itself.

CHRIS

I'll heat his soup.

Chris glares at his soup, which starts **bubbling**.

BRIAN

And I'll go to China to see if there's
a cure.

Brian **zips** off screen, then **zips** back in, wearing a Chinese
hat.

BRIAN (CONT'D)

Nope.

ADAM WEST

Now, now. The doctor says I'm going
to make a full recovery.

(MORE)

ADAM WEST (CONT'D)

The important thing is you learned
your lesson.

CHRIS

I can't believe we let those super
powers go to our heads.

STEWIE

I feel like such a bastard.

BRIAN

Me, too.

MEG

Well, for now, we're going to use our
powers to help you get better!

ANGLE ON Peter, who is on the other side of Adam's bed. He's
in the form of an apple tree.

PETER

That's right. Have another apple, Mr.
West?

ADAM WEST

Don't mind if I do.

Adam takes an apple off Peter and **bites** into it.

PETER

Hehehehehe. Uh oh, that was my liver.

END OF ACT TWO

ACT THREE

INT. GRIFFINS' LIVING ROOM - NIGHT

Brian still sits in the chair, holding another letter.

BRIAN

And this last letter is, well, just precious. It reads, "I love children. Please make an episode featuring the Griffins and their friends as little kids." Signed, Chuck LaRue, president of NAMBLA. Well, Chuck, we hope you love this, too.

EXT./ESTAB. CLUBHOUSE - DAY

We see an old-fashioned, makeshift clubhouse.

INT. CLUBHOUSE - DAY

Peter, QUAGMIRE, CLEVELAND, Adam West, JOE and Brian, all about eight years old, sit around the room. Joe is in a red wagon instead of a wheelchair, and Brian has a ring around his eye (a la Petey in "The Little Rascals.") Peter **bangs** a gavel on a homemade podium.

PETER

Hear ye, hear ye! I call to order the first meeting of the "We Hate Broads Club!"

Everyone **cheers** enthusiastically.

BRIAN

'Cause all you need in life is your best pals.

JOE

Sure, as long as those pals ain't dames.

CLEVELAND

(MAKES "A-OK" SIGN) O-tay!

QUAGMIRE

My dad says broads are only good for two things... opening jars and keeping quiet.

CLEVELAND

My daddy says girls are only good for turning off lights. (BEAT) He doesn't have any arms.

ADAM WEST

I'm the first member of my family to be born with arms. I stand to inherit a large number of heirloom bracelets.

PETER

And now it's time for the official "We Hate Broads Club" salute.

They all turn to a picture of Marilyn Monroe. They throw rotten vegetables and blow **raspberries** at her. A BOY runs up and tries to protect the picture.

BOY

Please, don't, she's fragile!

PETER

Li'l Joe Dimaggio, you're outta the club!

Li'l Jo Dimaggio sulks off.

ADAM WEST

Alright, now that we've covered girls, what do you say we draw turkeys with our handprints? (HOLDING UP HIS DRAWING) Look, mine has a stogie.

We hear a **creak**.

PETER

What was that?

Two kids fall through the roof and **land** in a heap on the floor. The kids sit up and we see that it is Li'l Tom and Li'l Diane.

QUAGMIRE

Hey! I thought we told you guys to quit snooping around here.

TOM

But we need to find a story, if I'm ever gonna be a big-time reporter man.

DIANE

(SNORTING) It's gonna take a lot of years and a lot of hormone injections to make you a man.

TOM

(LOOKING AT HER CHEST) Yeah, whatever, Mosquito Bites.

Peter shoos them toward the door.

PETER

Awright, awright. Make like Siamese Twins and split. And then one of you die!

Peter pushes Tom and Diane out.

ADAM WEST

When do we have the grape juice? I came for the grape juice.

EXT./ESTAB. SCHOOL - DAY

INT. SCHOOLROOM - DAY

Peter, Quagmire and other STUDENTS are filing into the classroom.

PETER

Hey, Quagmire, watch this.

Peter puts a "Kick Me" sign on the back of the GIRL in front of him. **ANGLE ON** the TEACHER, sitting behind his desk. He spots the sign.

TEACHER

(EYES LIGHTING UP) Hey, kick me!

He races out from behind his desk and kicks the little girl, who falls to the ground with a **yelp**. The **bell** rings. The kids take their seats and the teacher faces them.

TEACHER (CONT'D)

Boys and girls, we have a new student joining us this morning. Her name is Lois Pewterschmidt. Let's make her feel welcome.

PETER

(DISGUSTED) Just what we need.

Another girl.

QUAGMIRE

You said it.

They both cross their arms defiantly. Everyone turns to the door as it opens to reveal Li'l Lois. **ANGLE ON** Peter and Quagmire. They both do a wide-eyed take.

PETER

Wow, check out the mosquito bites on her!

QUAGMIRE

(SLOWLY AND EMPHATICALLY) Giggedy-giggedy!

Quagmire suddenly gets an Alfalfa-like hair spike.

EXT. SCHOOLYARD - DAY

Lois sits under a tree reading a book. Peter and Quagmire approach, each hiding something behind their back. Peter pulls out a bouquet of flowers.

PETER

Uh, Lois, I got you some flowers.

QUAGMIRE

Hey, Lois, I made you a sweater.

Quagmire holds up a sweater that has a picture of himself on it. His hands are touching the spots where her breasts would be.

PETER

Say, what are you reading?

LOIS

"The Red Badge of Courage." (SIGHS) I
sure wish I could meet a brave fella
like the guy in this book!

ANGLE ON Peter stroking his chin thoughtfully with his fingers.

PETER

Hmmmm.

ANGLE ON Quagmire using both his hands to stroke his enormous chin thoughtfully.

QUAGMIRE

Hmmmm.

Peter steps forward.

PETER

You know, I'm a brave guy, Lois.

QUAGMIRE

Oh, yeah? I bet you're not brave
enough to laugh at death.

PETER

Watch me!

Peter turns and **laughs** at LI'L DEATH, who stands nearby, wearing a T-shirt over his robe that reads "James Taylor - 1998 Tour."

PETER (CONT'D)

I bet you're not brave enough to take
all your clothes off.

REVEAL Quagmire already naked.

QUAGMIRE

Way ahead of you. Ow!

PETER

Well, I'll bet you're too chicken to
spend the night at the Old Selberg
place!

WHIP PAN to an **EXTREME CLOSE-UP** of Cleveland's face.

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

Uh, Cleveland, would you mind steppin'
outta the way?

CLEVELAND

Oh, sorry.

Cleveland steps aside, and we hear a **musical sting** as the Old Selberg place is revealed. It is large, dark, and gothic. Quagmire is now dressed again.

QUAGMIRE

Well, I ain't chicken to spend the
night there!

PETER

Well, I ain't neither! And to prove
it, I'm goin' up there tonight!

QUAGMIRE

See you there, pal!

LI'L MORT GOLDMAN approaches them.

MORT

You can't stay in that house. Old Man Selberg's ghost still haunts it. Not to mention the myriad of bacteria and allergens from years of sub-standard housekeeping. It does not augur well for you.

PETER

Ah, zip it, egghead. You with your big words and your small, difficult words.

LOIS

Wow, any boy who would spend the night in that creepy place, sure would be the bravest fella I ever met.

Lois walks away.

PETER

That Lois is some kind of woman.

QUAGMIRE

Yeah, just thinkin' about her makes my testicles wanna drop. (A BEAT) Oops, speak of the devil. (ANOTHER BEAT) Make that devils.

EXT./ESTAB. HAUNTED HOUSE - EVENING

The house looks scary and rundown.

INT. HAUNTED HOUSE FOYER - EVENING

The front door swings slowly open. Peter, Brian and Joe (in his wagon) and Quagmire, Cleveland and Adam West enter. They have various "ghost hunting" equipment, such as pith helmets, miners' hats, butterfly nets, etc.

QUAGMIRE

Boy, this place is a dump!

PETER

Yeah, it sure could use a woman's touch. Because that's what they're good at. (TO CAMERA) What? It's before we knew.

ADAM WEST

Oh, my god. This is the room I see in my dream! (SIGNIFICANTLY) Except in my dream, man never evolved past the apes.

JOE

All right. Peter's team will take the left side of the house, and we'll take the right. And whoever's alive in the morning can bury his dead comrades with his bare hands, (FIGHTING BACK TEARS) and sing a bittersweet song of loss and redemption.

CLEVELAND

Well, that's something to look forward to.

INT. HAUNTED HOUSE WEST WING - SAME TIME

Peter, Brian and Joe walk slowly past a row of stuffed heads mounted on the wall. Peter shines a light on an ANTELOPE's head.

PETER/BRIAN/JOE

Aaaa!

They walk on and Peter shines the light on a GRIZZLY BEAR's head.

PETER/BRIAN/JOE (CONT'D)

Aaaa!

They walk on and Peter's light shines on a LION's head.

PETER/BRIAN/JOE (CONT'D)

Aaaa!

They walk on down the hall.

BRIAN

Oh, we missed one.

They look back one head to the left to see a COUGAR's head.

JOE

Ooh, it's a cougar.

PETER/BRIAN/JOE

Oh, cougar's are scary, too. / How did
we miss that? / My dad drives a
Cougar.

INT. HAUNTED HOUSE EAST WING - SAME TIME

Quagmire, Cleveland and Adam West tip-toe down the **creaky** hallway. Suddenly, they stop, their eyes widen, and they **gasp**. **ANGLE ON** a painting of a beautiful, busty woman hanging on the wall.

CLEVELAND

Holy moly. I saw her eyes move.

QUAGMIRE

I saw her nipples move.

ADAM WEST

I saw "The Shaggy D.A." seventeen
times.

They all **scream** and run.

INT. HAUNTED HOUSE WEST WING - SAME TIME

Peter, Brian and Joe walk tentatively, looking very scared.

JOE

This house gives me the creeps.

BRIAN

Yeah, let's get out of here.

Brian and Joe start to leave. Peter grabs them.

PETER

Wait. We can't let those guys win.

What we oughta do is pretend we're
ghosts, see--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

Quagmire has grabbed onto Cleveland and Adam West who are in the exact same positions as Brian and Joe.

QUAGMIRE

--and then we'll scare the other guys
out of the house--

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--then we can say that we spent--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

QUAGMIRE

--the--

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--night, and everyone will think that
we're--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

QUAGMIRE

--the--

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--bravest kids in the world.

Especially Lois. Heheheheh--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

QUAGMIRE

Awriiii--

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--hehe--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

QUAGMIRE

--iii--

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--hehe--

INT. HAUNTED HOUSE EAST WING - CONTINUOUS

QUAGMIRE

--iiight.

Quagmire awkwardly stands there for a beat.

INT. HAUNTED HOUSE WEST WING - CONTINUOUS

PETER

--hehe.

INT. WEST WING LIBRARY - LATER

Peter, Brian and Joe stand next to an old refrigerator.

PETER

Okay, I got it. We hide in this refrigerator, then pop out and scare them when they walk by.

Peter opens the refrigerator. Inside are the skeletons of TWO LITTLE KIDS AND A DOG. They take a beat.

PETER (CONT'D)

Or we could climb into this suit of armor, and pretend it's haunted.

He points to a suit of armor next to the fridge.

JOE

Yeah, that's better.

Peter and Joe turn and head off. Brian watches them for a beat, then grabs a bone from one of the skeletons. He puts it in his mouth and trots after them.

INT. EAST WING BEDROOM - CONTINUOUS

Cleveland sits on Adam's shoulders. Quagmire sits on Cleveland's. He drapes an enormous bedsheet over all of them.

ADAM WEST (V.O.)

If we only had a tea cup, this would be like playing find-the-teacup-in-the-bedsheet like I do with my Aunt Sophia.

INT. HALLWAY OF DOORS - NIGHT

This is an empty hallway with a half dozen doors on each side. The suit of armor enters from one of the doors, **clatters** across the hallway, and exits a door on the other side. The ghost then enters a different door, slinks around, and exits another door. The armor re-enters a different door, then exits. The ghost re-enters and exits. The GANG FROM SCOOBY DOO enter from a door and exit another door. As soon as they're gone, both the ghost and the armor slowly back into the hallway from facing doors. When they bump into one another, they turn, see each other, and **scream**.

As they attempt to run away, the armor runs into a doorway that is too short for it, causing the beak of the helmet to stick into the top of the door frame. The ghost **hits** a wall and falls over. All six kids **tumble** to the floor.

PETER

Hold on, if you guys were the ghost,
then who was in the suit of armor?

BRIAN

Peter, that was us.

PETER

Oh, what a relief. We really had me
goin'.

At the end of the hall, a scary looking GHOST coalesces out of the darkness.

PETER (CONT'D)

Say, that's a nice effect.

QUAGMIRE

Yeah, that's really scary.

PETER

Wait a second. If you're there... and
I'm here...

He points to a world map on the wall.

PETER (CONT'D)

...and Istanbul is somewhere in this
general area... Then who the hell is
that?

SPOOKY SHAPE

(BOOMING VOICE) Whoooooooooooo.

Whoooooooooooo. Mwaaaaaaaaaaaaa.

The shape turns to face them. It's a huge ghost of an old man.

EVERYONE

Aaaaaaaaaaaaaa!!

They all run out with the ghost in pursuit.

EXT. HAUNTED HOUSE - MOMENTS LATER

Peter, Brian, Joe, Quagmire, Cleveland and Adam West run out of the house still **screaming**. As they take off down the street, **ANGLE ON** the yard. Tom and Diane stand up out of the bushes, scribbling in their notebooks.

TOM

Get used to this sight, Diane. Guys
running away from you.

DIANE

Tom, you're so deep in the closet,
you're finding Christmas presents.

INT. CLUBHOUSE - DAY

The guys run in, **breathing** heavily.

PETER

Now remember our story. We tell Lois
that we both stayed all night. And I
caught the ghost with my lasso.

QUAGMIRE

And I punched him so hard he ran
crying all the way back to Hell!

PETER

She'll have to believe that. It hangs
together so perfectly.

Peter and Quagmire nod in agreement.

DIANE (O.S.)

Our top story today, cowardly kids lay
down rubber at the old Selberg place!

PETER

Wait! Turn that up!

WIDEN TO REVEAL that Tom and Diane are sitting in a cardboard box with a TV-screen-shaped hole cut in the front and knobs drawn on it. Over Tom's shoulder, there is a picture of the Selberg house.

TOM

Peter Griffin and Glen Quagmire were
seen bolting...

Adam West pretends to turn one of the "knobs."

TOM (CONT'D)

(LOUDER) ...were seen bolting out of
the supposedly haunted house after
just one half-hour, leaving only their
pride and twin trails of urine behind
them.

QUAGMIRE

Aw, cheese and crackers! Now Lois
will know everything!

PETER

Not if I can help it.

Peter picks up a tin can attached to a string. Tom picks up
the other end.

TOM

(INTO TIN CAN) Newsroom.

PETER

(INTO TIN CAN) Hello, this is Peter
Griffin. You better stop saying that
stuff, or I'm gonna start watching Ted
Koppel.

ANGLE ON the clubhouse window. Outside, LI'L TED KOPPEL
holds a cardboard TV box over his head, and peers in.

TED KOPPEL

(SELLING HIMSELF) I'm always on!

Brian pulls down the shade.

EXT. MALT SHOP - DAY

Lois is sitting at the counter. Peter and Quagmire enter and walk up to her.

PETER

Lois, we've got something to tell you.

QUAGMIRE

Yeah. We didn't stay in the haunted house. We're not brave.

LOIS

Oh, I decided I don't care about bravery.

PETER/QUAGMIRE

(HOPEFULLY) You don't?

LOIS

No, I realized what I really like --
is smarts!

Mort enters from the bathroom and approaches Lois.

MORT

Sorry I was late, darling. But I was checking my stool for blood.

PETER/QUAGMIRE

Mort Goldman?!

LOIS

He's so clever. Show 'em, Mortie.

Mort pulls a film projector out of his backpack, points it at the wall, and **flicks** it on. The ghost from the haunted house appears, **woooing** like it did there.

Peter and Quagmire **scream** and run out of the shop, leaving their outlines through the door. Lois leans over and gives Mort a peck on the cheek. Mort grins adorably and blushes.

EXT. MALTSHOP - CONTINUOUS

Peter and Quagmire come running out of the shop, then stop, realizing they've been had. Peter **kicks** the dirt.

PETER

He got us again.

QUAGMIRE

Ah, this whole thing just shows that women are nothing but trouble.

PETER

You said it! Let's you and me swear off 'em for good!

QUAGMIRE

And how!

They shake hands. Just then, a cute LITTLE GIRL saunters by.

LITTLE GIRL

Hey, boys.

Peter and Quagmire stare after her with their mouths open. Quagmire's hair spike goes up again. After a beat they take off after her, each pushing the other out of the way. We **FREEZE FRAME** on them. As the **theme music swells**, we **IRIS IN** to black and...

FADE OUT.

END OF ACT THREE