

FAMILY GUY

"A Picture's Worth a Thousand Bucks"

Production #2ACX07

Written by

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Created by

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TABLE DRAFT
May 27, 1999

“A Picture’s Worth a Thousand Bucks”

CAST LIST FOR #2ACX07:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ALL.....ALL
ANDY GRIFFIN.....TBD (SUB: SETH MACFARLANE)
ANDY WARHOL.....TBD (SUB: SETH GREEN)
ANGRY MAN.....TBD (SUB: DANNY SMITH)
ANNOUNCER.....TBD (SUB: MICHAEL SHIPLEY)
ANTONIO MONATTI..... TBD (SUB: DANNY SMITH)
ASSISTANT DEVIL.....TBD (SUB: MIKE HENRY)
BARNEY FIFE.....TBD (SUB: SETH MACFARLANE)
BELLMAN.....TBD (SUB: MARK HENTEMANN)
BING CROSBY..... TBD (SUB: SETH MACFARLANE)
BOB..... TBD (SUB: MARK HENTEMANN)
BONNIE.....JENNIFER TILLY (SUB: ALEX BORSTEIN)
BRUCE SPRINGSTEEN.....TBD (SUB: DANNY SMITH)
BULL..... TBD (SUB: DANNY SMITH)
CALVIN KLEIN..... TBD (SUB: MIKE HENRY)
CARTER / BRIAN..... TBD (CRAIG HOFFMAN)
CLEVELAND.....MIKE HENRY
CORKY.....TBD (SUB: LANE SCHNAITTER)
CROWD.....ALL
CURATOR.....TBD (SUB: JIM BERNSTEIN)
DIRECTOR.....TBD (CRAIG HOFFMAN)
EDITOR..... TBD (CRAIG HOFFMAN)
FRANK..... TBD (SUB: JIM BERNSTEIN)
GEORGE WASHINGTON..... TBD (SUB: MIKE HENRY)
GIRL..... TBD (SUB: LANE SCHNAITTER)
JIM..... TBD (SUB: DANNY SMITH)
JOE.....PATRICK WARBURTON (SUB: MICHAEL SHIPLEY)
JOHN QUINCY GRIFFIN.....TBD (SUB: SETH MACFARLANE)
KATE MOSS.....TBD (SUB: LANE SCHNAITTER)
KEVIN.....SETH MACFARLANE
MAN-SIZED BIRD..... TBD (SUB: DANNY SMITH)
MAPPLETHORPE.....TBD (SUB: SETH MACFARLANE)
MINNIE MOUSE.....TBD (SUB: ALEX BORSTEIN)

MURPHY..... TBD (SUB: ALEX BORSTEIN)
OBVIOUSLY OVERDUBBED VOICE..... TBD (SUB: DANNY SMITH)
PIGEON #1..... TBD (SUB: SETH MACFARLANE)
PIGEON #2.....TBD (SUB: DANNY SMITH)
PRETTY WOMAN..... TBD (SUB: LANE SCHNAITTER)
QUAGMIRE..... SETH MACFARLANE
SATAN.....TBD (SUB: SETH GREEN)
SISTER WENDY..... TBD (SUB: ALEX BORSTEIN)
STARK ACTRESS..... TBD (SUB: ALEX BORSTEIN)
STEPHEN KING.....TBD (SUB: SETH MACFARLANE)
TIM..... TBD (SUB: DANNY SMITH)
TOUR GUIDE.....TBD (SUB: JIM BERNSTEIN)
VOICE ON CAR SPEAKER..... TBD (SUB: SETH MACFARLANE)
WALT DISNEY..... TBD (SUB: SETH MACFARLANE)
YODA.....TBD (SUB: MICHAEL SHIPLEY)

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

LOIS cooks breakfast. EVERYONE but Brian is at the table.

PETER

Why can't I have my usual Froot
Loops?

MEG

Mom's making a recipe she saw on
Martha Stewart.

LOIS

You know, for a neurotic divorced
woman, she certainly knows how to
make a family feel special.

CARTER BANKS, a blond soap opera type enters and waits.

ANNOUNCER (V.O.)

In tonight's episode, the part of
Brian the dog will be played by
Carter Banks.

Carter turns, obviously facing the wrong camera.

CARTER/BRIAN

Here I am. Sorry I overslept. Lois--
Lois comes over and subtly turns Carter to the right camera.

CARTER/BRIAN (CONT'D)

--something smells delicious. Eggs
Sardou? My favorite!

LOIS

Well, someone appreciates my cooking.

PETER

Oh, come on, Lois. He's a dog.
He'll eat anything.

STEWIE

Well, not anything. He didn't
appreciate the dog biscuits I
marinated in my diaper.

There's a beat. It grows a little uncomfortable. They all
look at Carter, expectantly.

CARTER/BRIAN

(REALIZING) Oh! Me! Sorry!

(RECOVERING) Listen, Damien, for half
a buck, I'd -- (SOTTO TO LOIS) Which
one of them is Damien?

The rest of the family tries to stifle their **giggles**. Lois
rolls her eyes.

LOIS

(THROUGH HER TEETH) Did you even
read the script?

END OF COLD OPEN

ACT ONE

In Black: It sounds like we're in a car that's being driven.

LOIS (O.S.)

Peter, you can take off your
blindfold now. We're almost there.

PETER (O.S.)

Not yet. I don't want to ruin my
birthday surprise.

LOIS (O.S.)

Then at least let me drive!

INT. GRIFFINS' CAR - CONTINUOUS

REVEAL Peter, blindfolded, is driving down a busy street. A terrified Lois, Chris, Meg, BRIAN and Stewie are in the car.

PETER

Lois, you know it's illegal for women
to drive. (TO HIMSELF) A woman
driving. Hehehehe. Adorable.

The car pulls up in front of an amusement park.

LOIS

Peter, I don't-- Stop the car. We're
here, thank God.

Peter whips off his blindfold. **PETER'S P.O.V.:** a huge sign
for "Bob's Funland and Putt-Putt Golf."

PETER

Bob's Funland and Putt Putt Golf?!

Peter pulls into a parking spot, hitting the trunk of the car
parked in front of him. He jumps out. The rest of the
family shakily gets out of the car. They head to the
entrance. CLEVELAND, LORETTA, CLEVELAND JR, JOE, DEBBIE,
KEVIN, and QUAGMIRE go up to Peter.

ALL

Happy birthday, Peter!

PETER

This is unfreakin' believable!

(GREETING THEM) Quagmire! Cleveland!

Joe!

He notices an ANGRY-LOOKING MAN staring at him.

PETER (CONT'D)

Who are you?

ANGRY MAN

I'm the guy whose car you just dented!

PETER

Lois, you invited everyone!

EXT. BOB'S FUNLAND - DAY

Peter races to the front of a line of people waiting to ride a rollercoaster. He turns to a PRETTY WOMAN and points to Joe in his wheelchair.

PETER

Excuse me. My friend is "differently abled." May he go ahead of you?

PRETTY WOMAN

Of course.

Peter motions for Joe to come to the front, then gets in line in front of Joe.

PETER

Frontsies. (TO CLEVELAND) Backsies.

(TO QUAGMIRE) Backsies. (TO CHRIS)

Backsies.

Quagmire, Cleveland and Chris get in back of Peter. Quagmire turns to the annoyed woman. He holds his hand above her head.

QUAGMIRE

Well, hello. You must be this
beautiful to ride the Quagmire.

EXT. MIDWAY - CONTINUOUS

ANGLE ON Lois, carrying Stewie, Meg, Bonnie and Kevin as they wander down a row of typical carnival games. They see Peter and friends in the first car of the roller coaster. Joe is in his wheelchair, riding on the tracks in front of them.

JOE

Yeeeehaaaaaaaaaa!

BONNIE

(TO KEVIN) Your father! (CHUCKLING)
Sometimes I think he won't be happy
until he's completely paralyzed.
(LOOKS OFF) Oooh! Look! The "Tunnel
of Love." Joe's favorite ride.

STEWIE

(OFF HER PREGNANT BELLY) Obviously.
(LOOKS AROUND) What level of hell is
this? It's like a zoo for ugly fat
people-- But soft!

STEWIE'S P.O.V.: a cheap stuffed Clown, hanging with the other prizes at a shooting gallery.

STEWIE (CONT'D)

How deliciously evil-looking. It's
like something out of Stephen King.

INT. DOUBLEDAY EDITOR'S OFFICE - DAY (CUTAWAY)

STEPHEN KING sits opposite his EDITOR.

STEPHEN KING

Okay, for my three hundred and
seventh book, this couple is attacked
by a... (REACHING) a...

He looks around and grabs the lamp off the desk and waves it
around, making a scary face.

STEPHEN KING (CONT'D)

A lampmonster! Ooooooooooh!

EDITOR

You're not even trying anymore, are
you. (BEAT) When can I have it?

EXT. MIDWAY - DAY (BACK TO SCENE)

STEWIE

(TO LOIS) You. Fetch me that clown.

LOIS

It's a prize, Stewie. You have to
shoot that gun to win it, and you
know I don't approve of gunplay.

STEWIE

Well, then let's not call it play.

Let's call it a dress rehearsal!

He goes over to the shooting gallery, hops on a stool and
picks up the gun. He turns to the MAN behind the counter.

STEWIE (CONT'D)

I say, armsman, have you anything
with a little more kick?

Meg walks over to Kevin, who is aiming an air rifle at the
target. She looks at him longingly.

MEG

Sometimes don't you feel like just
'cause you're a teenager you don't
even matter?

KEVIN

Yeah, sometimes.

He takes aim and **shoots rapid fire**, hitting all the targets perfectly. The BARKER hands him a stuffed bear.

KEVIN (CONT'D)

But I don't let it bother me because
IT'S A SOFT BOY WHO'S RULED BY HIS
EMOTIONS!!!

He tears the bear in half, enraged. He recovers.

KEVIN (CONT'D)

It's just part of growing up.
He crosses away. Stewie turns to Meg.

STEWIE

Go after him, Tubby. He's a keeper.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY

The guys are playing miniature golf. They're on the eighteenth hole. Cleveland lines up his shot through the windmill. He swings. It hits the blades of the windmill.

CLEVELAND

Oh, dang. Now I hate windmills even
more.

Peter comes over and places his ball on the starting line. He starts to arrange himself, like Ralph Kramden playing golf.

PETER

Let me give you a little tip, pally.

Peter addresses the ball and wiggles his club back and forth without hitting it.

PETER (CONT'D)

The shortest distance between two
points is the full body English high
arcing rainbow.

He swings his putter like a wood, sending the ball shooting into the air. It goes through a shop marked "Souvenir and China Shop."

INT. SOUVENIR AND CHINA SHOP - CONTINUOUS

A BULL is quietly examining a vase as the golf ball flies in, **shattering** every piece of china in the store. An ANGRY CLERK comes out of the back and stares at the bull. The bull notices the stare and holds his hooves up as if to stop the shopkeeper before he starts.

BULL

(QUICKLY) I know what you're thinking.

EXT. BOB'S FUNLAND PARKING LOT - CONTINUOUS

The ball continues in the air and **smashes** through the side window in the Griffins' car.

EXT. BOB'S FUNLAND MINI GOLF COURSE - CONTINUOUS

PETER

Aw, jeez! Out of bounds. Do over!

BOB, a man about Peter's age, strides over.

BOB

Sir, I'm afraid you and your party
have to leave. You've caused nothing
but trouble since you got here.

LOIS

We're so sorry. Nothing like this
has ever happened before.

BRIAN

Well, there was that time Peter took
us all on the merry-go-round.

EXT. "JOLLY HOLIDAY" CHALK DRAWING - DAY (FLASHBACK)

Peter and the family are riding a brightly colored merry-go-round. As in "Mary Poppins", the horses separate from the carousel and gallop off, posts and all.

PETER

Come on everyone! It's a jolly
freakin' holiday!

Peter passes Chris, Brian, Stewie, Lois, Meg, then BURT, JANE and MICHAEL BANKS before colliding with MARY POPPINS, who is thrown to the ground. Peter stops his horse and looks down.

PETER (CONT'D)

Hey lady, watch where you're going!

INT. HOSPITAL ROOM - DAY (FLASHBACK CONTINUED)

Peter is in a hospital room, giving a spoonful of medicine to a bed ridden Mary Poppins. He's wearing an apron like she did.

PETER

Come on, Mary. Take your medicine.
Spit-spot.

Mary knocks the spoon to the ground. Peter takes a bedpan and an I.V. stand and moves them around as if they were dancing.

PETER (CONT'D)

(SINGING) ALL THE STUFF IN THE ROOM
IS SOMEHOW DANCING BY ITSELF / JEEZ,
LOOK AT THAT / THAT'S REALLY FREAKIN'
NEAT!

Mary glares at him.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY (BACK TO PRESENT)

CLEVELAND

Peter, perhaps we should just
continue the party at some other type
of location.

PETER

No, wait. (STUDYING BOB) I know this
guy. We went to high school together!

BOB

We did?

PETER

(TO OTHERS) Oh, yeah. He was a
loser then, and he's a loser now. We
used to kid this guy all the time.

EXT. QUAHOG CEMETERY - DAY (FLASHBACK)

A somber looking teen-aged Bob is laying flowers on a grave.
WIDEN TO INCLUDE Peter and some other KIDS standing behind
Bob.

PETER

(SING-SONG) Bob misses his mommy, Bob
misses his mommy! Hehehehe!

Bob's eyes tear, angry and hurt.

EXT. BOB'S FUNLAND MINI GOLF COURSE - DAY (BACK TO PRESENT)

PETER

So we're not going 'cause some little
pissant tells us to. I demand to see
the owner.

Bob's eyes narrow in anger.

BOB

I am the owner. (TO OTHERS) I'm Bob Funland.

PETER

Your name's not Funland. It's Bob Sixflags.

BOB

I know. My lawyers said I had to change it when I opened this place.

Peter looks at Bob, then at the huge sign that reads, "Bob's Funland and Putt-Putt Golf", then back at Bob.

PETER

(INCREDULOUS) You own this whole amusement park?

BOB

That's right. And what do you do now, you jerk?

PETER

Uh... (BLUSTERING) I'm Neptune. God of the Oceans. I conjure up storms and feed off the finest white tuna.

BOB

You what?

PETER

I work in a toy factory.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

A dejected Peter holds an open book on his lap. (There's a pile of half-opened gifts on the couch.) The family looks on.

PETER

Look at this, Lois. Right here.
See, I was voted "Most Likely To
Succeed."

LOIS

Peter, that's not you.

PETER

Oh. I wondered why they had the
wrong picture and name.

LOIS

That's not even a yearbook. That's
a "People" magazine. Can't we just
enjoy the rest of your birthday?
(OPENS A CARD) Look, it says "Happy
Birthday Daddy. Love, Stewie."

STEWIE

Let me see that! Did you forge my
name? Is that backward 'S' supposed
to be cute? I'm going to crap double
for you tonight!

PETER

Face it, Lois. I'm a nobody. Why
can't I be famous, like Bob. Or my
folksy Uncle Andy Griffin, Sheriff of
Mayberry.

INT. MAYBERRY JAIL - DAY (CUTAWAY)

ANDY GRIFFIN (looks like Peter), brings OPIE to the jail cell, where OTIS sits, drunkenly.

ANDY GRIFFIN

Now, Opie, I brought you down here to show you what happens when a citizen steps outside the boundaries of the law. Go ahead, Barney.

PAN OVER to BARNEY FIFE, dressed in a leather jockstrap, and thigh-high boots, brandishing his police baton.

BARNEY FIFE

Okay. Hold still, Otis. If you struggle, it'll only make it worse. Or better. Depending on your sexual orientation.

He puts a gag ball in Otis's mouth a la "Pulp Fiction."

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

PETER

Or my great-great-great Uncle John Quincy Griffin, who fought with Washington at Valley Forge.

EXT. VALLEY FORGE - NIGHT (FLASHBACK)

JOHN QUINCY GRIFFIN stands with GEORGE WASHINGTON, surrounded by other COLONIAL SOLDIERS.

JOHN QUINCY GRIFFIN

I'm telling you, Jennifer Love Hewitt was not in "Wild Things", it was Neve Campbell.

GEORGE WASHINGTON

No, no, no, you're an idiot! It was
"Scream II."

JOHN QUINCY GRIFFIN

You want me to get the video? I'll
get the video.

GEORGE WASHINGTON

Look, it's cold, let's not do this.

JOHN QUINCY GRIFFIN

It's not that cold.

GEORGE WASHINGTON

Oh, here we go!

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

Chris gives Peter a large gift-wrapped package.

CHRIS

Don't be depressed, Dad. Here, I
made you a present!

Peter unwraps it. It's a painting. Very modern,
expressionistic--and quite beautiful.

BRIAN

My god. (AMAZED) It's...good. Really
good.

CHRIS

It's a hot dog. I painted it myself.
Don't try to eat it.

Lois lights the candles on Peter's cake.

LOIS

It's lovely, Chris. Go ahead, Peter.

Make a wish.

Peter closes his eyes and speaks softly.

PETER

I'd sell my soul to be famous.

INT. FIERY BOWELS OF HELL - DAY (CUTAWAY)

SATAN sits at a desk. An ASSISTANT DEVIL is at a computer. LOST SOULS are working in the firepits.

SATAN

I got a live one! Peter Griffin.

The assistant checks the computer.

ASSISTANT DEVIL

Sorry, chief. Seems he already sold his soul in 1976 for Bee Gees tickets. Oh, and again in 1981 for half a mallowmar.

SATAN

Aw, heck! Where's a lawyer when I need one?

Everyone in the pit drops his pitchfork and raises their hands.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING (BACK TO SCENE)

EXT. GRIFFINS' HOUSE - SAME

Peter gets in his car as Chris comes out with the painting.

CHRIS

Don't forget this. Maybe you could hang it in your office.

PETER

Son, I'll put it someplace where
everyone can see it.

As Chris happily goes in the house, Peter uses the painting to plug the broken windshield. A Jaguar pulls up beside Peter's car, and a trendily dressed man, ANTONIO MONATTI, steps out, staring at the painting.

ANTONIO MONATTI

Excuse me, I'll give you a thousand
dollars for that... that masterpiece.

PETER

Are you nuts?

ANTONIO MONATTI

Three thousand. I must have it for
my gallery in Soho.

PETER

Hold it, buddy. My son made that for
me as a gift. It's his first
painting. I can't sell it. It keeps
the wind out of my car.

ANTONIO MONATTI

First painting! A protege! Five
thousand dollars. What do you say?

PETER

I say--

SMASH CUT TO:

INT. GRIFFINS' LIVING ROOM - DAY (LATER)

Peter bear-hugs Chris and kisses him on the lips. Lois and Brian watch.

PETER

I love ya, ya freakin' son of mine!
I got five thousand bucks for that
painting you made me.

CHRIS

(HURT) But I painted that just for
you.

PETER

Well, crank out some more. Mr.
Monatti is gonna pay for us all to go
to New York. He thinks you can be a
famous artist!

BRIAN

Monatti? Antonio Monatti?

LOIS

You've heard of this man?

BRIAN

Oh, ho ho, he's only the biggest art
dealer in New York. I met him when
I was a struggling artist in Soho.
We all used to hang out at Studio 54.

INT. STUDIO 54 - NIGHT (FLASHBACK)

ANDY WARHOL sits at a table with DAVID HOCKNEY and BIANCA
JAGGER. Brian, dressed like the other WAITERS in gold lame
hotpants, no shirt and gold cuffs, is carrying a tray.

ANDY WARHOL

Brian, Miss Jagger is out of
champagne.

BRIAN

Not anymore, Mr. Warhol.

He gives her another glass. An egg timer on the table **buzzes**.

ANDY WARHOL

Oh, sorry, Bianca. Your fifteen
minutes is up.

Bianca Jagger starts to fade away.

ANDY WARHOL (CONT'D)

Oh, and by the way, Mick is nailing
David Bowie.

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

LOIS

Peter, we are not going to New York.

PETER

Lois, our son has been blessed with
a great gift. I'm going to do
everything I can to nurture that
talent and help him succeed. And
then I'm gonna use him to live out
all my frustrated hopes and dreams.
Because that's good parenting. Right
Bing Crosby?

ANGLE ON BING CROSBY.

BING CROSBY

That's right, Peter. And if your kids give you any lip, you can beat them with a sack of sweet Valencia oranges. They won't leave a bruise and they'll let 'em know who's boss. There's nooooo doubt about it.

PETER

That doesn't sound right.

BING CROSBY

Are you giving me lip, boy? (TAKING OFF HIS BELT) Cause I'll take this belt off and put the smack down on you. Is that what you want?

He advances towards Peter and **slaps** him as Peter protests, backing away.

PETER

Hey, what are you doing? Knock it off! Hey? Get away from me, ya dead crooner!

END OF ACT ONE

ACT TWO

EXT./ESTAB. NEW YORK CITY - DAY

In the style of the "NYPD BLUE" bumpers, we see a quick series of **SWISH PANS** to various shots of New York City, accompanied by an **NYPD BLUE-style percussive intro**. The final shot is a bus with a side panel that reads, "Tuesday Nights on UPN: Something bad." A cab passes the bus and we **FOLLOW IT**.

INT. YELLOW CAB - DAY

The Griffins are piled into a cab, looking around in wonder at the city. A voice comes over the car's speaker.

VOICE ON CAR SPEAKER (O.S.)

(THICK ACCENT) Hi, this is Slobodan Milosevic. I'm responsible for the deaths of thousands of innocent people, but I won't be responsible for yours. Please, buckle up.

LOIS

Oh, kids, look at that man over there, grabbing his own crotch. So alive, this city!

EXT./ESTAB. PLAZA HOTEL - DAY

The cab pulls up in front of the Plaza. Peter pays the driver.

MEG

Look! There's Central Park!

LOIS

There's the Empire State Building!

CHRIS

There's a hot dog cart!

LOIS

Chris, don't spoil your appetite.
New York has some of the best
restaurants in the world. They even
have Indian food here. Not the
(INDIAN CRY) kind but the (POINTS TO
FOREHEAD "DOT") kind. And shows!

A BELLMAN comes up and takes their luggage. He leans down to Stewie.

BELLMAN

Welcome to the Big Apple, fella.
Stewie palms a five dollar bill and hands it to him.

STEWIE

Just make sure there's a copy of the
Wall Street Journal next to the
changing table. And send a masseuse
up. (POINTEDLY) Legitimate.

They enter the lobby.

INT. PLAZA HOTEL LOBBY - CONTINUOUS

Peter goes up to the check-in counter and **bangs** the bell continuously.

PETER

Waiter! We need some service here!
The name's Peter Griffin. As in
Chris Griffin, the soon-to-be-famous
artist.

The CLERK hands him a plastic card key. They start through the lobby to the elevator.

MEG

Mom, can we go see a Broadway play
tonight?

BRIAN

Count me out. I'm never going to the
theater with Peter again.

EXT./ESTAB. BROADWAY THEATER - NIGHT (FLASHBACK)

The marquee reads, "'UNCLE VANYA' by Anton Chekhov."

INT. BROADWAY THEATER - SAME (FLASHBACK CONTINUED)

A STARK-LOOKING ACTOR and ACTRESS stand on a stark stage.

STARK ACTRESS

Remember when you were younger, Uncle
Vanya used to spend whole nights
translating books for you. Uncle Vanya
and I worked without rest, afraid to
spend a kopeck on ourselves.

There's a very long pause as the actors pose, dramatically.
ANGLE ON PETER, who sits next to Brian.

PETER

What the hell is this? For cryin'
out loud, somebody throw a pie!

INT. PLAZA HOTEL LOBBY - DAY (BACK TO PRESENT)

PETER

Not tonight, Meg. Mr. Monatti
invited us to a cocktail party so
Chris can meet a bunch of artists.
It's at the Museum of Modern Art.

(MORE)

PETER (CONT'D)

God, I hope that's not some kind of museum.

MEG

(EXCITED) A real New York party? I don't have anything to wear!

PETER

Oh, Meg. Don't try and make yourself over for some New York art snobs.

(BEAT) It's Chris they care about.

They all get in the elevator. Meg **sighs**.

EXT./ESTAB. MUSEUM OF MODERN ART - NIGHT

INT. MUSEUM GALLERY - SAME

A swank party is in full swing. Many ART PATRONS, ARTISTS and SOCIETY TYPES mill around. Brian looks at some sketches under a sign that says, "MAPPLETHORPE EXHIBIT." He turns to a nearby CURATOR.

BRIAN

Mapplethorpe? I thought he just did photography.

CURATOR

Oh, no, early on he did caricatures.

EXT. BEACH BOARDWALK - DAY (CUTAWAY)

ROBERT MAPPLETHORPE sits at an easel drawing a guy named TIM who sits on a stool, posing for a caricature.

MAPPLETHORPE

Okay, Tim, who's your favorite sports star?

TIM

Uh, Reggie Jackson.

MAPPLETHORPE

Well, I'm gonna draw him peeing in
your mouth. What number is he?

INT. MUSEUM GALLERY - NIGHT (BACK TO SCENE)

Brian joins the others, who are looking at a Picasso.

LOIS

Isn't modern art beautiful, Stewie?

STEWIE

Oh, please, it's flouting the rules
just to be facile. Modern dance, on
the other hand, is a progression from
the classical form. Martha Graham,
for example--

LOIS

Ooh, Stewie, I see a painting with a
horsey!

STEWIE

Excuse me, I'm talking here!

Antonio Monatti comes over to them.

ANTONIO MONATTI

(WARMLY) Welcome, my friends. Chris,
there are a number of artists here
I'd like you to meet. There's David
Hockney, Larry Rivers, and the artist
formerly known as Prince.

A walking GLYPH SYMBOL, holding a drink, is surrounded by BEAUTIFUL MODELS. As a WAITER crosses in front of him, he **sucks** an hors d'oeuvre with the trumpet part of his symbol.

PETER

Let's talk turkey, Monatti. We've been here all day and Chris isn't a famous artist yet.

BRIAN

Peter, creating art takes a lot of training and technique. All of the great artists I knew took classes.

PETER

Even Walt Disney?

INT. ART CLASS - DAY (CUTAWAY)

A young WALT DISNEY is at an easel, drawing Minnie Mouse. **PAN OVER** to a stool where MINNIE MOUSE poses. Tearfully, she starts to lower her top, then stops.

MINNIE MOUSE

(CRYING) Do I--do I have to?

WALT DISNEY

(IMPATIENTLY) You want to be a star, dontcha? Then TAKE IT OFF!

Minnie nods while she **sobs** and lowers her polka-dotted dress. Walt grins evilly and begins sketching furiously.

WALT DISNEY (CONT'D)

Yeah. Yeah, that's nice.

INT. MUSEUM GALLERY - NIGHT (BACK TO SCENE)

PETER

Aw, jeez, we don't have that kind of time.

Peter pulls out a hunting knife and starts toward Chris.

PETER (CONT'D)

Chris, give me your ear.

LOIS

Peter!

Monatti rushes to Peter and has to literally pry the knife from his hands.

ANTONIO MONATTI

(STRUGGLING) Mr. Griffin! Please!

(GETS THE KNIFE) My life has been devoted to nurturing talent. Why don't you folks go do some sight-seeing. I promise you, if you leave Chris in my hands, the name Griffin will be as well known as Kandinsky.

PETER

Who?

ANTONIO MONATTI

Rembrandt?

PETER

Who?

ANTONIO MONATTI

Da Vinci?

PETER

Who?

ANTONIO MONATTI

Bazooka Joe?

PETER

There ya go.

EXT./ESTAB. CENTRAL PARK - AFTERNOON

Peter and the family (except for Chris) are riding through the park in a horse drawn carriage.

LOIS

Look how they cleaned up Central Park.

PETER

Yeah, I'd say current New York mayor--

Peter's lips keep moving as a different voice speaks.

OBVIOUSLY OVERDUBBED VOICE (V.O.)

(current mayor at time of air)

PETER

--has certainly polished the Big Apple.

LOIS

(LAUGHS) I love it when you use topical humor.

BRIAN

Yeah, you're a regular Murphy Brown.

INT. PHIL'S BAR - NIGHT (CUTAWAY)

MURPHY BROWN, JIM DIAL and CORKY SHERWOOD sit at a table.

JIM

Hey, Slugger, blah blah blah
John Sununu.

CORKY

Murphy, blah blah blah Tipper
Gore?

FRANK crosses over.

FRANK

Hey Murph, you can't blah blah blah
blah Ayatollah!

MURPHY

Blah blah blah government out of
my uterus!

The audience howls with **laughter**.

EXT./ESTAB. TRENDY RESTAURANT - AFTERNOON (BACK TO SCENE)

The place is called Fud (with a line over the "u").

INT. TRENDY RESTAURANT - SAME

Chris is dressed in black. His hair is now cut short and spiky with black streaks. He and Antonio eat lunch.

CHRIS

This is fun, but shouldn't I be
painting?

ANTONIO MONATTI

My boy, before you can create art, I
must create you.

He motions to a photographer to come over.

ANTONIO MONATTI (CONT'D)

(TO PHOTOGRAPHER) My newest
discovery. Say "cheese."

The "photographer" pantomimes holding a camera and makes the sound of a '40s flashbulb. "**Poof!**". Chris looks confused.

ANTONIO MONATTI (CONT'D)

(EXPLAINING) He's a conceptual
photographer.

CHRIS

He's good. I see a blue dot.

EXT./ESTAB. UNITED NATIONS BUILDING - DAY

INT. UNITED NATIONS GENERAL ASSEMBLY ROOM - SAME

Stewie, Peter, Lois, Meg and Brian are being led by a TOUR GUIDE. A DIPLOMAT is speaking.

TOUR GUIDE

The diplomat from Russia is assuring
the Chinese Government of their
respect and asking them to destroy
their secret weapons.

LOIS

Oh, that's so inspiring.

MEG

How can they understand him?

TOUR GUIDE

That translator translates it into
Chinese.

Peter walks over to the microphone and grabs it.

PETER

Give me a wonton soup, three fried
rice and heavy starch on the shirts.

The TRANSLATOR looks puzzled for a second, but translates.
The CHINESE AMBASSADOR gets up and **slaps** the Russian
diplomat. A huge fight breaks out among the diplomats.

BRIAN

Perhaps this would be a good time to
see the Statue of Liberty.

LOIS

Where's Stewie?

ANGLE ON Stewie, who is at the Chinese diplomat's seat, photographing a bunch of documents with a Fisher-Price type camera as the fighting continues.

STEWIE

Hmmm. Hidden missile silos behind
the Great Wall. Ancient Chinese
secret, huh?

He **snaps** a picture.

EXT./ESTAB. TRENDY NIGHT CLUB - NIGHT

The sign outside reads, "Heroin's (formerly Cocaine's)."

INT. TRENDY NIGHT CLUB - SAME

Antonio and Chris sit at a table, surrounded by BEAUTIFUL MODELS. Chris checks his watch.

CHRIS

Shouldn't my mom and dad be here by
now?

ANTONIO MONATTI

Oh, they called and said they'd
rather wander through Soho for hours
looking for an address that doesn't
exist.

CHRIS

(CHUCKLING) That's my Dad. Well,
maybe tomorrow we could all--

ANTONIO MONATTI

(QUICKLY) Oh, there's Kate Moss.

CHRIS

Where? I don't see her.

KATE MOSS turns face front and appears, startling Chris.

CHRIS (CONT'D)

Aaah! Are you the Matrix?

Everyone **laughs** heartily. Chris looks surprised.

ANTONIO MONATTI

Kate, this is my newest discovery,
Christobel.

CHRIS

My name's Chris.

ANTONIO MONATTI

Not anymore. Christobel will look so
much better in "Interview" magazine.

KATE MOSS

Nice to meet you. I love artists.

Oops, a crack in the floor!

She slips down the crack and disappears.

EXT. STATEN ISLAND FERRY - DAY

Lois and the family are happily riding in New York Harbor
with the Statue of Liberty in the background.

LOIS

Oh, I wish Chris could be here to see
this! Isn't it beautiful, Peter?

REVEAL PETER, looking at the Statue of Liberty. He collapses
on the deck.

PETER

Oh, God! They finally did it! They
blew it up! I've been on Earth all
along!

INT. ART STUDIO - DAY

CLOSE ON Chris, in a painter's smock, stained with yellow and red. **WIDEN TO REVEAL** he's eating a hot dog. As he takes a bite, more red ketchup and yellow mustard fall on his smock. He's standing in front of a blank canvas on an easel as Antonio comes in.

ANTONIO MONATTI

Christobel, I've just scheduled your
first exhibit.

CHRIS

Wow! I hope it's not Thursday night
at nine. That's a death slot. (THEN)
I can't wait to tell my Dad! This is
gonna make him happier than when he
went to that Springsteen concert.

INT. BRENDAN BYRNE ARENA - NIGHT (FLASHBACK)

The E STREET BAND plays "**Dancin' In The Dark.**" The CROWD **cheers** as BRUCE SPRINGSTEEN takes off his guitar and puts his hand out to COURTNEY COX.

BRUCE SPRINGSTEEN

(SINGING) Hey, baby!

Courteney reaches for Bruce's hand, but Peter, similarly attired in a white sleeveless "Born In The USA" t-shirt, elbows her out of the way.

PETER

Comin' through, Monica!

Peter grabs Bruce's hand and jumps up on stage and does the Courtney Cox dance with Bruce, who looks a little confused.

INT. ART STUDIO - DAY (BACK TO PRESENT)

ANTONIO MONATTI

Yes, I know how important your success is to your father. That's why he'll understand that you can never see him again.

CHRIS

Yeah, of course he will. Dad's very--
(A LA HAROLD PEARY) Whhhhhhhhhhaaaaat?!

ANTONIO MONATTI

Christobel, the art world is a place of culture and breeding. Your father is... oh, dear, how can I say this without upsetting you.

He produces a fuzzy rabbit hand puppet.

ANTONIO MONATTI (CONT'D)

(HAND PUPPET VOICE) "Your dad is a pig!"

Chris **laughs** and **claps** his hands, delighted.

ANTONIO MONATTI (CONT'D)

So you see, it's up to you, son. If you don't want to disappoint your father, you must keep him away.

Chris looks worried. Peter comes in.

PETER

There's my boy! C'mon, take a break
and let's go avoid eye contact with
homeless people!

CHRIS

All right, Da--

Monatti looks at Chris. Chris **gulps**.

CHRIS (CONT'D)

I mean, uh, I can't see you anymore.

PETER

What the hell are you talking about?
You're my son.

ANTONIO MONATTI

Mr. Griffin, he's going to be a great
artist. He now belongs to the public.

CHRIS

And apparently I'm dating Kate Moss.
(SOTTO) She might be here right now,
so don't say anything bad about her.

PETER

Wait a minute! You can't just push
me aside! I made you! And I can
destroy you!

He takes out a little device with a red button and pushes it.
Nothing happens.

PETER (CONT'D)

Aw, damn. They must have put it in
the wrong baby.

EXT. PLAYGROUND - DAY (CUTAWAY)

A teen-aged GIRL is on the swing, coyly talking to a boy.

GIRL

No, Bobby Williams. I don't want to
go out with you. You're always--

She **explodes**.

EXT./ESTAB. PLAZA HOTEL - DAY (BACK TO SCENE)

INT. PLAZA HOTEL ROOM - SAME

Peter is pacing back and forth, agitated. The rest of the family watches, concerned.

PETER

I can't believe Chris. If I hadn't
used his painting for a windshield,
he'd be back in that dump in Quahog
right now.

LOIS

That dump is our home.

PETER

Dump? So now you're too good for us,
too?

BRIAN

Peter, the important thing is your
son is using his talents to pursue
his dream.

PETER

What about my dream?

BRIAN

You mean the one about Michelle
Pfeiffer?

PETER

No, the dry dream. The one about me
being famous. Aw, jeez, Chris was my
only hope!

REVEAL YODA, who looks up from where he's been rummaging
through the honor bar.

YODA

No. There is another.

Peter turns to Meg, grabs her shoulders.

PETER

You!

MEG

(SCARED) Aaaah!

Peter begins to sing a song very much like **"Everything's
Coming Up Roses."**

PETER

I HAVE A PLAN / IT'S ALL ABOUT YOU--

There's an uncomfortable silence.

MEG

(HELPFULLY) Meg.

PETER

--MEG GRIFFIN / NOT MUCH YOU CAN DO,
MEG GRIFFIN / I KNOW THAT IT'S TRUE,
MEG GRIFFIN.

PETER (CONT'D)

YOU CAN'T DANCE / YOU CAN'T SING /
YOU CAN'T PRETTY MUCH DO ANYTHING /
NEVER FEAR / DADDY'S HERE / HONEY,
YOU'RE GONNA MAKE OUR NAME FAMOUS!

PETER (CONT'D)

YOU CAN BE / ON TV / HOW ELSE CAN YOU
EXPLAIN KATHY LEE? / NOT A CLUE /
JUST LIKE YOU / HONEY YOU'RE GONNA
MAKE OUR NAME FAMOUS!

PETER (CONT'D)

I PUSHED CHRIS AND / NOW I'M GONNA
PUSH YOU / IT GETS WORSE YOU'LL / SEE
AFTER THE NEXT COMMERCIAL!

PETER (CONT'D)

WE'LL GO STRAIGHT / TO THE TOP / AND
THE WHOLE WORLD WILL KNOW I'M YOUR
POP / YOU'LL BE KNOWN / FAR AND WIDE
/ LIKE THAT PRINCESS WHO DIED / I'M
GONNA MAKE YOU FAMOUS, WAIT AND SEE
/ HONEY, I'M GONNA DO THIS FOR YOU /
BUT IT'S REALLY FOR MEEEEEEEEEE!

Peter continues to **HOLD THE NOTE** like Ethel Merman. The screen goes to black. Peter still **HOLDS THE NOTE** until we cut into commercial.

END OF ACT TWO

ACT THREE

INT. PLAZA HOTEL ROOM - DAY

Peter is in the exact same place, still **holding the note**.

PETER

(SINGING) MEEEEEEEEEEEEEE!

Peter ends the song. Everyone holds for a beat. Then, we CUT TO:

EXT. FIFTH AVENUE - DAY

Peter heads down Fifth Avenue, trailed by Meg, like Fred and Barney in "The Flintstones." As we pass Tiffany & Co., Trump Tower, etc. we hear the familiar "**Flintstones Walking Music**."

PETER

If Chris doesn't need me, I don't
need him. You're gonna love being
famous, Meg. And this is the town to
do it in.

MEG

I don't know, Dad. What am I gonna
do?

PETER

Everybody's good at something. It's
just a matter of finding that one
special hidden talent.

The background ceases to resemble New York City and has suddenly become that of Bedrock.

PETER (CONT'D)

But promise me, when you make it big,
you'll let me take advantage of all
the--

He looks around and notices the background change. There's a pregnant pause. His eyes widen nervously. He slowly begins to back up, guiding Meg with his hand. They reverse their steps with increasing speed until the background once again is that of New York City.

EXT. ROCKEFELLER CENTER ICE SKATING RINK - DAY (LATER)

Peter and Meg sit on a bench as Brian skates perfect double axles on the ice rink.

MEG

I can't think of anything. I guess
I don't have any talent.

PETER

C'mon, think harder. There's gotta
be something you can do.

Meg looks around and **whistles**, softly. A pigeon comes and sits next to her. On the ice, Brian does a triple lutz.

PETER (CONT'D)

That's amazing!

BRIAN

Oh, thanks. I roomed with Brian
Boitano at Prep School. (QUICKLY)
Nothing happened.

PETER

No, I mean that bird just came to Meg
when she whistled!

MEG

Oh, those are just my bird calls.

PETER

Do it again! Do it again!

She **whistles** softly again. A MAN-SIZED BIRD comes over and sits next to her.

MAN-SIZED BIRD

You know if the Knicks won?

MEG

No.

MAN-SIZED BIRD

(BEAT) You know if the Rangers won?

MEG

No.

MAN-SIZED BIRD

(LONGER BEAT) You know if the
Islanders--

PETER

No!

He and Meg walk away.

EXT./ESTAB. ART STUDIO - DAY

INT. ART STUDIO - SAME

Chris stands in front of a series of empty canvasses. He
sighs. Antonio paces back and forth.

ANTONIO MONATTI

Come, Christobel. We've created the
image, now you must create the art.

CHRIS

I'm blocked.

ANTONIO MONATTI

I have every art critic coming to
your opening tomorrow! Now paint
something! Anything!

He walks out and **slams** the door. Chris looks sadly at the canvasses. He turns around.

CHRIS

Geez, Kate. What should I do?

REVEAL Kate Moss sitting there.

KATE MOSS

I don't know. You're the flavor of
the month. Oh God, I just mentioned
food. Did I gain anything?

She notices an open window.

KATE MOSS (CONT'D)

Oops. Window open.

A breeze comes in and blows her out the window. Chris watches as she wafts down to the street like a leaf. A street-cleaning truck comes by and **sucks** her up.

EXT./ESTAB. BROADWAY THEATER - DAY

INT. BROADWAY THEATER - SAME

Meg and Peter are on an empty stage. They look expectantly to a table in the audience where a DIRECTOR sits.

DIRECTOR

I'm sorry, sir, but there aren't
actually any birds in "Bye, Bye
Birdie." That was probably our
fault. We should have been clear.

MEG

Sorry. (TO PETER) Can we go now?

PETER

Just a second, Meg. (TO DIRECTOR) How about if she whistles one of those songs from "Annie?"

DIRECTOR

Hey, y'know, I think there's a bird in "Cats."

PETER

There is?

DIRECTOR

No, but I really want you to get out of here.

EXT. WASHINGTON SQUARE PARK - DAY (LATER)

CLOSE on a STREET MUSICIAN playing the guitar in the park. A PASSERBY tosses some coins in his open guitar case. **PAN OVER** to a MIME who is doing his schtick before a small CROWD. They put a dollar in the box. **PAN AGAIN** to Peter, who is passing around a hat while Meg stands there **screeching** like a crow. People go out of their way to give her a wide berth. Two pigeons look at her, incredulously.

PIGEON #1

I'm going over there.

PIGEON #2

No. No.

PIGEON #1

I'm going over there and punch her.

PIGEON #2

No no no no no no no.

ANGLE ON Meg and Peter. Meg stops crowing.

MEG

This is humiliating.

PETER

It's show business, baby. You gotta start somewhere.

MEG

No, I don't. I quit!

Meg stomps off. Peter follows her.

PIGEON #1

Thank god that's over.

PIGEON #2

Yeah. (LONG BEAT) Wanna go crap on the Chrysler Building?

PIGEON #1

(OVERLAP) We should crap on something.

EXT./ESTAB. MONATTI ART GALLERY - NIGHT

A banner reads, "The Art of Christobel."

INT. MONATTI ART GALLERY - SAME

A CROWD of trendy looking people are milling around. Lois pulls Peter along with her. Meg, Stewie and Brian follow. Lois spots Chris, who's dressed in black leather slacks and a t-shirt. He looks bored standing with Kate Moss and some of the art crowd.

LOIS

Chris!

She waves. Chris brightens and hurries over.

CHRIS

Hey! You guys made it.

LOIS

Of course! We wouldn't miss your big day.

PETER

Yeah, we support all our ungrateful children. (MELODRAMATICALLY) Excuse me.

Peter crosses away. Meg rolls her eyes.

CHRIS

Is Dad mad at me?

LOIS

Oh, he just doesn't understand. I know artists have to make sacrifices, and--

Kate Moss crosses over and takes Chris' arm.

LOIS (CONT'D)

Oh, my god, are you Kate Moss? You know, I had a touch of the bulimia in college. I also kissed a girl once, but (LAUGHS) things pass.

KATE MOSS

Oh, really? Because I--

She notices someone smoking a pipe.

KATE MOSS (CONT'D)

Oops. Pipe smoker.

Kate is inhaled into the smoker's pipe and disappears. The lights dim. **Ominous synthesizer music** begins to play. Lasers circle the room as a smoke machine fills the room. Antonio's voice comes over the speakers, with a lot of reverb.

ANTONIO MONATTI (O.S.)

Fifteen forty-one. Michelangelo
unveils the Sistine Chapel!

The lasers start to swirl. Flashpots **explode**.

ANTONIO MONATTI (CONT'D; O.S.)

Eighteen eighty-six: Seurat
completes "La Grande Jatte!"
Nineteen ninety-nine: "Star Wars -
Episode I" opens! I haven't seen it,
but I hear it's not so good! But in
the new millennium, there is only...
CHRISTOBEL!!

Antonio pulls a cord, and thirty-four portraits of Peter are
unveiled. The crowd reacts. Peter looks up from where he's
moping in the corner, stunned.

CROWD

Hey, that's not art! / How jejune! /
Amateur!

ANGLE ON SISTER WENDY, shaking her head disapprovingly.

SISTER WENDY

This blows!

CHRIS

That's my Dad! It's Pop art.
(LAUGHS) See, he's my inspiration.
I wouldn't be here if it weren't for
him. And I don't mean the sex part,
either.

Peter smiles. Lois touches Peter's arm and they share a
smile. The crowd starts to **mutter** angrily.

ANTONIO MONATTI

Ladies and gentlemen, I apologize for these eyesores.

PETER

Oh, don't worry, those'll clear right up. Unless it's herpes. You do not want that. Right, Lois?

LOIS

(EMBARRASSED) Well, sure, but it's
(POINTS TO MOUTH) mm-mm herpes, not
(POINTS DOWN) uh-uh herpes.

Antonio glares at Chris, indicating Peter and Lois.

ANTONIO MONATTI

I guess I was wrong about you.
You're no prodigy. How could you be with that gene pool? You'll never amount to anything.

PETER

Now hold on a second! You can talk to my daughter that way, but not my son! Now apologize!

ANTONIO MONATTI

What if I don't?

Bing Crosby barges in.

BING CROSBY

(TO PETER) A-ha! There you are, you son of a bitch!

Peter turns around as Bing charges him. He dodges just in time and Bing tackles Antonio instead.

ANTONIO MONATTI

(LIKE A GIRL) Aaaaah!

EXT. PLAZA HOTEL - DAY

The car is waiting in front of the hotel as Peter and the family come down the steps.

CHRIS

Dad, I'm sorry I'm not gonna be a famous artist you can mooch off of.

MEG

And I'm sorry I have no talent.

Peter steps over a WINO on the sidewalk.

PETER

That's okay, kids. So I don't have my name on an amusement park. And maybe I'll never be famous. But I got three wonderful children and a wife that loves me.

LOIS

That's right. I guess when it comes right down to it, you're a pretty lucky--

The wino turns his head toward the building and vomits.

STEWIE

Oh, my sentiments exactly.

PETER

Come on, Griffins. Let's go home.

Peter turns and knocks into A MAN.

PETER (CONT'D)

Hey, watch where you're going!

The man gets up angrily, then notices Stewie. He studies him intently.

CALVIN KLEIN

This child is beautiful! I must have him!

PETER

Oh, no. I'll give you an apology, but that's as far as I'll go.

BRIAN

(RECOGNIZING HIM) No, Peter! This is heterosexual fashion designer Calvin Klein.

CALVIN KLEIN smiles at Brian.

CALVIN KLEIN

I've been looking everywhere for a face to launch my new line of diapers. And I think I've found him!

EXT. TIMES SQUARE - DAYS LATER

CLOSE ON Peter, Lois, Stewie, Chris, Meg and Brian underneath the giant billboard.

PETER

Well, Bob Funland may have his name on a sign. But only a Griffin has this!

PAN UP TO REVEAL a twenty-story picture of Stewie in a diaper, facing backwards, but bent over with his head peaking out between his legs and a come-hither look on his face. The slogan reads, "Stewie Griffin says: I can go anywhere in my Calvin Klein diaper." **PULL BACK** to include it in the New York skyline and we

FADE OUT:

END OF ACT THREE

TAG

INT. BRUCE WEBBER'S PHOTO STUDIO - DAY

As "I'm Too Sexy for My Shirt" blares in the background, Stewie, in a diaper, prances like Mick Jagger up and down a runway while BRUCE WEBBER snaps pictures like a madman.

STEWIE

Come on, work with me. Make me want
it.

He lifts his diaper back up a little to sneak a peek of cheek.

STEWIE (CONT'D)

(TEASING) Oh, you're loving this
aren't you!

END OF SHOW