

FAMILY GUY

"Kiss Stewie Goodbye"

written by

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ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFIN'S LIVING ROOM - SAME

CHRIS, MEG and BRIAN are watching TV.

TV ANNOUNCER (V.O.)

Coming soon...

ANGLE ON the TV.

EXT. BEACH - DAY

Sexy, swimsuit-clad MEN and WOMEN cavort on a beautiful beach, playing volleyball, disco dancing, having a blast.

TV ANNOUNCER (V.O.)

Six sexy singles will live on a remote island... Five will die.

An **ominous chord sounds** as a graphic appears, reading:

TV ANNOUNCER (V.O.) (CONT'D)

"Snuff Island"... This Fall, on Fox.

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

STEWIE enters.

STEWIE

It's four o'clock! Away with you!

Stewie changes the TV channel.

MEG/CHRIS

Stewie!/ Change it back!

BRIAN

Forget it. Stewie's beloved "Jolly Farm Revue" is on. It's the latest indoctrinating pablum for children with not enough to do.

STEWIE

I demand silence!

Chris and Meg exit as Stewie sits in front of the TV.

EXT. JOLLY FARM - DAY (ON TV)

It's an idealistic, hilly landscape, with the sun just rising in the sky. A graphic appears, reading "Jolly Farm Revue." The **CAMERA ADJUSTS** to include SEVERAL CHILDREN wearing nightcaps, sleeping soundly in colorful beds. Suddenly, a beautiful woman, MOTHER MAGGIE, wearing a flowing white dress, floats down from the sky and lands amongst the children.

MOTHER MAGGIE

Wakey-wakey, children.

The children stir from their slumber. They all speak in British accents, as does Mother Maggie and the other show characters.

STEWIE/KIDS ON TV

Good morning, Mother Maggie!

MOTHER MAGGIE

The sun has risen on another day in
Jolly Farm. Let's see what life's
rich pageant has in store for us.

STEWIE

She has the voice of an angel... Not
to mention a balcony you could do
Shakespeare from.

The children run joyously across a meadow, then roll **laughing** down a grassy hill. **CUT TO** the children eating breakfast as MELODY SHEEP, a human-sized, slightly anthropomorphized sheep, **strums** a lute and sings a simple children's song in the background.

MOTHER MAGGIE

Play your song, Melody Sheep, to aid
the little ones' nourishment. But
play softly, for Pengrove Pig wishes
to read aloud...

PENGROVE PIG, an intelligent looking pig wearing spectacles,
strolls over holding an enormous book...

STEWIE/MOTHER MAGGIE

..."From his Magic Tome that holds
every book ever written..."

STEWIE

Sans "Who Moved My Cheese," but I
state the obvious.

PENGROVE PIG

(READING) "These were difficult times
for the children of Ipswich, when the
lollipop famine cursed their pleasant
village..."

STEWIE

(TO RUPERT, AS HE LISTENS) Of course,
it's juvenilia they read to them now,
but as the children get older, Mother
Maggie will introduce them to the
giants: Proust, Tolstoy, maybe even my
guilty pleasure, Guy de Maupassant.
Always with the funny twist at the
end, that Guy, but the fop could spin
a yarn!

BRIAN

How can you stand watching this?

Stewie ignores him, his eyes glued to the screen.

BRIAN (CONT'D)

It's dreck, and you know it. (BEAT)

Don't have the guts to respond, huh?

Or any intelligent defense of this

unmitigated crap? Where's your

vaunted vocabulary now, huh, Einstein?

The show segues into a cereal ad.

STEWIE

Commercial!

Stewie hurries over to Brian and without warning, kicks him violently in the groin. Brian **groans** and **falls** heavily.

STEWIE (CONT'D)

You were saying?

INT. PETER AND LOIS' BEDROOM - SAME

PETER lays on the bed, riveted to the TV screen. **ANGLE ON** the TV. Rock **music** plays as a graphic appears which reads "Kiss Roundtable."

PETER

Lois, hurry, it's on!

LOIS enters and lays on the bed next to Peter.

LOIS

Calm down, Peter. You know I've never missed an episode.

ANGLE ON the TV.

INTERCUT WITH:

INT. CHEAP CABLE SHOW SET - DAY (ON TV)

A balding 45-year old guy with long hair and a beer gut named DONNY SCIBERRA sits on a folding chair.

DONNY

Hey, hi, and welcome to "Kiss Roundtable." I'm Donny Sciberra, the number one Kiss fan in the continental hemisphere and the host. Let's go to the phones.

He punches a button on a speaker phone.

DONNY (CONT'D)

Hey yeah, you're on "Kiss Roundtable."

CALLER #1 (V.O.)

Kiss rules! Kiss rules!!! Whooooo!!

DONNY

Okay, good call.

PETER

You kiddin'? Great call.

DONNY

(PUNCHES BUTTON) Hey, you're on "Kiss Roundtable."

CALLER #2 (V.O.)

Yeah, uh, Kiss sucks!

DONNY

Whoa, whoa, whoa!

PETER

Trace the call! Trace the call!

CALLER #2 (V.O.)

Yeah, um, they suck big time, man.
They bite ass.

DONNY

Wait a second, I-I recognize that
voice. Is that Dennis DeYoung, lead
singer of Styx? Come clean, man.

CALLER #2

(SHEEPISH) Yeah... Yeah, it's me, it's
Dennis.

PETER

Oh, that lamo bastard.

DONNY

Dennis, ya jealous douche, how 'bout I
crank a little "Detroit Rock City"
then play "Come Sail Away" and see how
they stack up side by side, huh? You
want that, ya high-voiced bastard?

CALLER #2 (V.O.)

(CHASTENED) No, man. Sorry... Kiss
rules.

DONNY

Damn straight. (TO CAMERA) We'll be
right back after this.

INT. GYM - DAY (ON TV)

The four members of Kiss (GENE, PAUL, ACE AND PETER CRISS)
work out in full make-up. One's on a treadmill, one's
skipping rope, and one is doing bicep curls. Gene is doing
squat thrusts with a humongous barbell.

PAUL

(TURNS TO CAMERA) Hey, didn't see ya come in. We're just gettin' into shape for our upcoming farewell tour.

GENE

We're playing five big shows in five days, so if you live in the Northeast United States--

ACE

(INTERRUPTING) Rock 'n' roll!!!

GENE

(ANNOYED) Why don't you go sit in the corner, Ace, huh? Go on.

Ace sadly crosses away.

GENE (CONT'D)

(INTO CAMERA) So if you're a Kiss fan, come out for all five shows of what we're calling "Kiss-Stock."

PETER

(DISAPPOINTED) Aw, hell, the Northeast. It's times like this that I curse the fact that we live in French Polynesia.

LOIS

No, Peter, we're in the Northeast.

PETER

(CHEERING UP) We are?

ANGLE ON TV.

PAUL

Only diehard Kiss fans need show up.

See ya there!

Gene struggles to complete one last squat thrust.

PETER CRISS

Go, Gene! You can do it!

PAUL

Work those glutes, Gene!

Gene completes the thrust. Paul and Peter Criss **cheer**. Gene sticks his tongue out and waves triumphantly.

PETER

Kiss-Stock! We've gotta go to this, Lois. 'Cause one of these days, their farewell tour isn't gonna be another next to the next to the last of the penultimate not quite other than the final second to last farewell tour -- it's gonna be the last.

LOIS

Nonsense. There are three things this world will never be without: cockroaches, syphilis, and Kiss.

PETER (CONT'D)

But I can't be left with just two of those things, Lois. Not without one last sweet Kiss memory.

LOIS

Well, then... I say let's go on tour
with Kiss!

Peter hugs her, excited.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie is camped in front of the TV, munching on a snack,
with Rupert by his side.

INTERCUT WITH:

INT. "JOLLY FARM REVUE" SET - DAY (ON TV)

The children are picking vegetables in Jolly Farm's garden.

STEWIE

Jolly Farm is an agrarian ideal,
Rupert...

One of the children, TRENT, runs up to Mother Maggie holding
a basket of vegetables.

TRENT

Look, Mother Maggie. Tomatoes as rosy
as the Queen's complexion!

MOTHER MAGGIE

The better to garnish our luncheon
salads, young Trent.

STEWIE

Today, they're lunching on nature's
harvest... While my fruit roll tastes
like an Australian's backside.

The children are fixing lunch as Melody Sheep **strums** a
guitar.

STEWIE (CONT'D)

It's a commune of bliss, a very
conjuring of the Greek city/state--
Peter appears at the top of the stairs.

PETER

(YELLING) Yo, Lois!

Stewie is startled and annoyed. Lois enters from the kitchen.

LOIS

What!

PETER

I'm packin' for Kiss-Stock, and I
can't find my favorite underwear.

LOIS

You mean the pair with the rip in the
right butt cheek from when you stepped
on 'em pulling 'em up in that airplane
bathroom from when you had the trots?

PETER

No, the pair with the hole in the left
butt cheek from when I held it in for
two hours because it was that extra
long Palm Sunday church sermon and I
thought blowin' gas would offend Jesus
so I let go in the vestibule after
Mass and it sounded like Louis
Armstrong.

LOIS

Well, why didn't you say? Bottom
drawer.

PETER

"Bottom" drawer. Hehehehe.

LOIS

(GIGGLING) Oh, we're rich, aren't we.

Peter and Lois exit. Stewie is numb with horror at the
discussion he just witnessed.

STEWIE

Best of all, there's no family on
Jolly Farm: no parents, no siblings.
No one to hold back the genius of its
lucky citizenry.

ANGLE ON the TV.

MOTHER MAGGIE

Children, tell Mother Maggie what you
aspire to be when you grow up.

TRENT

A scientist!

CHILD #1

A novelist!

CHILD #2

A Cambridge don!

ANGLE ON Stewie.

STEWIE

What's my future, coming from these
squalid surroundings.

(MORE)

STEWIE (CONT'D)

Asking cretins if they want to
Supersize it? I should be there, not
here!

ANGLE ON the TV. The episode is over. The Jolly Farm Revue theme **plays** and the credits roll. A card reads: "Filmed at the BBC - London." Stewie gets a determined look on his face.

STEWIE (CONT'D)

London...

EXT. GRIFFINS' DRIVEWAY - DAY

Peter and Lois are loading their bags into the car. Brian, Chris and Meg are there to see them off.

MEG

I can't believe my stupid parents are
gonna spend five days following stupid
old Kiss around. It's painful to
think about.

PETER

Not half as painful as a tire iron
upside your head.

MEG

What?

PETER

(KISSES HER) I'll miss you.

LOIS

(TO BRIAN) You don't mind watching
Stewie for a few days, Brian?

BRIAN

Nah. Ever since "Jolly Farm Revue"
came on, he's been pretty distracted.
It'll be a breeze.

LOIS

(GETTING INTO THE CAR) Well, bye
everyone.

Chris runs out from the house.

CHRIS

Hey, Dad! Ask Kiss if they need
someone in their band to play spoons!
Chris starts **playing** the spoons against his leg.

PETER

(STARING STRAIGHT AHEAD) Avert your
eyes, Lois. It's too horrible to
contemplate.

The car pulls away.

INT. GRIFFINS' LIVING ROOM - MOMENTS LATER

Brian enters.

BRIAN

Stewie!

He sees a Post-It note attached to the TV screen. He grabs
it.

BRIAN (CONT'D)

(READING) "Dear insipid dolts: I've
gone to live with the children on
Jolly Farm.

(MORE)

BRIAN (CONT'D)

Enjoy the rest of your miserable, dead-end lives." Oh my god!

Brian bolts out the front door.

EXT./ESTAB. AIRPORT - DAY

INT. AIRPORT - SAME

Stewie, knapsack in hand, approaches the ticket counter and addresses the TICKET CLERK.

STEWIE

One first class ticket to London,
please, non-stop, on the aisle, and
don't dare seat me next to anyone fat,
Republican, unhygienic, born-again
Christian, or sniffly.

AIRLINE CLERK

Go find your mommy, little boy.

STEWIE

You patronizing hobbledehoy, you find
your manners.

Another CUSTOMER steps up to the window, pushing Stewie aside.

STEWIE (CONT'D)

But I have to get to London!

Stewie glances out the window at the tarmac and sees a plane marked "British Airways."

STEWIE (CONT'D)

A-ha!

ANGLE ON the gate to the plane. Passengers are filing through the door to board it. Stewie spots a BRITISH FAMILY with lots of KIDS advancing in the line.

BRITISH MOM

Come along, children. Spit spot. (TO
TICKET TAKER) Here's our tickets,
Miss. (RE: THE KIDS) These are all
ours. Thank you.

The TICKET TAKER takes their tickets as the family continues on. **PAN DOWN** the row of children and we find Stewie, trailing the herd and trying his darndest to blend in with them.

STEWIE

Spit spot, Albert Hall, meat and two
veg, Big Ben, Dave Clark Five, spam
and eggs, a baby's arm holding an
apple, pip pip, cheerio...

Stewie disappears through the door with the family. **ANGLE ON** Brian in another part of the airport. He races through two doors from the outside, stops and looks around. He takes off in a sprint down the terminal, then stops when he looks out the window and spots Stewie at the top of the portable stairs, about to go through the door of the plane. Stewie turns dramatically and waves two peace signs a la Richard Nixon. He turns and disappears into the plane. Brian rushes out of a door marked "Airline Personell Only."

EXT. TARMAC - MOMENTS LATER

Brian rushes out and spots luggage being loaded onto a conveyer belt to Stewie's plane. When the HANDLERS are not looking, Brian runs up the conveyer belt into the cargo area.

INT. PLANE - MOMENTS LATER

A door marked "Cargo Only" opens and Brian enters the main passenger area. He looks around and spots Stewie, who is seated next to a filthy-looking OBESE MAN.

STEWIE

(SIGNS) So how long have you been a
consumptive, four-hundred pound Bush-
supporting Pentecostal?

Brian grabs Stewie's arm.

STEWIE (CONT'D)

What the hell are you doing here?

BRIAN

I'm taking you off this plane.

STEWIE

You and what parachute, Mr. Answer-
Man?

Brian looks out the window and **gasps** when he sees that the plane is taking off.

END OF ACT ONE

ACT TWO

EXT./ESTAB. AIRPLANE - DAY

The plane touches down on a runway.

INT. AIRPLANE - SAME

Stewie and Brian are first in line to get off. Brian looks weary.

BRIAN

Oh, my head. Why'd you keep pouring
me drinks?

STEWIE

Those thirty-three mini-bottles of
Bicardi were the only thing that would
shut you up for the length of the
flight.

BRIAN

Peter and Lois are gonna freak.

STEWIE

They needn't know. Now come on,
aren't you in the least bit excited to
be in England?

BRIAN

Well, maybe a little.

The door opens.

EXT. AIRPLANE - DAY

Stewie and Brian step out onto the top of the portable
stairs. They scan their surroundings.

BRIAN

Oh-oh.

FROM THEIR POV all that is visible is a small control tower, one small terminal, and an endless sea of sand.

STEWIE

I don't get it. Where are England's verdant fields, its buck-toothed solicitors and rosy-rumped maidens?

BRIAN

They're about a thousand miles that way. We're in the Middle East.

EXT. MIDDLE EAST VILLAGE - DAY - LATER

Brian and Stewie wander through a small, Mid-east village.

STEWIE

Where are we going?

BRIAN

I don't know. I'm not exactly familiar with this particular Arabian village.

They make their way down a long row of merchants' stands, where MIDDLE EASTERN GUYS hawk their wares.

BAZAAR SALESMAN #1

Stuff for sale! Bad, cheaply made stuff for sale!

BAZAAR SALESMAN #2

(TO BRIAN AND STEWIE) Hey, Americans, you like movies? I've got "Dude, My Car Is Not Where I Parked It, But Praise Allah We Are Not Hurt."

STEWIE

(TO BRIAN) Give me some money. I want a souvenir.

BRIAN

I don't have a cent.

STEWIE

(FLABBERGASTED) You don't... How could you leave the house with no money?

BRIAN

I didn't exactly know I'd be traveling to the Middle East today, okay?

BAZAAR SALESMAN #2

(TO STEWIE) You want him dead? I've got cyanide, scorpions, and Rob Schneider's latest flick. Oh, he'll wanna be dead after he see that!

An older, kinder looking Middle Eastern man, ABDUL, approaches them.

ABDUL

If you need money, I can help. I can offer you jobs that pay a hundred bucks American, up front.

BRIAN

Great. What's the job?

ABDUL

I am organizing an historical performance, a little pageant of sorts, and I need actors.

(MORE)

ABDUL (CONT'D)

It's a quaint ancient tradition in my village that dates back thousands of years.

BRIAN

Sounds fun. (TURNS) Come on, Stewie.
Stewie is looking over other DVDs for sale.

STEWIE

(TO BAZAAR SALESMAN #2) Will you put this copy of "Honey, I Made The Offspring Less Big Than They Were Before" on hold for me?

EXT. MIDDLE EASTERN STABLE - LATER

Brian and Stewie have donned ceremonial-looking desert garb, and are each sitting on CAMELS, as Abdul supervises.

BRIAN

(TO ABDUL) So, uh... where's the audience?

ABDUL

(POINTING) Just over that hill. Now, take these...

He hands them two ceremonial swords.

ABDUL (CONT'D)

And wave them over your head and yell "Ledel-ledel-ledel-ledel-ledel!"

BRIAN

(ADMIRING THE SWORD) Nice. (FEELS THE BLADE) Ow. This is real.

Abdul **slaps** each of their camels and the camels take off running.

ABDUL

Yell, boys! Yell!

Stewie and Brian race towards the top of the hill.

BRIAN/STEWIE

Ledel-ledel-ledel-ledel-ledel!

They reach the top of the hill at full gallop. But instead of an audience, they discover a massive amount of enemy WARRIORS on camelback charging at them full speed, waving swords, and yelling "Ledel-ledel-ledel!"

STEWIE

What the hell?!

BRIAN

We're in a desert battle!

STEWIE

Screw this! I'm more Steve Lawrence
than T.E. Lawrence!

BRIAN

Fox is definitely not paying me enough
for this!

They steer their camels away and flee the battle.

EXT. DESERT - DUSK

There's nothing but desert for miles around. The sun is starting to come down. Stewie and Brian look haggard as they sit around a tiny campfire.

BRIAN

Man, are we screwed. We're lost in
the dessert.

(MORE)

BRIAN (CONT'D)

We have no food, no water. And both
our camels are dead from exhaustion.

STEWIE

(TEARY) And I had named mine, and
given him a backstory. Chuckie had
the biggest hump of all the camels in
his village, and he was picked on for
it, but then there was a terrible
drought, and Chuckie went to the
oasis, at great risk, 'cause he was
like that, and he drank and drank and
stored enough water in his massive
hump to slake the thirst of the entire-

Brian **slaps** Stewie.

BRIAN

Cut the maudlin crap! We're in
trouble here. It's already below
freezing and getting colder. We're
gonna die, unless...

STEWIE

Unless what?

BRIAN

There aren't that many ways to fight
hypothermia.

STEWIE

(HORRIFIED) You are **not** putting your
thing in my backside!

BRIAN

No, we... We slice open our camels' stomachs and shelter ourselves in their entrails.

STEWIE

(SLOW) Aaaarr. Eviscerate Chuckie?
I can't! I won't!

BRIAN

It's certain death if we don't.
Stewie **sighs**, realizing he's right.

BRIAN (CONT'D)

You go first. I'll make sure it's working out okay.

Brian draws his sword along one of the dead camel's stomachs. We do not see, but we hear the **squoosh** of entrails spilling out.

STEWIE

(DISGUSTED) Ugh! That is not a pleasant odor.

BRIAN

Hold your breath and go.

Stewie takes a deep **breath**. He disappears behind the camel, and we hear the **squooshing sound** of him squeezing himself inside the camel's stomach.

BRIAN (CONT'D)

Okay, you're in.

STEWIE (O.S.)

(MUFFLED) Thanks, buddy.

BRIAN

Forget it, kid. When you're desperate
and death is imminent, as it was here,
then you have no choice but to...

(SPOTS SOMETHING) Oh, there's a
Comfort Inn.

PAN OVER TO REVEAL a nice Comfort Inn about fifty yards away.

STEWIE (O.S.)

(MUFFLED) Really...

BRIAN

Yeah. Nice one, too. Pool, spa. The
mist must've concealed it. Good luck
for us, huh?

Beat.

STEWIE (O.S.)

(MUFFLED) I'm going to kill you, you
know that.

BRIAN

Yeah, I know.

EXT./ESTAB. KISS VENUE PARKING LOT - DAY

The lot is packed with cars and swarming with PEOPLE.

EXT. KISS VENUE PARKING LOT - SAME

There is a line of booths selling all kinds of Kiss
merchandise. PEOPLE mill about, most of them made up as a
specific member of Kiss. Peter and Lois make their way
amongst the crowd. Peter is dressed as the demon (Gene
Simmons) and Lois is the Cat (Peter Criss).

LOIS

Oh, isn't this exciting?

A GUY DRESSED AS ACE FREHLEY puts a cigarette in his mouth.

GUY DRESSED AS ACE FREHLEY

(TO THE CROWD) Hey, anyone got a
light?

SEVERAL GUYS dressed as Gene Simmons turn to the guy and **blow** fire from their mouths at the same time, lighting the guy's cigarette.

GUY DRESSED AS ACE FREHLEY (CONT'D)

Thanks.

LOIS

Hey, there's someone we know.

DAVE and DOTTY CAMPBELL (the nudist parents of Meg's boyfriend, Jeff) join them. They are fully nude, but their full Kiss facial and body makeup covers them.

DAVE

Well, hey there, Griffins.

LOIS

Dave, Dotty. What a pleasant
surprise.

DOTTY

Don't tell me you're freaks for Kiss,
too?

PETER

Kiss Army soldiers since 1977. How
'bout you?

DAVE

'76. I don't think anyone knows more
about Kiss than I do.

Beat. Peter's eyes narrow.

PETER

I-I'm sorry, what was that?

LOIS

Peter, don't get upset.

PETER

Let him answer, Lois.

DAVE

(SOMEWHAT BELLIGERANTLY) I said, no one knows more about Kiss than I do.

DOTTY

Fellas, please, keep it civil.

PETER

I'm not sure I like the tone in your voice, Dave.

DAVE

Well, throw down, if that's what you want.

PETER

Name Gene Simmons' special effects mentor.

DAVE

Amaze-O the Magician. What high school did Paul Stanley go to?

PETER

New York High School of Music.

DAVE

Paul and Gene's band before Kiss.

PETER

Wicked Lester.

DAVE

What year did Kiss appear on the Jim
Nabors Christmas special?

PETER

Trick question. It was Paul Lynde,
and it was 1975. Now recite the ad
that brought Peter Criss to Paul and
Gene's attention!

PETER/DAVE

"Drummer willing to do anything to
make it! Rolling Stone, October,
1972!"

DAVE

Exemplary!

PETER

Rock 'n' roll!

Peter and Dave each sticks his tongue out and strikes an air
guitar chord.

EXT. COMFORT INN - THE MIDDLE EAST - NEXT MORNING

Brian and Stewie drink coffee at an outdoor patio table.

BRIAN

How in the world are we gonna get out
of here?

STEWIE

That's your problem. Mine is how to
get the stench of camel intestine out
of an OshKosh B'Gosh.

The proprietor of the inn, RASHAD, and his son, SALMON, enter
in mid-argument. Rashad points to a nearby hot air balloon.

RASHAD

I am sick of you tooling around the
village in that thing, honking at the
girls, blasting your 1980's American
rock music that we got here last week.

SALMON

But, Father--

RASHAD

Go to your palace!

Rashad turns to a group of VEILED WOMEN and addresses one of
them.

RASHAD (CONT'D)

Your son, what a pain, huh? Wait,
which one are you? Take the veil off.

She takes her veil off.

RASHAD (CONT'D)

Oh, sorry, you are not his mother,
you're his sister. (LAUGHS) You know,
the misunderstandings here, it's so
wacky. They should make a sitcom
about my life.

(MORE)

RASHAD (CONT'D)

I would watch, and I would make
everyone of you watch with me, live,
no Tivo, then I'd kill two of you just
for kicks!

BRIAN

(SOTTO TO STEWIE) Are you thinking
what I'm thinking?

STEWIE

Yes. Stanley Tucci as the husband,
Sharon Lawrence as his saucy,
Westernized Wife Number One. We'll
call it "Honeys, I'm Home!" Oh, Sandy
Grushow's gonna be all over this--

BRIAN

Not that! The balloon!

STEWIE

Ah, yes, the balloon. Let's take it.

They run off.

EXT. HOT AIR BALLOON - DAY

Stewie and Brian are afloat in the balloon. They are looking
down over the side.

BRIAN

So you didn't know it was really like
this?

STEWIE

I hadn't the foggiest.

FROM THEIR POV the earth far below reveals that each country
is clearly marked with gigantic letters, e.g., "YEMEN,"
"SYRIA," "ISRAEL," etc.

STEWIE (CONT'D)

I thought it was a Hollywood
convention.

BRIAN

Same here.

EXT./ESTAB. KISS CONCERT VENUE - NIGHT

INT. KISS CONCERT HALL - SAME

The concert is in full swing. Kiss is on stage performing "**I Wanna Rock 'N' Roll All Night.**" Peter and Lois are right up front, enjoying the show.

PETER

(TO LOIS) If I died now, I'd be a
happy man.

LOIS

And I'd be a happy woman.

PETER

Well, let's not do what we always do,
Lois, and just talk about it...

He opens an old velvet case containing two duelling pistols.

PETER (CONT'D)

Let's really do it this time.

LOIS

No, Peter, watch the show.

PETER

(RE: SONG) Here comes the best part.

GENE SIMMONS

"I WANNA ROCK 'N ROLL ALL NIGHT..."

He holds the microphone down to Lois to sing the rest of the lyric.

LOIS

(INTO MIC, ALL FUMPHER) ... AND HAVE

A, UM, WONDERFUL... TIME!

The band abruptly stops the song. There's dead silence as they and the audience stare at her in shock.

LOIS (CONT'D)

(STILL INTO MIC) Is that it? Or no,

it's "And something something all

day!" Right?

Everyone's astonished, including Peter.

GENE SIMMONS

I've lost all faith in mankind.

PAUL STANLEY

Music is dead to me now.

Gene and Paul walk off stage. Peter Criss addresses Ace Frehley from his drum kit.

PETER CRISS

Ace! Now's our chance!

ACE

Let's do it!

Peter Criss runs out from behind his drumkit and joins Ace, who **punches** a button on a tape deck in a rack beside him. Forties-era **swing music** comes on, and during the following, they perform a sort of vaudeville dance step.

PETER CRISS/ACE

(SINGING) PARDON ME BOY, IS THAT THE

CHATTANOOGA CHOO-CHOO?...

PETER CRISS

(SINGING) TRACK TWENTY-NINE...

ACE

CAN I GIVE YOU A SHINE...

EXT. BALLOON - DAY - LATER

The balloon is still afloat. Brian wets a paw and checks the wind.

BRIAN

Yeah, I'm thinkin'... I'm thinkin'
maybe we should land fairly soon.

PULL BACK TO REVEAL they are no longer high in the air, but floating amongst the roofs of buildings in some European urban area.

STEWIE

But where the hell are we?

INT. THE POPE'S BEDROOM - SAME

The room is dark. The POPE is asleep in bed. Most of the covers have been kicked off. A PRIEST enters.

PRIEST

Pope. (BEAT) Pope!

The priest turns on the light.

POPE

Ehhhhhhhhh!

He pulls the covers over his face.

PRIEST

It's time to get up and put on your
hat!

POPE

It's a stupid hat!

PRIEST

Pope!

POPE

(GETTING UP) All right, okay. God!

INT. POPE'S BATHROOM - MOMENTS LATER

The Pope, now shirtless, examines his face in the mirror.

POPE

Great. A big fat zit.

He grimaces as he starts to squeeze it.

INT. POPE'S BEDROOM - MOMENTS LATER

The Priest awaits. We hear a toilet **flush** and the Pope, now dressed, comes out of the bathroom.

PRIEST

Did you do a big? Huh? Did you do a
big boy?

POPE

(MIFFED) Mannnn.

PRIEST

Well, you must go on the balcony now
and address the people.

The Pope puts his mitre on and approaches a balcony.

EXT. ST. PETER'S SQUARE - CONTINUOUS

THOUSANDS OF FAITHFUL throng the square, awaiting the Pope.
He steps onto the balcony.

POPE

(TO THE CROWD) Nel nome di--

Brian and Stewie's balloon **clobbers** him. The Pope hangs onto
its side as it flies through the air. **ANGLE ON** people in the
crowd.

CATHOLIC #1

The Pope is flying!

CATHOLIC #2

It's a miracle!

CATHOLIC #3

He's not wearing underwear!

CATHOLIC #2

That's wildly inappropriate!

The hot air balloon **crash** lands into the square. Brian and Stewie run away.

EXT. ROME STREET - DAY

Brian and Stewie round a corner and stop running.

BRIAN

So, all we gotta do is find the
American embassy and they'll help us
get home.

STEWIE

Home? Excuse me, I came all this way
for a reason, and I'm not stopping
now.

BRIAN

I'm not letting you go to Jolly Farm,
Stewie. I'm taking you home with or
without your consent.

STEWIE

Fine. And as soon as you get me
there, I'll run away again. My future
is with Jolly Farm.

BRIAN

You really think that, don't you?

STEWIE

I know it.

BRIAN

(NODS) Okay. Okay. We've got three days until Peter and Lois get back from their Kiss concerts. Let's go to Jolly Farm.

STEWIE

Now you're talking.

The Pope runs up to them and starts excitedly jumping up and down, clapping his hands.

POPE

Again! Again!

END OF ACT TWO

ACT THREE

EXT./ESTAB. EUROPEAN COUNTRYSIDE - DAY

A train makes its way over rolling hills and countryside.

INT. TRAIN - SAME

Brian looks out the window at the passing scenery. Stewie is talking to a YOUNG GIRL in the seat across the aisle.

STEWIE

Cindy, huh? From Wisconsin. Like the cheese. (CHUCKLES) You should give me your number, and if I'm ever in Green Bay--

Brian grabs him and turns him toward the window.

BRIAN

Will you look at the Alps for just a moment?

STEWIE

Seen it. I'm going to freshen up.

Stewie crosses away.

INT. TRAIN BATHROOM - DAY - MOMENTS LATER

Stewie enters the tiny bathroom. He sees a sign that reads:

STEWIE

(READING) "Keep The Tracks Clean -- Do Not Flush In Station." Surely they can't mean...

He looks into the toilet, then flushes it. A slot at the bottom of the bowl opens, and through it we see right through the train to the rushing tracks. Stewie leans down a little further and is suddenly **sucked** into the toilet.

EXT. MOVING TRAIN - CONTINUOUS

Stewie is deposited on the tracks, and the train **rushes** over him.

STEWIE

Aaaaaaaaaaaaaa!

Just as the train is about to clear him, he grabs a part of it and swings himself onto the outside smoking deck of the caboose, landing with a **thud**. Brian comes out of the train, about to light a cigarette.

BRIAN

Oh, hey -- you find the bathroom?

STEWIE

(STILL HORRIFIED) Aaaaaaaaaaaaaa!

BRIAN

Yeah, they have different standards of cleanliness out here.

INT. HOSTEL BEDROOM - LATER

There are about TWENTY GUYS asleep in bunk beds. Stewie is in a top bunk, Brian in the lower.

STEWIE

Why couldn't we get a proper hotel room?

BRIAN

All we could afford was a youth hostel. Make the best of it.

They both close their eyes. Someone starts **snoring** loudly. Stewie sits up.

STEWIE

Stop that! Who's doing that?!

BRIAN

Just shut up and try to sleep.

STEWIE

You know how cranky I am when I don't
get my model's twelve.

Stewie closes his eyes for a moment. The same **snoring** starts
again. Stewie bolts upright.

STEWIE (CONT'D)

It's the Swede, isn't it! Huh? Or
the Finn? It reeks of Scandanavia,
that I know!

GUY WITH ACCENT (O.S.)

Shut up!

STEWIE

This doesn't concern you, Belgium!
Someone starts **muttering** with a foreign accent.

STEWIE (CONT'D)

Is that you, Spain? You want a piece
of me?

BRIAN

Will you go to sleep before you start
World War Three?

STEWIE

Bloody hell.

Stewie closes his eyes. A beat. Stewie **sniffs** the air.

STEWIE (CONT'D)

Austria, did you just cut one?
Several guys yell "**Shut up**" in many different languages.

EXT. MUNICH - DAY

We see the busy streets of historic Munich.

EXT. OPEN AIR SIGHTSEEING BUS - DAY

Stewie and Brian sit on the upper deck of a sightseeing bus with several other TOURISTS. The male GERMAN TOUR GUIDE stands at the front with a microphone.

GERMAN TOUR GUIDE

Besides it's beautiful, historic architecture, Munich was the home of many great writers such as Thomas Mann. You'll find more on Germany's contribution to the arts in the pamphlets we have provided.

BRIAN

(SCANNING PAMPHLET) Yeah, about your pamphlet... I-I'm not seeing anything about German history between 1939 and 1945. There's just a big gap.

GERMAN TOUR GUIDE

(ABRUPTLY) Everyone was on vacation!

(NORMAL VOICE, POINTING) On your left is Munich's first City Hall, erected in Fifteen--

BRIAN

What do you mean, nothing happened. Germany invaded Poland in 1939--

GERMAN TOUR GUIDE

(ABRUPT) We were invited! Punch was served! Check with Poland!

BRIAN

But you can't ignore those years. Your beloved Thomas Mann fled to America because of Nazism's stranglehold on Germany.

GERMAN TOUR GUIDE

(SUPER HIGH STRUNG) Nope, nope. He left to manage a Dairy Queen.

BRIAN

A Dairy Queen? That's absolutely prepos--

GERMAN TOUR GUIDE

(EXPLODING) I WILL HEAR NO MORE INSINUATIONS ABOUT THE GERMAN PEOPLE! NOTHING BAD HAPPENED! NOTHING, DO YOU HEAR ME? SIE WERDEN SICH HINSETZEN! SIE WERDEN RUHIG SEIN! SIE WERDEN NICHT BELEIDIGUNG DEUTSCHLAND! DER FUHRER LEBEN! DER FUHRER LEBEN!

Brian, Stewie, and all the other passengers are frozen in fear.

BRIAN

(SHEEPISH) Continue.

GERMAN TOUR GUIDE

(BACK TO NORMAL) Munich is world

renowned for its historic beerhalls...

EXT. ANOTHER KISS VENUE PARKING LOT - NIGHT

It's another concert night. Peter and Lois are in full Kiss makeup. As they make their way through the CROWD, they are glared at, avoided, ostracized. They come upon Dave and Dotty Campbell.

LOIS

Hi, guys.

DAVE

(PERFUNCTORY) Oh, hello, Lois.

LOIS

Um... Do you wanna see tonight's show with us?

DOTTY

Oh, um... We're actually going to watch it with our new friends, Stan and Beatrice.

DAVE

Interesting couple. They dress as Kiss studio engineers Brian Foraker and Frank Filipetti.

PETER

Obscure, but noble.

DAVE

Maybe we'll run into you later.

DOTTY

Bye, now.

Dave and Dotty cross away.

LOIS

Why are they being so cold?

PETER

Why, Lois? Why? Your faux pas at the concert last night was so upsetting that I had to call a university professor to tell me what phrase I should use to describe it.

INT. PHONE BOOTH/PROFESSOR'S OFFICE - DAY (CUTAWAY)

We intercut between Peter in a phone booth and a PROFESSOR consulting a dictionary.

PROFESSOR

(INTO PHONE) Use "faux pas."

PETER

(INTO PHONE) Thanks, Professor.

EXT. ANOTHER KISS CONCERT VENUE (BACK TO SCENE)

LOIS

What about you, Peter? Will you ever forgive me?

PETER

How can I, Lois? You've been living a lie all these years! You represented yourself as a Kiss fan, and why? To make me look foolish.

LOIS

No, to make you happy. I wanted to share in all aspects of your life, Peter. But I was just never that big a Kiss fan.

PETER

I should've guessed that when you were willing to dress up as Peter Criss. No one wants to be Peter Criss, Lois. Not even Peter Criss.

LOIS

I guess I'm just not as cool as you thought I was.

PETER

(SADLY) I guess not.

Lois looks sad.

EXT. AMSTERDAM STREET - DAY

Brian and Stewie make their way down the canal-lined street.

BRIAN

Wow, Amsterdam is more beautiful than I imagined: the architecture, the canals...

STEWIE

Let's get a coffee. My private canal is harboring ice.

They go into an adjacent coffee bar.

INT. COFFEE BAR - MOMENTS LATER

Brian and Stewie take seats at a table and open menus. OTHER PATRONS are scattered around, some of them smoking. In fact, the place is thick with smoke. Brian waves at the air.

BRIAN

(SNIFFS THE AIR) This smoke is so
acrid.

STEWIE

A man can hardly breathe in here. You
know, Rob Reiner should extend his
exhaustive anti-smoking campaign to
Europe, or to the entire world. I
don't know how people can live their
lives without affluent Hollywood
celebrities regulating every aspect of
their social behavior.

A DUTCH GUY leans over to Stewie from the next table.

DUTCH GUY

(TO STEWIE) You should get some hash,
man. You can't go wrong.

STEWIE

Not true. Ground meat can go very
wrong for me, very quickly, and
everyone in this room will suffer the
consequences.

DUTCH GUY

(IMPRESSED) You are out there, man.
In the ether!

STEWIE

Yes, well, I'd love to further pursue our palaver, but I'm not fluent in "Freaka," so I'll just, uh (TURNS AWAY) turn away, and, like so...

BRIAN

Are you hungry?

STEWIE

You know, I wasn't when I came in.
(DEEP BREATH) But I'm getting there.

BRIAN

Same here.

EXT./ESTAB. AMSTERDAM COFFEE BAR - DAY

INT. AMSTERDAM COFFEE BAR - SAME

Brian and Stewie's table is now loaded down with plates of food. They are eating from them with gusto.

BRIAN

This pannenkochen is... rocks.

STEWIE

It is rocks, it's totally rocks (BANGS THE TABLE) except there's not enough of it!

BRIAN

(TOWARD THE WAITER) Not enough of the pannenkochen, Mr. Tannenpoker.

They both burst out **laughing**.

STEWIE

Oh, my, Fax that one to Leno, huh?

(THEN) Hey, what say we finish our food then go to Anne Frank's house and really, really, really dig beneath, you know, just get in there...

BRIAN

Yeah, freakin' dig down to the really...

STEWIE

Yeah, you gotta, just...

BRIAN

(OVERCOME BEYOND WORDS) Aaaaaaaaaa!

STEWIE

Yeah, yeah. (TIRING) Give my love to Hildy.

Stewie falls asleep.

EXT./ESTAB. PARIS - DAY

We see beautiful Paris, the Eiffel Tower, the river.

EXT. PERE LACHAISE CEMETERY - DAY

Brian leads Stewie through the ornate, mausoleum-lined lanes of the cemetery.

STEWIE

We have a scant two hours to see Paris, and we come to a graveyard. Why?

BRIAN

Be quiet. We've done plenty of things
you want to do. This is for me.

STEWIE

(RECOILS) Oh, god -- I just stepped on
Edith Piaf! I hope you're happy!

BRIAN

Here it is.

Brian has stopped before a particular grave. **ANGLE ON** the
grave. The headstone reads "Jim Morrison." Brian stands
before it reverentially.

BRIAN (CONT'D)

Wow. This is it. Jim Morrison's
final resting place.

TWO PARTYING AMERICANS in their twenties join them. They're
having a good time and drinking beer. Brian looks annoyed.

PARTYING AMERICAN KID #1

Dude, here it is! Jim Morrison's
grave! Whoo!

PARTYING AMERICAN KID #2

I'm gonna lay down and drink my beer
on him.

PARTYING AMERICAN KID #1

Cool. I'll take a picture, man.

BRIAN

(EXPLODING) DON'T YOU DARE!

Brian pushes the kids away and stands protecting the grave.

BRIAN (CONT'D)

This is the Lizard King, man! This is a poet who spoke to me in a way that no one has before or since. The fragile wild child who, after the strange days of his life, sailed his crystal ship to the other side. This is rock 'n roll holy ground, man, and you won't blaspheme it with your presence.

The American kids are stung into respectful obeisance. Brian turns his attention back to his silent reverie.

STEWIE (O.S.)

Hey, Brian, look!

Brian looks over to discover Stewie standing next to Oscar Wilde's grave.

STEWIE (CONT'D)

I'm Bosie, Oscar Wilde's gay boy-toy. Watch me, watch me: (TO GRAVE, HIGH VOICE) Oh, Oscar, touch my bum. Oh, Oscar, take those tight trousers off. Oh, you're a naughty Victorian, aren't you?

EXT./ESTAB. HIGHWAY - NIGHT

The Griffins' car makes its way down the road.

INT. CAR - SAME

Peter and Lois ride in a tense silence.

LOIS

We had a little fun on the tour,
didn't we?

PETER

A little. (LOOKS OUT WINDOW) I don't
see any place to eat, so I guess it's
Denny's.

EXT./ESTAB. DENNY'S - NIGHT

The Griffin car pulls into the parking lot.

INT. DENNY'S - SAME

PATRONS are scattered about the restaurant as Peter and Lois
enter. Peter notices something off camera.

PETER

(UPSET) Oh, man, I don't believe it.

Kiss is here.

ANGLE ON a table where the four members of the band, out of
make-up, are seated.

LOIS

Well, let's just find a table away
from them.

PETER

We're the Kiss unwanted, Lois. We
don't deserve to be under the same
roof with them. Let's go.

They head to the door. As they pass near the Kiss table,
Lois glances over at the band, then stops in her tracks.

LOIS

Chaim?

PETER

(HORRIFIED) Lois, do not address Kiss unless they address you first!

LOIS

(APPROACHING TABLE, TO GENE SIMMONS)

Oh my god, Chaim Witz? It is you.

GENE SIMMONS

Which one you want me to sign, left or right?

LOIS

No, no, it's Lois. Lois Pewterschmidt.

GENE SIMMONS

Lois. I don't believe it. It's been ages. (TO BAND) Guys, this is the girl I've told you about. I knew her before we formed Kiss. Loose Lois.

PAUL/PETER CRISS/ACE

Cool, Loose Lois. / The legend herself. / My Grand Slam was supposed to be with sausage.

LOIS

You're Gene Simmons, the rock star? I didn't know.

GENE SIMMONS

You look great, Lois. Anyone nailing ya now?

LOIS

Yes, my husband nails me. This is him, Peter.

PETER

(CAN BARELY SPEAK) You... are...

(YELLS) GODS!!!

GENE SIMMONS

Thanks. Hey, we're recording some tracks in Boston next month. Come on by. (TO PETER) You too, Perry.

PETER

I am legally changing my name to Perry.

LOIS

We'd love that, Chaim. I mean, Gene, you big rock star. Bye.

Lois and Peter head to the exit.

LOIS (CONT'D)

Wow. Such a small world. He was a nice boy. And he's still nice.

PETER

Lois, what I said before, well... I've never been more wrong in my life. You are the coolest girl in the world.

(HE KISSES HER) My wife did Kiss!

LOIS

(UNDER HER BREATH) And J. Geils.

PETER

What?

LOIS

Nothing.

INT. TRAIN - DAY

Stewie is in his seat, asleep. Brian tries to rouse him.

BRIAN

Stewie.

STEWIE

(STILL ASLEEP) Venir ici, mon petit
muffin.

BRIAN

Wake up.

STEWIE

(STILL ASLEEP) Est-ce que vous faites
quelque chose a mon penis, vous savez
cela? Naughty, la fille de naughty!

BRIAN

(SHAKES HIM HARDER) Come on, we're
here. We're in London.

STEWIE

(SITS UP, AWAKE) London? Jolly Farm!

EXT. THE BBC - DAY

Stewie rushes up to the doors of the building, with Brian following.

STEWIE

Here it is. The BBC.

BRIAN

Yup. The BBC. Do you have any idea
what the BBC is?

STEWIE

Of course. It's the security
apparatus protecting Jolly Farm. It's
to keep out the charlatans.

INT. BBC - MOMENTS LATER

Stewie and Brian make their way down a hall, when Stewie
spots a sign on a door that reads "Jolly Farm Revue." Stewie
pauses before going through the door.

STEWIE

This is it. I'll say goodbye to you
now. Fat chance they'd let a middle-
aged bibulous mediocrity like yourself
on its hallowed grounds.

BRIAN

You're probably right. Have a good
life, Stewie.

STEWIE

Oh, I shall.

He opens the door.

INT. JOLLY FARM REVUE SET - DAY

Stewie runs in and discovers Jolly Farm exactly as it looks
on TV. Rolling hills, the quaint shaded areas where the
children eat and take their lessons.

STEWIE

(REVERENTIAL) Oh, there's Happy Hill!

He excitedly runs up the side of Happy Hill then proceeds to
merrily roll down it.

But he's almost immediately in pain, and **cries out** when he **hits** the bottom. He rubs the grass, but it doesn't feel like normal grass.

STEWIE (CONT'D)

Astroturf? Well, this must be some sort of decoy Happy Hill. The real hill must be beyond this.

He runs up the hill and sprints for the horizon -- only to immediately **slam** into the painted backdrop. He lands on his butt.

STEWIE (CONT'D)

What the deuce?

He looks off camera and **gasps**.

STEWIE (CONT'D)

Pengrove! Pengrove Pig!

Stewie runs over to Pengrove Pig, who is sitting on a part of the set, his Magic Tome beside him.

STEWIE (CONT'D)

(EXCITED) Pengrove! I've come to live on Jolly Farm! What are you reading?

PENGROVE PIG

(GRUFF BRITISH VOICE) Racing form.

STEWIE

May I peruse the Magic Tome? It would be such an honor.

Stewie opens the book... But it's a hollow prop that opens to one fake page.

STEWIE (CONT'D)

It's cardboard. (STUDIES THE PAGE) And there's no words. There's just these... What is it you've drawn here?

PENGROVE PIG

That's Oswald Owl doin' Mother Maggie
in one of them Chinese baskets.

Pengrove Pig takes off his head, revealing an UGLY, MIDDLE-
AGED BRIT with horrible teeth.

PENGROVE PIG (CONT'D)

Dead bril, ay?

STEWIE

(HORRIFIED) Aaa!

Stewie spots Mother Maggie on another part of the set. He
runs to her and desperately hugs her leg.

STEWIE (CONT'D)

Mother Maggie! Thank god!
Something's terribly wrong!

MOTHER MAGGIE

Whose stinky brat is this?

STEWIE

Wha, wha -- that's not your voice.
Your voice is lyrical, like the gentle
strum of a lute.

MOTHER MAGGIE

Piss off, ya punter.

She **kicks** him away, and he rolls off the set into a backstage
work area. He sits there glassy-eyed as Brian approaches.

STEWIE

(STUNNED) It's a fake. It's not real.

BRIAN

I thought it would be best for you to
find out on your own, kid.

A fake cloud falls and **bounces** off of Stewie's head.

BRIAN (CONT'D)

So what now?

STEWIE

(DEFEATED) Home. Just take me home.

BRIAN

Sure. But I wanna make one more stop,
first. Forty-eight Doughty Street.

EXT. 48 DOUGHTY STREET - DAY

Brian and Stewie approach a nice three-story London row house.

BRIAN

I thought you might be interested in
who once lived in this house.

STEWIE

I sincerely doubt it.

They enter the building.

INT. 48 DOUGHTY STREET STUDY - MOMENTS LATER

Brian leads Stewie into a room featuring a desk.

BRIAN

He bought this house with the proceeds
from "The Pickwick Papers." He wrote
Oliver Twist in this very room, as
well as "Nicholas Nickleby."

STEWIE

(PERKING UP) Charles Dickens lived
here?

BRIAN

The master himself.

Stewie takes a seat at the desk.

BRIAN (CONT'D)

Dickens had a horrendous childhood.
His father was put in debtors' prison.
And when he was ten, Charles was put
to work in a blacking warehouse to
help support the family. He had no
books, no music...

STEWIE

All very interesting, but nothing I
couldn't glean from A&E.

BRIAN

Dickens transcended his background,
and carved his own destiny under
financially and intellectually
impoverished circumstances. If he
could, why couldn't you? Forget Jolly
Farm, forget illusion -- here's the
real thing.

Stewie nods in understanding.

STEWIE

So I shall live here.

BRIAN

You almost got it.

STEWIE

Ask them if they'll take a lowball
offer.

BRIAN

We're going home.

Brian drags him out. As they're about to exit, Stewie **bumps** into a stack of books. One of them **falls** and opens. A bunch of 19th-century risque postcards of nude women falls out of it. Stewie picks them up and examines them.

STEWIE

Why, Charles -- you dirty, dirty sod.

Brian drags him out of the room.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFIN'S LIVING ROOM - SAME

Stewie is in a chair reading a book. Lois enters and crosses to him.

LOIS

Aw, look at you reading "Oliver
Twist." (PINCHES HIS CHEEK) Ya little
dickens. (CHUCKLES)

STEWIE

(DERISIVELY MIMICKING HER) Ha-ha-ha...

PETER (O.S.)

Ssh, ssh... I'm on.

ANGLE ON Peter, sitting on the couch, the phone pressed to his ear.

INTERCUT WITH:

INT. CHEAP CABLE SET - DAY (ON TV)

Donny Sciberra hosts "Kiss Roundtable."

DONNY

(PUNCHES BUTTON) Yeah, hey, you're on
"Kiss Roundtable."

PETER

(INTO PHONE) Kiss rules! Whooo!

DONNY

Good call, man. Good call.

PETER

Excellent call.

DONNY

Really excellent, man.

EXT. GRIFFINS' HOUSE - CONTINUOUS

PETER (V.O.)

'Cause Kiss does rule.

DONNY (V.O.)

They totally rule.

PETER

They rule totally.

DONNY

Good reword, man.

PETER

Excellent reword.

END OF SHOW