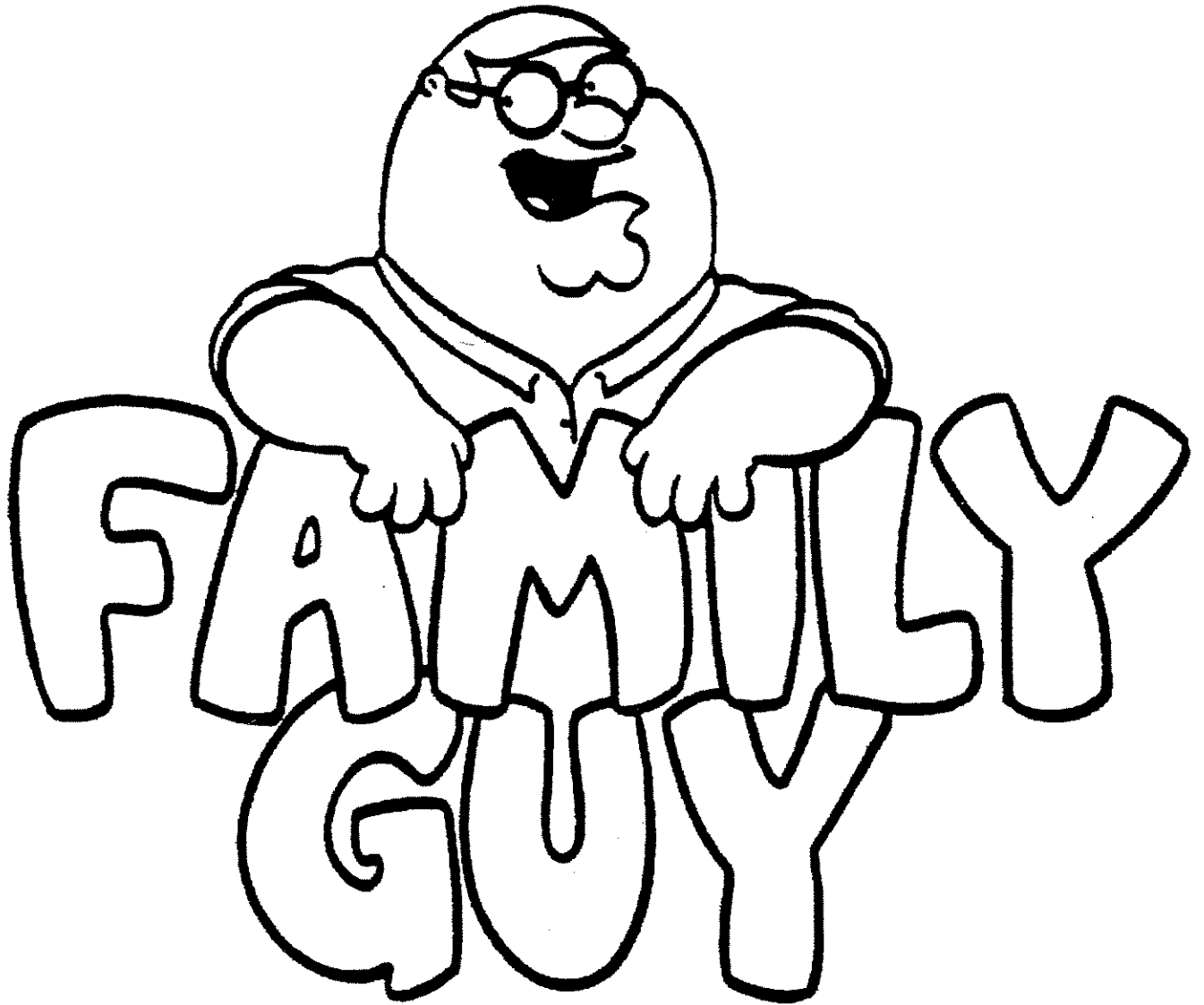


“Peter Peter Caviar Eater”



FAMILY GUY

"Peter Peter Caviar Eater"

Production #1ACX08

Written by

Chris Sheridan

Created by

Seth MacFarlane

Executive Producers

David Zuckerman  
Seth MacFarlane

RECORD DRAFT (BLUE)

October 7, 1998

## “Peter Peter Caviar Eater”

### CAST LIST FOR #1ACX08:

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN  
CHRIS GRIFFIN.....SETH GREEN  
MEG GRIFFIN.....LACEY CHABERT (SUB: ALEX BORSTEIN)  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE  
ALL ANGELS.....TBD (SUB: ALEX BORSTEIN)  
ALL SERVANTS.....ALL  
ANNOUNCER.....SETH MACFARLANE  
AUNT MARGARITE.....ALEX BORSTEIN  
BARTENDER.....BILL ESCUDIER (SUB: CHRIS SHERIDAN)  
BENNY HILL.....SETH MACFARLANE  
BLAKE.....GREG JBARA (SUB: CRAIG HOFFMAN)  
BOSLEY.....BILL ESCUDIER (SUB: MIKE HENRY)  
BRONSON.....KEVIN MICHAEL RICHARDSON (SUB: DANNY SMITH)  
CARLSON.....SETH MACFARLANE  
CHARLIE.....TBD (SUB: SETH MACFARLANE)  
CHEVY CHASE.....SETH MACFARLANE  
CLIVE.....SETH MACFARLANE  
COCO.....LORI ALAN (SUB: ALEX BORSTEIN)  
COCO DOLL.....LORI ALAN (SUB: ALEX BORSTEIN)  
FILMORE.....SETH MACFARLANE  
GUARD #1.....GREG JBARA (SUB: DANNY SMITH)  
HORSE.....SETH MACFARLANE  
JACK PALANCE.....TBD (SUB: SETH GREEN)  
JAMIE.....ALEX BORSTEIN  
JILL.....TBD (SUB: ALEX BORSTEIN)  
JONATHAN.....GREG JBARA (SUB: MIKE HENRY)  
LIBRARIAN.....ALEX BORSTEIN  
LITTLE GIRL.....RACHAEL MACFARLANE (SUB: ALEX BORSTEIN)  
LUCILLE.....RACHAEL MACFARLANE (SUB: ALEX BORSTEIN)  
MEAN JOE.....KEVIN MICHAEL RICHARDSON (SUB: MIKE HENRY)  
MR. BRANDYWINE.....BILL ESCUDIER (SUB: DANNY SMITH)  
MR. PEWTERSCHMIDT.....SETH MACFARLANE

MR. PLIMPTON.....KEVIN MICHAEL RICHARDSON (SUB: MATT WEITZMAN)  
NILES.....TBD (SUB: SETH MACFARLANE)  
PAUL.....TBD (SUB: SETH MACFARLANE)  
PETER'S ECHO.....SETH MACFARLANE  
PRISSY RICH KID.....SETH MACFARLANE  
PROFESSOR PLUM.....SETH MACFARLANE  
ROBIN LEACH.....HIMSELF (SUB: SETH MACFARLANE)  
SEBASTIAN.....KEVIN MICHAEL RICHARDSON (SUB: DANNY SMITH)  
SOCIALITE #1.....RACHAEL MACFARLANE (SUB: ALEX BORSTEIN)  
TED TURNER.....SETH MACFARLANE  
TIA.....RACHAEL MACFARLANE (SUB: ALEX BORSTEIN)  
VALET.....SETH MACFARLANE

①

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

PETER, LOIS and BRIAN watch TV.

SFX: THE "MAD ABOUT YOU" OPENING THEME

INT. "MAD ABOUT YOU" LIVING ROOM - DAY (ON TV)

PAUL is sitting on the couch, watching TV with their dog, MURRAY. JAMIE enters.

JAMIE

Paul, give me the remote. I want to watch that show about women.

PAUL

Well, I want to watch sports. I'm just sayin'.

The unseen studio audience **laughs**.

JAMIE

By the way, you left the toilet seat up.

PAUL

You left it down. I'm just sayin'.

The studio audience **laughs** again.

JAMIE

Paul, I have to sit down to urinate because I have an internal urethra.

PAUL

Well, I urinate standing up because my urethra's in, you know, my penis.

Murray the dog puts his head down and covers his ears, **whimpering**. The studio audience roars with **laughter**. The **drums** of the "Mad About You" theme kick in.

① →

① c'd

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

Peter and Lois are **laughing**.

PETER

Boy, men and women sure are different.

LOIS

Yes, and that dog Murray is so cute.

PETER

Yeah. Hey, Brian, how come you never  
do anything cute?

Brian stands up, bends over, and pulls his fur down (like  
pants), mooning Peter with his pink-skinned ass.

BRIAN

Must-See this.

END OF COLD OPEN

① end

2

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois is setting the table. STEWIE sits in his high chair staring at the hot dog on his plate.

STEWIE

I say, Mother, this hot dog has been on my plate for a full minute and it hasn't yet cut itself. Oh, I know. Perhaps if I stare at it long enough I can somehow ingest it mentally.

LOIS

Honey, I'll be right there.

STEWIE

By all means, take your time. Oh, and when you do finally get around to it, I'll be the one covered in flies with the belly that protrudes halfway to bloody Boston.

CHRIS and MEG enter.

MEG

Mom, there is no way I'm sleeping in Chris' room this weekend. It smells like old milk in there.

CHRIS

Hey, if I could find it, I'd clean it up!

2 →

LOIS

② c'd

Look, kids, it's just for a few days  
while we have our house guest. Now  
keep it down, I haven't even told  
your father that (WHISPERS) Aunt  
Margarite (NORMAL) is coming to visit.

Peter suddenly bursts into the room.

PETER

Who said "Margarite?"

LOIS

Peter, it's just for a week...

PETER

(END OF THE WORLD) Aw, geez! No, no,  
no, no, please god, kill me now, no,  
no, damn, damn, crap, dammit to hell,  
son of a...!

LOIS

Peter!

Lois nods at the kids, as if to say "Not in front of them."

PETER

Lois, sometimes it's appropriate to  
swear.

INT. PASSWORD SET - DAY (FLASHBACK)

Peter sits next to CHEVY CHASE.

ANNOUNCER (V.O.)

(HUSHED TONE) The password is  
"illegitimate."

② →



② cont'd

CHEVY CHASE

Fake.

PETER

(WITHOUT MISSING A BEAT) Bastard.

SFX: PASSWORD BUZZER

② end

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

③

LOIS

I know Aunt Margarite can be a little  
cranky, but someday you're gonna be  
old, too.

INT. GRIFFINS' KITCHEN - DAY (CUTAWAY)

A very, very old Peter opens the fridge and pulls out a  
bottle of beer. He removes his dentures and uses them to pop  
the bottle cap off. He drinks the beer, but it all spills  
back out through the gap where his teeth were.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

MEG

Aunt Margarite's great. She's always  
trying to buy my love. And every  
year, I raise the price just a little.

CHRIS

Yeah, and her body makes cool noises  
when you hug her. (MAKES CRACKING  
NOISES)

LOIS

You know why I love Aunt Margarite?  
Because if it wasn't for her, I never  
would've met you, Peter.

③ →

③ c'd

EXT. RITZY RESORT POOL - DAY (FLASHBACK)

We are by the swimming pool of an exclusive, opulent resort. An elderly woman, AUNT MARGARITE, sits in a chaise lounge. Lois climbs out of the pool and walks over to her aunt.

LOIS

Aunt Margarite, have you seen my towel?

AUNT MARGARITE

Have the towel boy bring you another.

LOIS

Oh, I don't want to bother him.

AUNT MARGARITE

Nonsense, dear. You're a Pewterschmidt. Bothering is what we do. (CALLING) Towel boy!

A younger Peter enters carrying a towel. He sees Lois standing by the pool, her wet body glistening in the sun. Their eyes meet. He's stunned by her beauty.

PETER

Uh... Hi. My name is towel, I have a Peter for you.

Lois giggles. Peter blushes.

PETER (CONT'D)

I mean, my name is Peter, and I'll be your nipples (QUICKLY) towel boy.

Aw, geez.

③ end

---

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' BATHROOM - THE NEXT DAY

Brian watches as Peter installs safety bars in the shower.

4

BRIAN

I'm sure Lois' aunt will appreciate the safety bars, but don't you think they're a little high?

PETER

Hey, she can work for 'em.

BRIAN

Me-ow.

PETER

Well, she started it. She's always doin' these subtle little things to make me feel like I'm not good enough for Lois. Like that time we were in church...

INT. CONFESSIONAL - DAY (FLASHBACK)

Peter is kneeling in the confessional talking to a PRIEST.

PETER

Bless me, Father, for I have--

Suddenly the door is thrown open, revealing Aunt Margarite.

AUNT MARGARITE

You're not good enough for Lois!

Peter reacts. The door **slams** shut.

INT. GRIFFINS' BATHROOM - DAY (BACK TO PRESENT)

The **doorbell** chimes ding-dong.

BRIAN

She's here.

4 →

PETER

④ c'd

Maybe it's not her.

He listens. The doorbell rings again. This time it chimes the "Wicked Witch" music from "The Wizard of Oz."

PETER (CONT'D)

(RESIGNED) It's her.

INT. GRIFFINS' LIVING ROOM - MOMENTS LATER

Chris and Meg (holding Stewie) are there. Lois enters from the kitchen as Peter and Brian come downstairs.

LOIS

(EXCITED) Okay, everyone, give Aunt  
Margarite a big Griffin family  
welcome!

Lois opens the door, revealing an incredibly old Aunt Margarite.

LOIS (CONT'D)

Aunt Margarite! You look wonderful!  
Margarite starts to speak, then falls forward with a thud.

LOIS (CONT'D)

Oh, my god!

Lois rushes to Margarite, feels her pulse, then looks up.

LOIS (CONT'D)

(SHOCKED) She's dead.

PETER

Whoa. Careful what you wish for,  
huh, Lois?

④ end

EXT./ESTAB. WATKINS FUNERAL HOME - DAY

5

INT. FUNERAL HOME - DAY

Lois, dressed in black, talks with some of her RELATIVES. Chris glances over at Aunt Margarite, who is lying peacefully in the open casket. He turns to Meg.

CHRIS

What if they bury her and she, like, wakes up because she wasn't really dead, she was only sleeping? Does that ever happen?

MEG

Yeah, that's what happened to our big brother, Jimmy. Didn't Mom and Dad ever tell you?

CHRIS

(FREAKED) No.

MEG

Oh, yeah, he used to sleep in your bed. Sometimes, when the moon is full, you can hear him crying in the wind. That's why Mom and Dad adopted you.

CHRIS

(MORE FREAKED) What?

ANGLE ON LOIS -- She's talking with COCO REMINGTON, a woman about her age who's adorned in jewels and a fur wrap. Peter approaches.

LOIS

(MID-CONVERSATION) We were all just devastated by the loss.

5 →

5 c'd

COCO

I know, it's heart-breaking.

PETER

Yeah, leave it to the Red Sox to choke in the ninth.

LOIS

Peter, we're talking about Aunt Margarite. You remember Coco, my friend from Newport.

COCO

Peter, I almost didn't recognize you without a towel on your arm.

PETER

Oh, I work for a toy company now. In fact, I just got an idea for a new doll.

**INT. LITTLE GIRL'S BEDROOM - DAY (CUTAWAY)**

A LITTLE GIRL opens a box. It's a doll that looks like Coco.

LITTLE GIRL

Wow, "Coco, the Snobby Bitch!" Say something caustic, Coco!

She pulls the string.

COCO DOLL

What a lovely house. Where's the rest of it?

ANNOUNCER (V.O.)

Stick up her ass, sold separately.

5 end

6

INT. FUNERAL HOME - DAY (BACK TO SCENE)

COCO

Lois, where are your parents? Don't tell me they're still on safari.

LOIS

Yes. You know Daddy, he won't rest until he kills something on every continent. But I'm hoping they'll be back in time for Christmas.

PETER

Yeah, it just wouldn't be Christmas without your parents.

INT. PEWTERSCHMIDT MANSION - NIGHT (FLASHBACK)

A Christmas tree is up in the background, topped with a stuffed eagle, its wings spread like an angel. Several animal heads are mounted on the wall, including a red-nosed reindeer. Lois' father, CARTER PEWTERSCHMIDT -- a handsome, distinguished man -- pulls Peter aside.

MR. PEWTERSCHMIDT

Peter, Merry Christmas.

PETER

Thanks, Mr. Pewterschmidt.

MR. PEWTERSCHMIDT

I'll give you thirty thousand dollars to walk out that door and never contact my daughter again.

INT. FUNERAL HOME - A WHILE LATER (BACK TO PRESENT)

Peter now stands with Brian near the casket.

6 →

⑥ c'd

PETER

I'm tellin' ya, Brian, nothing changes. These bluebeards still treat me like scum just 'cause I'm not loaded. Well, I got news for them, I am as elegant as anyone in this room.

Lois crosses to Peter.

LOIS

Peter, we have to meet with Aunt Margarite's lawyer tomorrow. She left us something in her will.

PETER

She did? Holy crap! (TO MARGARITE)  
Aw, you sweet, dead old broad, I love ya!

⑥ end

Peter grabs Margarite's dead body and **kisses** her on the lips. Everyone in the place looks on, horrified.

---

EXT./ESTAB. LAW OFFICE - DAY

⑦

The sign outside reads, "Arthur Plimpton, Attorney at Law."

INT. LAWYER'S OFFICE - DAY

ARTHUR PLIMPTON sits at his desk. Lois and Peter sit in chairs in front of him.

MR. PLIMPTON

Madam Pewterschmidt's passing has saddened us all.

⑦ →



⑦ c'd

PETER

Yeah, it's a real tragedy, what'd we get? C'mon, big money, big money, no whammy, stop!

LOIS

Peter, please! (TO PLIMPTON) I'm sorry, he's stricken with grief.

MR. PLIMPTON

Before she passed, your Aunt recorded a message for you.

Mr. Plimpton presses the button on his VCR.

⑦ end

---

EXT. HUGE NEWPORT MANSION - DAY (ON TV)

⑧

The CAMERA sweeps over a beautifully groomed Newport mansion sitting on the edge of the ocean.

ROBIN LEACH (V.O.)

Newport, Rhode Island. Home of New England's most elegant and historic estates -- The Breakers, Rosecliff, and... exquisite Cherrywood Manor, the palatial mansion of Margarite Pewterschmidt.

We see Margarite sitting on her expansive patio, **sipping** champagne. A BUTLER stands beside her.

⑧ →

8 c'd

ROBIN LEACH (CONT'D; V.O.)

Surrounded by a staff of fifty servants who cater to her every whim, Margarite is a shining example of how people with a lot of money are just plain better than everyone else.

Margarite looks up.

AUNT MARGARITE

Lois, you were always my favorite niece. I just knew you'd find a wonderful man who would make all your dreams come true. But I was wrong.

INT. LAWYER'S OFFICE - CONTINUOUS (BACK TO SCENE)

PETER

And now you're dead. Score one for Peter.

LOIS

Shh!

EXT. HUGE NEWPORT MANSION - DAY (ON TV)

AUNT MARGARITE

It's time you started living like a Pewterschmidt. That's why I'm giving you my summer home in Newport.

INT. LAWYER'S OFFICE - CONTINUOUS (BACK TO SCENE)

LOIS

Oh, my god!

8 →

⑧ c'd

EXT. HUGE NEWPORT MANSION - DAY (ON TV)

AUNT MARGARITE

I love you, my dear. Farewell.

She looks o.s.

AUNT MARGARITE (CONT'D)

What the hell are you waiting for?!

Turn off the damn camera and change

my blood!

The TV goes to snow.

INT. LAWYER'S OFFICE - CONTINUOUS (BACK TO SCENE)

LOIS

Cherrywood? That's so generous of  
Aunt Margarite.

PETER

I know. Now I feel kinda bad for  
doin' that thing with her toothbrush.  
Our own summer house!

LOIS

Peter, we already have a lovely home  
in Quahog. A big house is nice, but  
when all is said and done, it's just  
a house. It's not as if anything  
different happens there...

⑧ end

---

EXT. CHERRYWOOD MANSION - DAY

(NOTE: This scene is a big, splashy production number  
reminiscent of "I Think I'm Gonna Like It Here" from "Annie.")

The sun shines more brightly, the birds **sing** louder, and the  
grass is actually greener. The Griffins' car drives up the  
long, winding driveway to a beautiful Newport mansion.

9

SERVANTS spill out of the house and meet the Griffins' car. They open the car doors and welcome the Griffins. The servants begin to **sing**.

ALL SERVANTS

WE ONLY LIVE TO KISS YOUR ASS.

SEBASTIAN, a butler in a tux, dances over and **chimes** in.

SEBASTIAN

Kiss it? Hell, we'll even wipe it for you.

ALL SERVANTS

FROM HERE ON IN, IT'S EASY STREET.

PETER

Any bars on that street?

SEBASTIAN

Twenty-four happy hours a day!

PETER

Oh, boy!

SOME GUARDS, standing next to a JEHOVAH'S WITNESS, **sing**.

GUARDS

WE'LL STOP JEHOVAHS AT THE GATE.

GUARD #1

(TO JEHOVAH'S WITNESS) Can I see that pamphlet, sir?

The Guard takes the pamphlet and **whacks** the Jehovah's Witness.

PETER

MY GOD, THIS HOUSE IS FREAKIN' SWEET.

LUCILLE, the head maid, takes Peter and twirls him. They all dance through the front door.

9 →

⑨c'd

INT. CHERRYWOOD MANSION - CONTINUOUS

The **music** continues as they all dance into the beautiful foyer. BRONSON, a guy in a chef's outfit, steps forward with two other cooks, CLIVE and BLAKE, who's very hunky.

BRONSON

I MAKE BRUNCH / CLIVE COOKS LUNCH.

BRONSON AND CLIVE

EACH AND EVERY DAY.

BLAKE

(WITH TRAY) CHOCOLATE CAKE / A LA

BLAKE.

PETER

HUNDRED BUCKS BLAKE IS GAY.

MEG

(RE: BLAKE) What a waste!

ALL SERVANTS

(TO MEG) WE'LL DO THE BEST WE CAN

WITH MEG.

MEG

Are you saying I'm ugly?

LUCILLE

It doesn't matter, dear. You're rich now!

ALL SERVANTS

(TO LOIS) WE'LL DO YOUR NAILS AND RUB

YOUR FEET.

⑨ →

⑨ c'd

LOIS

Oh, that's not necess-- (AS THEY RUB)

Ooh, get the bunion.

ALL SERVANTS

(TO CHRIS) WE'LL DO YOUR HOMEWORK

EVERY NIGHT.

CHRIS

It's really hard.

SEBASTIAN

That's why we've got that Stephen

Hawking guy.

We see STEPHEN HAWKING in his chair **tapping** one foot.

PETER

MY GOD, THIS HOUSE IS FREAKIN' SWEET.

USED TO PASS / LOTS OF GAS / LOIS RAN

AWAY. / NOW WE'VE GOT / THIRTY ROOMS.

HELLO, BEANS. (THROWS OUT A CAN OF

AIR FRESHENER) GOODBYE SPRAY!

Peter dances with Lois up the staircase. Then he slides down the bannister.

ALL SERVANTS

WE'D TAKE A BULLET JUST FOR YOU.

STEWIE

What a coincidence! I've got one!

He **cocks** a pistol.

LOIS

Stewie!

⑨ →

(9) c'd

ALL SERVANTS

PREPARE TO SUCK THE GOLDEN TEAT. NOW  
THAT YOU'RE STINKIN' RICH / WE'LL  
GLADLY BE YOUR BITCH.

PETER

MY GOD THIS HOUSE IS...

PETER AND SERVANTS

...FREAKIN' SWEET.

ALL SERVANTS

WELCOME!

(9) end

---

They all finish with a flourish.

(10)

LUCILLE

All right, let's get the hell out of  
here.

The servants grab their things and begin to exit.

PETER

Wait a second, where're you going?

LUCILLE

Madam Margarite only paid us up  
through today. Enjoy your new house.

LOIS

Well, we can just pick up after  
ourselves. After all, we'll only be  
here on weekends.

PETER

No, Lois, it's time you started  
living like the Piecaschmit you are.

(10) →

(10) c'd

LOIS

That's Pewterschmidt.

PETER

(TO SERVANTS) Wait, you guys. You're  
all hired to be full-time Griffin  
servants!

The servants stop and turn.

LOIS

Peter, where are we gonna get the  
money to pay all these people?

PETER

Simple. I sold our house in Quahog.  
This is our home now. Surprise!

LOIS

(FURIOUS) What? Peter, how could you!

PETER

Whoops!

SFX: MUSIC UP

PETER (CONT'D)

I RECOGNIZE THAT TONE / TONIGHT I  
SLEEP ALONE.

PETER AND SERVANTS

BUT STILL THIS HOUSE IS FREAKIN'  
SWEET!

END OF ACT ONE

(10) end



11

ACT TWO

INT. CHERRYWOOD MANSION - CONTINUOUS

The Griffins stand in the foyer of their new home. Sebastian stands nearby.

LOIS

Peter, how could you sell our house  
in Quahog without even asking me?

PETER

Aw honey, this is where you belong.  
You deserve a big house, and nice  
stuff. You know, like individually  
wrapped slices of cheese. And  
diamonds.

INT. MARBLE WALL - NIGHT (CUTAWAY)

In black and white, we see the shadows of a MAN and WOMAN cast against the wall as the Vivaldi **music** from the DeBeer's diamond commercials plays.

The shadow man presents the shadow woman with a diamond ring (which is not in shadow) and puts it on her finger. The woman looks at the diamond and then back at the man. She slowly drops down out of frame.

Fade to a black and white title card that reads: "Diamonds. She'll pretty much have to."

INT. CHERRYWOOD MANSION - DAY (BACK TO SCENE)

LOIS

But I love our old house. You have  
to buy it back.

PETER

It's too late for that. Our stuff is  
already packed and on its way here.

(MORE)

11 →

⑪ cd

PETER (CONT'D)

C'mon, Lois, you're gonna love living  
in Newport. Sure, it's big, but it's  
also very intimate.

PETER'S ECHO

...intimate... intimate....

MEG

So, we're really gonna live here now?

PETER'S ECHO

...intimate...

PETER

That's right, honey. C'mon,  
Sebastian, give us the tour.

SEBASTIAN

Walk this way, please.

PETER

Hey, I'm the boss. You walk this way.

⑫ end

Peter does a funny walk out of the room. Sebastian **sighs** and follows Peter out, walking in the same ridiculous manner.

---

INT. CHERRYWOOD MANSION HALLWAY - A WHILE LATER

Sebastian leads the Griffin family down the hallway, opening doors to the various rooms.

⑬

SEBASTIAN

And across the hall from the Library  
we have the Billiard room. And here  
we have the Conservatory.

He opens the door, revealing a PROFESSOR (dressed in purple) using a candlestick to pummel a COLONEL (dressed in yellow, with pith helmet and monocle).

⑭ →

⑫ c'd

SEBASTIAN (CONT'D)

Uh, excuse me, Professor Plum, these  
are the new owners.

PROFESSOR PLUM

(ENGLISH ACCENT) Terribly sorry.

I'll just be a moment.

He goes back to beating Colonel Mustard, who **cries out** in  
pain. Sebastian gently closes the door. He continues down  
the hall.

LOIS

I don't know, Peter.

MEG

Please, Mom?

They pass a big window.

MEG (CONT'D)

(POINTING) Look, there's a pool!

CHRIS

(POINTING) Yeah, and a big pile of  
dirt!

SEBASTIAN

And here we have the lounge.

He opens another door.

BRIAN

Sweet Mary, Mother of god. Jackpot!

Brian runs over to the bar. It has every liquor imaginable.  
A BARTENDER pops up from behind it.

⑫ →

(12) c'd

BARTENDER

What can I get you, sir? We have ten varieties of single malt scotch and a wine cellar with over ten thousand bottles. I'm also a licensed therapist, if you ever need to talk.

Brian turns to Lois.

BRIAN

Don't make me beg.

LOIS

Well, I did love spending time here when I was a kid. Okay, you win. Cherrywood is the new home of the Griffins.

CHRIS

All right, Mom!

Stewie drops his teddy bear on the ground. Three SERVANTS race to pick it up. CARLSON gets there first, picks it up and gives it back to Stewie.

CARLSON

You dropped this, sir.

STEWIE

Just seeing who's the quickest. You.

You shall be my number one servant.

(12) end

---

EXT./ESTAB. NEWPORT YACHT CLUB - NIGHT

INT. NEWPORT YACHT CLUB - SAME

One of Newport's fanciest restaurants. Peter, Lois, Meg and Chris sit with Coco and her husband JONATHAN. A WAITER is refilling their water glasses.

13

CHRIS

Cool. Every time I take a sip of water, a waiter fills my glass up again.

PETER

That's how these fancy places make their money, son. You gotta give the guy in the men's room a buck every time you use the can.

COCO

Jonathan and I just returned from sailing our yacht around the world.

JONATHAN

It was marvelous. Moorea, Sri Lanka, the exquisite cliffs of Santarini...

LOIS

I love Santarini. There's a little cafe on the southern tip that serves the most delicious mousakka.

PETER

(INTERJECTING) Oh, funny sailing story. This guy's on his boat in the middle of the ocean and he sees a little black dog. And let me tell you, this dog's been swimmin' for days and stinks like a dead otter.

An OLDER COUPLE sitting at the table next to Peter react.

13

4

⑬ c'd

LOIS

Peter, maybe this isn't the place  
for--

PETER

Hang on, Lois, so the guy takes the  
dog in to the vet and the freakin'  
vet tells him -- get this -- it's not  
a dog. It's a rat! A big stinkin'  
Mexican rat! True story.

Now several PEOPLE sitting next to Peter's table react in  
disgust. One MAN pushes his plate of food away.

MEG

Dad, that's just an urban legend.

PETER

Hand to god, it actually happened to  
a friend of mine's best friend's  
cousin. I'm telling you, it was a  
huge freakin' rat. (POINTING TO THE  
NEARBY TABLE) Five times as big as  
that guy's steak.

LOIS

(AMUSED) Oh, Peter, that rat gets  
bigger every time you tell that story.

PETER

I got a million of 'em. Like my  
buddy's sister's boss?

(MORE)

⑬ →

13 c'd

PETER (CONT'D)

He was drinkin' with a hooker in this Vegas bar, bam! Woke up without his kidneys.

The Man at the next table **heaves**.

COCO

Well, Peter, you certainly have the gift of gag.

13 end

She and Jonathan **chuckle** at Peter's expense. Peter looks embarrassed.

14

**EXT./ESTAB. CHERRYWOOD MANSION - DAY**

**EXT. SWIMMING POOL - SAME**

Peter lies on a raft, floating in the pool and drinking a beer. Brian, **sipping** a daiquiri, floats next to him.

PETER

I can't believe they kicked me out of the Yacht Club. I barely had time to stuff poor Lois' salmon in my jacket.

BRIAN

Well, it's not the first time you've been kicked out for making a scene.

Remember Mount Olympus?

**EXT. MOUNT OLYMPUS - DAY (FLASHBACK)**

Peter, dressed in a toga, faces ZEUS. He gestures toward DIONYSUS, who sits on a wine barrel surrounded by women.

PETER

(PISSSED) What, you sayin' he gets to be the god of wine and beer? Oh, that's fair.

14 →

14 c'd

EXT. SWIMMING POOL - DAY (BACK TO PRESENT)

BRIAN

Face it, Peter, you have a knack for saying the wrong thing.

PETER

Aw, this sucks. Caca and Yacht Boy invited us to some hoity-toity auction tomorrow afternoon. I don't want to embarrass Lois again. You gotta help me, Brian. Teach me how to be a gentleman.

BRIAN

Well, Peter, it's really not that hard. Let's start with polite conversation. For example, (DEMONSTRATING) It's a pleasure to see you again. Lovely weather we're having. (THEN:) Now you try.

PETER

(TRYING) Good day to you. After "Hogan's Heroes," Bob Crane embarked on a series of sexual adventures that led to his murder and eventual death. (PROUDLY) How's that?

14 →



14 c/d

BRIAN

(SIGHS) Okay, I can do this.

Michelangelo's "Pieta" started out as  
a block of stone no smarter than you,  
Peter. Let's try again.

14 end

15

EXT. CHERRYWOOD VERANDA - MORNING

Lois, Chris and Meg are eating breakfast. Sebastian brings  
the silver coffee pot.

SEBASTIAN

More coffee, Madam?

LOIS

I can get that, Sebastian. To tell  
you the truth, we're all a little  
uncomfortable being waited on.

ANGLE ON the other end of the table.

STEWIE

(TO CARLSON) Cut my eggs.

Carlson does.

CARLSON

Your eggs are cut, Sir.

STEWIE

Cut my milk.

CARLSON

But, sir, it's liquid.

15 →

15 c'd

STEWIE

Imbecile. Freeze it, then cut it and  
if you question me again, I'll put  
you on diaper detail, and I promise  
I won't make it easy for you.

Carlson hurries off. Meg gets up and heads for the door.

MEG

C'mon, Chris, I don't want to be late  
for school.

LOIS

Well, I never thought I'd hear you so  
excited about your education. You're  
gonna love Newport High. It has a  
beautiful campus.

MEG

Yeah, filled with beautiful people.  
And I'm gonna bag me a rich one.  
Then I can live like this forever.

LOIS

Meg, that's a terrible thing to say.  
You should marry someone you love.  
That's what I did.

MEG

Yeah, and it got us kicked out of the  
Yacht Club last night.

15 →

15 c'd

LOIS

Oh, you can't be mad at your father  
for being himself. That's the reason  
I fell in love with him in the first  
place. (SIGHS) He was so different  
than everyone else.

15 end

---

INT. FANCY BALLROOM - TWENTY YEARS AGO (FLASHBACK)

16

The dance floor is crowded with elegant ballroom DANCERS. A Younger Lois stands with a younger Coco, Jonathan, and their friends. The atmosphere is stuffy.

JONATHAN

Coco, the day I graduate from Harvard  
I'm going to carry you off into the  
sunset on a white horse.

COCO

It better be a stretch horse with  
leather seats and a chauffeur.

JONATHAN

Isn't she a bit of terrific?

Everyone but Lois laughs. Lois looks bored. She drifts out.

INT. RESORT GROUNDS - NIGHT (FLASHBACK)

Lois walks up to a building with a sign that reads, "Resort Staff Only." Lois enters.

INT. EMPLOYEE MEETING ROOM - CONTINUOUS (FLASHBACK)

"Do You Love Me" from the Contours is playing loudly. As Lois enters she sees the resort's STAFF dirty dancing. She glances around the room and sees Peter dancing with another GIRL. When Peter sees her standing off to the side, he leaves the girl he's dancing with and dances over to Lois. He drags Lois out to the dance floor where they begin dirty dancing.

16 end

EXT. CHERRYWOOD VERANDA - MORNING (BACK TO PRESENT) (17)

Lois walks into the house with her arms around Meg and Chris.

LOIS

Kids, if you marry for love, your  
life will be filled with its own  
riches. Money doesn't buy happiness.

Stewie watches them exit.

STEWIE

Oh, I beg to differ.

Stewie rings **three differently-toned bells** and three SERVANTS enter quickly. Stewie motions to the first one.

STEWIE (CONT'D)

You. Bring me the Wall Street  
Journal.

The first servant exits quickly. Stewie then looks at the other two and **claps** twice.

STEWIE (CONT'D)

You two. Fight to the death.

The two servants look at each other for a moment, then begin fighting. Stewie looks on with glee.

(17) end

---

EXT./ESTAB. NEWPORT HIGH SCHOOL - DAY

(18)

INT. NEWPORT HIGH SCHOOL LOCKERS - SAME

Meg walks up to a very pretty, well-dressed girl named TIA.

MEG

Hi, I'm Meg Griffin, I'm new here.

TIA

I'm Tia.

MEG

Who's the richest boy in the school?

(18) →

(18) c'd

TIA

(POINTING) Garrett Donovan.

ANGLE ON GARRETT DONOVAN, a very ugly boy.

MEG (V.O.)

Maybe mom was right. Maybe money  
isn't everything...

MEG

Who's the second richest?

TIA

Whitmore Billings.

Tia points to WHITMORE BILLINGS, a very handsome boy. Meg walks over to Whitmore and "accidentally" drops her books. He sees this and **snaps** his fingers. A BUTLER appears from nowhere and picks up her books, handing them back to Meg. She smiles. Whitmore smiles back.

(18) end

---

INT. NEWPORT HIGH SCHOOL HALLWAY - DAY

(19)

In another part of the school, Chris wanders through the hallway looking for his classroom. As his eyes search for a clue, he accidentally bumps into a PRISSY RICH KID.

CHRIS

Sorry about that.

The Prissy Rich Kid stands and sees how big Chris is.

PRISSY RICH KID

(SCARED) Please don't beat me up!

CHRIS

I wasn't gonna --

PRISSY RICH KID

Here, take my lunch money.

The kid shoves a wad of money in Chris' hand and bolts down the hallway. Chris walks up to another KID.

(19) →

19 c'd

CHRIS

Can you tell me where--

The kid just gives Chris his wallet and runs. The **school bell rings.**

CHRIS (CONT'D)

Aw, man, I can't afford to go to  
class.

19 end

---

EXT./ESTAB. CHERRYWOOD MANSION - DAY

20

INT. CHERRYWOOD TV ROOM - DAY

Peter sits in front of two large TVs. He has electrodes hooked up to his head. The wires lead to a box that sits in front of Brian. Sebastian stands nearby.

BRIAN

Okay, Peter, I was hoping I wouldn't have to resort to shock therapy, but your progress has been... Well, who are we kidding, you haven't made any progress. Now the left TV is tuned to "Frasier." The right TV has "Benny Hill." If you so much as glance at the right TV, I'm giving you ten thousand volts.

PETER

Got it.

He looks at the "Frasier" screen.

INT. FRASIER'S LIVING ROOM - DAY (ON LEFT TV)

NILES and FRASIER square off in argument.

20 →

(20) c'd

NILES

Well, Frasier, you're so corpulent,  
when you sit around the magnificently  
appointed Tuscan villa, you sit  
around the magnificently appointed  
Tuscan villa.

The studio audience howls with laughter.

INT. CHERRYWOOD TV ROOM - CONTINUOUS (BACK TO SCENE)

PETER

Huh. This is the smartest show on TV.

BENNY HILL (V.O.)

Is that somebody's bosom on me head?

Peter's head swivels to his right and he receives a jolt.

PETER

Oww!

ANGLE ON Sebastian and Brian.

SEBASTIAN

Master Brian, do you really believe  
you can pass him off as a gentleman  
at the auction?

BRIAN

Well, we've got a long road ahead,  
but hey, I've worked miracles before.

INT. ACADEMY AWARDS - NIGHT (FLASHBACK)

JACK PALANCE is on stage, opening an envelope.

JACK PALANCE

And the Oscar goes to Marisa Tomei.

(20) end

---

MARISA TOMEI kisses Brian and walks to the stage. Brian applauds and smiles knowingly at the camera.

EXT./ESTAB. NEWPORT HISTORICAL SOCIETY - DAY

INT. NEWPORT HISTORICAL SOCIETY - SAME

(21)

Dozens of well-dressed SOCIALITES mingle in the grand hall of the Newport Historical Society, which is dominated by a huge marble staircase. Lois searches the crowd as she stands with Brian, who looks confident. (Both are dressed formally.)

LOIS

Peter was supposed to meet us here an hour ago. I hope he didn't change his mind.

BRIAN

Maybe he's already here. Maybe he's fitting in so well we just can't tell him from the other blue bloods.

LOIS

Well, I don't think we have to worry about that.

Suddenly we hear trumpets blaring a fanfare. A VALET appears at the top of the stairs.

VALET

Lord Peter Lowenbrau Griffin, the first!

Peter appears at the top of the stairs, looking regal in tails, top hat, and cane. He sports a pencil-thin mustache.

PETER

(TO THE TRUMPETERS) Play me down the stairs, boys!

The trumpeters play swanky, Jackie Gleason-style music as Peter struts downstairs.

(21) →



He twirls his cane, winking and pointing at some guests, indiscriminately stuffing dollar bills in the pockets of passing waiters and guests. (21) c'd

PETER (CONT'D)

Good day. Enchante. Pasta fasul.

He tips his hat to a young woman's bountiful décolletage.

PETER (CONT'D)

Mmmm, lookin' good, fellas!

ANGLE ON LOIS AND BRIAN, watching in disbelief.

BRIAN

(SOTTO) Dear god, what have I done?

LOIS

Brian, do you know anything about this?

BRIAN

(COVERING) Lois, please, I'm just a dog. A stupid dog. (WEAKLY) Woof?

A COCKTAIL WAITRESS passes by.

BRIAN (CONT'D)

(TO WAITRESS) Vodka stinger with a whiskey back, and step on it.

(21) end  
DISSOLVE TO:

---

INT. NEWPORT HISTORICAL SOCIETY - A LITTLE LATER (22)

Lois looks annoyed as Peter talks with Coco and Jonathan, who are captivated by the new Peter.

COCO

Peter, you're simply enchanting this evening. You must join us tomorrow for a game of baccarat.

(22) →

(22) c'd

PETER

Mmmm, right baccarat at ya.

They all **laugh**, drolly. Lois rolls her eyes.

LOIS

Excuse me, "Lord Griffin," we'd better take our seats. The auction is about to start.

PETER

In a moment, Lolo. (TO COCO) Now, Coco, tell me more about Monaco. I'm thinking of building a summer home for my summer home.

**ANGLE ON** the bar. Lois crosses to Brian who holds a martini.

LOIS

Brian, I don't like what's happened to Peter. He's actually sipping his drink, he's eating hors d'oeuvres one at a time. He's carrying on a civil conversation without offending anyone. That's not the man I married.

BRIAN

(HAMMERED) So I guess technically, that makes you available.

LOIS

(HORRIFIED) What?!

BRIAN

Lighten up, Toots. It's a party!

(22) →

He **slaps** Lois' ass, **cackles** like Mozart, and raises his glass. (22) c/d

BRIAN (CONT'D)

(TO BARTENDER) Garcon, it's like the  
Sahara over here!

---

ANGLE ON MR. BRANDYWINE. Next to him is a beautiful vase on  
a pedestal. (23)

MR. BRANDYWINE

Welcome to the Newport Historical  
Society Auction. Our first item is  
a seventeenth century gilded vessel.  
We'll start the bidding at one  
hundred-forty thousand dollars.

ANGLE ON Peter, Coco, and Jonathan.

PETER

What a marvelous vessel. It would  
look smashing in Lois' crapper.  
(CATCHING HIMSELF) I mean, crappier.  
("CRAPPY-AY")

COCO

You are so right. Any woman would  
love to have that vase adorn her, uh,  
crappy-ay. (POINTEDLY) Jonathan.

JONATHAN

Oh. Ah, one hundred-forty thousand!

PETER

One hundred-fifty!

Jonathan looks at Peter, annoyed.

ANGLE ON Lois

(23) c'd

LOIS

Brian, that sounded like Peter!

Brian isn't listening. He's too busy walking in a circle, drunkenly trying to grab his tail. He finally grabs it and **cackles** like Mozart.

ANGLE ON Peter and Jonathan, locked in competition.

JONATHAN

One hundred-sixty thousand.

PETER

Hundred-seventy.

JONATHAN

Hundred-eight--

PETER

Hundred-ninety.

JONATHAN

(DEEP BREATH) Two hundred thousand  
dollars.

The crowd **oohs** and **aaahs**. Lois looks relieved. Everyone turns to Jonathan, who looks rather proud of himself. Peter's eyes dart back and forth.

MR. BRANDYWINE

We have a new record for the  
Historical Society! The vessel goes  
to--

PETER

One hundred million dollars!

Lois drops her drink. Peter does the Austin Powers thing with his pinky. The crowd is absolutely silent.

(23) →

MR. BRANDYWINE

(23) end

(SHOCKED) ...to Mr. Peter Griffin for  
an astonishing one hundred million  
dollars!

Beat. Somewhere in the stunned crowd, we hear Brian's Mozart-  
like cackle.

END OF ACT TWO

24

ACT THREE

INT. NEWPORT HISTORICAL SOCIETY - MOMENTS LATER (DAY)

Peter is surrounded by Newport's elite, including Coco and Jonathan, who congratulate him. Lois is trying to work her way through the throng.

COCO

Peter, we had no idea you were such a philanthropist!

SOCIALITE #1

It's a fabulous vase, Peter darling. Do you collect objets d'art?

PETER

If that's French for "Star Wars" collector's glasses, then si.

More **droll laughter** from Peter's admirers. Mr. Brandywine comes over and gives him the vase.

MR. BRANDYWINE

Thank you, Mr. Griffin. You are the most generous man since Ted Turner.

INT. PRESS CONFERENCE - DAY (CUTAWAY)

TED TURNER stands at a podium, addressing hundreds of reporters.

TED TURNER

I'd like to donate one billion dollars to the U.N. and does my chin look like an ass?

INT. NEWPORT HISTORICAL SOCIETY - DAY (BACK TO SCENE)

Lois finally edges her way up to Peter.

24 →

(24) c'd

LOIS

Peter, you don't have a hundred million dollars!

PETER

Of course, I do, my dear.

MR. BRANDYWINE

Will that be cash or check?

PETER

Drop by Cherrywood this evening. I'll have the money wired to me from my Swiss bank account.

MR. BRANDYWINE

Very good, sir.

LOIS

You don't have a Swiss bank account!

PETER

Riiight. (SOTTO, TO MR. BRANDYWINE) My lawyers advised me to keep some of my assets a secret. (RE: LOIS) In case things don't work out.

LOIS

(EXASPERATED SIGH) I'm going home.

Where's Brian?

EXT. NEWPORT HISTORICAL SOCIETY VALET STATION - DAY

Brian, tie loosened, is having a smoke, sipping his martini, and talking with some of the VALET GUYS.

BRIAN

NYU. That's a good film school.

(24) end

EXT./ESTAB. CHERRYWOOD MANSION - THAT EVENING

26

INT. CHERRYWOOD DINING ROOM - LATER

Lois sits at the end of the huge dining room table. She's on a phone which is being held by Lucille. Brian sits near her, holding an ice bag to his head, which rests on the table.

LOIS

(INTO PHONE) I'm sorry, but I've made my decision. We're moving back to Quahog just as soon as we can get packed.

PAN TO the other end of the table where Meg sits, speaking on a phone held by Sebastian.

MEG

Ugh, Quahog? That one-horse town?

EXT. EMPTY QUAHOG STREET - DAY (CUTAWAY)

A crazy-looking HORSE stands in the middle of the street.

HORSE

Hey, shut up... you shut up... no, you shut up, you're the one talkin'!... well, there's no one else here!... Look, everyone just shut up!  
(SUDDENLY LISTENING) What's that?  
The wind?

INT. CHERRYWOOD DINING ROOM - EVENING (BACK TO SCENE)

MEG

A pox on Quahog!

Meg spits. Sebastian catches it in his hand. Meg slams down the phone. Brian holds his head.

25 →



BRIAN

(25) c'd

(HUNGOVER) Easy.

CHRIS

If I ever go back to Quahog, it'll be  
just so I can poke poor people with  
a stick.

Peter enters, dressed in a smoking jacket, still acting like  
an obnoxious rich guy.

PETER

Mmmm, bon jovi, everyone!

CHRIS

Dad, Mom wants to move back to Quahog.

PETER

Ugh, not that one-horse town.

**EXT. EMPTY QUAHOG STREET - DAY (CUTAWAY)**

The horse is still standing in the middle of the street.

HORSE

(SCREAMING) Aaahhhh! (THEN:) Shall we  
go for another? (SCREAMING) Aahhhhh!

**INT. CHERRYWOOD DINING ROOM - EVENING (BACK TO SCENE)**

LOIS

Now I remember why I left Newport.  
It changes people. You kids have  
lost your values, (TO PETER) you've  
lost your mind, and I don't much care  
for Stewie's new friends.

(25) →

(25) c'd

INT. CHERRYWOOD BILLIARD ROOM - CONTINUOUS

Stewie sits with three wealthy older GENTLEMEN. One of them, FILMORE, **puffs** a pipe. Stewie has a toy pipe in his mouth.

FILMORE

The Pacific Rim economy is still a tad shaky for my tastes.

STEWIE

Oh, stop it, stop it! Look here, you can't become a bloody fiscal hermit crab every time the Nikkei undergoes a self-correction. Asia's market has got nowhere to go but up.

Filmore takes a **puff** from his pipe, then **blows** out the smoke.

FILMORE

Interesting.

Stewie **puffs** on his pipe, sending bubbles into the air.

STEWIE

Indeed.

INT. CHERRYWOOD DINING ROOM - CONTINUOUS

LOIS

Peter, you have to tell them you can't afford that vase. We can't even afford this house. I wish we'd never come here in the first place.

PETER

Oh, pshawf. (HANDS HER A BILL) Here, go buy yourself some more money.

(MORE)

(25) →

(25) c'd

PETER (CONT'D)

(TO MAID) Lucille, I'll take my port  
in the Library.

Peter exits. Brian looks at Lois.

BRIAN

I'll talk to him.

He takes his ice pack and starts to exit.

BRIAN (CONT'D)

(EMBARRASSED) Oh, and uh... thanks  
for holding my ears back in the  
bathroom.

(25) end

---

INT. CHERRYWOOD LIBRARY - A LITTLE LATER

(26)

Peter is **sipping** port. Brian enters.

PETER

Hey, old bean.

A LIBRARIAN looks up from her desk.

LIBRARIAN

Shhh!

Brian holds up a "Star Wars" collector's glass of Lando.

PETER

Hey, what are you doin' with my Star  
Wars glass?

BRIAN

Illustrating a point.

MUSIC CUE: THE "EMPIRE STRIKES BACK" DRAMATIC THEME

(26) →

(26) c'd

BRIAN (CONT'D)

Peter, when Han Solo took the Millennium Falcon to Cloud City, he found that Lando Calrissian had turned control of the station over to Darth Vader. Lando had forgotten who he was. It was only after Han was encased in carbonite and taken by Boba Fett to Jabba's palace that he was able to see the error of his ways. Look inside yourself. You're not a Newport millionaire. I created you. In a way, I am your father.

Peter pulls his fist into his floppy shirt sleeve, devastated.

PETER

(IN TEARS, A LA SKYWALKER) That's not true! That's impossible!

BRIAN

Dammit, Peter, snap out of it!

Brian drops the glass and it **shatters**.

PETER

Lando!

Peter's back to his old self.

PETER (CONT'D)

Geez, I just had the craziest dream where I bought a hundred million dollar vase.

(26) →

(26) c'd

Sebastian enters.

SEBASTIAN

A Mr. Brandywine from the Historical Society is at the front gate. He'll be here in half an hour.

BRIAN

It wasn't a dream, Peter. He's here for the money.

PETER

Aw Brian, I'm screwed. If I welch on that debt, I'm just gonna prove to everyone that I'm not good enough for Lois. If only I had something worth that much money. Man, I never should've dropped Mean Joe Greene's jersey.

(26) end

---

INT. FOOTBALL TUNNEL - DAY (FLASHBACK)

(27)

Peter is in the dark tunnel leading from a football stadium to the locker room. He's drinking a bottle of soda. MEAN JOE GREENE walks by, his jersey slung over his shoulder.

PETER

Good game, Mean Joe.

Mean Joe passes by Peter, ignoring him.

PETER (CONT'D)

Want some of my coke?

Mean Joe stops and takes Peter's soda. He downs it. Peter starts walking away.

MEAN JOE

Hey, buddy. Catch.

(27) →

(27) c'd

ON PETER -- He catches Mean Joe Greene's jersey.

PETER

Wow. Thanks, Mean Joe.

STILL ON PETER -- Suddenly he catches Mean Joe's pants, t-shirt, and jockstrap. Peter looks up at Mean Joe, drops the clothes, and runs.

INT. CHERRYWOOD LIBRARY - CONTINUOUS (BACK TO PRESENT)

PETER

(REALIZING) Hey, what about this house! I can just give 'em the house and call it even.

BRIAN

Cherrywood isn't worth a hundred million dollars.

PETER

(SLYLY) Brian, it's the Historical Society. We just gotta convince them that a hundred million dollars worth of history happened here! Here's the plan! (WHISPERS) Sdlkf fksklk dfksdl.

BRIAN

What?

PETER

(LOUDER) Sdlkf fksklk dfksdl!

BRIAN

That's not a plan. That just you going "Sdlkf fksklk dfksdl."

(27) end

28

INT. CHERRYWOOD LIVING ROOM - DAY

Peter is showing Mr. Brandywine the fireplace. Carved in the mantel is "Jesus Was Here -- 2/15/51 BC." Brian looks on.

MR. BRANDYWINE

So, you're saying that Jesus carved his name into this mantel fifty-one years before he was born?

PETER

Yeah. He's Jesus. He can do anything.

MR. BRANDYWINE

So this house was built two thousand years ago.

PETER

Well, I think they redid the kitchen in the seventies, but yeah.

MR. BRANDYWINE

Mr. Griffin, what you've just told me is something we historians call, "Not true."

PETER

I'm tellin' ya, you can't take a step in this house without uncovering something historical.

Peter takes a step. The floor emits a hollow sound.

PETER (CONT'D)

Wait a second, could that be Harriet Tubman's secret underground railroad?

28 →

Peter lifts a plank to reveal a small electric train set moving under the floor. (28) c'd

PETER (CONT'D)

It is! Go, freedom train, go!

MR. BRANDYWINE

I've seen enough. I happen to know that nothing of historical significance occurred here. Please have our money ready by tomorrow. Good day.

He exits.

PETER

Wait! See this desk? This is the very desk where they bombed Pearl Harbor.

We hear a door slam. Brian holds up a knife.

BRIAN

Hey, can I put Excalibur back in the cheese block? (28) end

---

INT. CHERRYWOOD MANSION - LATER THAT NIGHT (29)

Peter sits glumly in front of the gargantuan Citizen Kane-size fireplace. Lois enters wearing her coat.

LOIS

Excuse me, Lord Griffin. Your family is going back to Quahog. If you get tired of being a snob, look us up.

(29) →



(29) c'd

PETER

Lord Griffin is dead. It's just me,  
Peter the Towel Boy.

She rushes to him and hugs him.

LOIS

Peter! Let's go home.

PETER

We can't. I sold our home. Our  
beautiful home with the stolen cable  
and the little man with the penis for  
the light switch.

LOIS

So we'll find another place.

PETER

Your Aunt Margarite is probably  
laughing at me while she's burning in  
hell, may she rest in peace. But she  
was right. Everyone was right. I'm  
not good enough for you.

LOIS

Peter, I don't care what anyone else  
thinks. All that matters is that I  
love you.

PETER

I love you, too, Lois.

They kiss, leaning against the mantle and **knocking** into a  
statue. A picture of Aunt Margarite slides over revealing a  
box hidden in the wall. Peter grabs the box and opens it.

(29) →

PETER (CONT'D)

(29) end

Lois, our problems are over!

---

EXT./ESTAB. NEWPORT HISTORICAL SOCIETY - DAY

(30)

INT. NEWPORT HISTORICAL SOCIETY - SAME

Peter stands in front of Mr. Brandywine and a few of his COLLEAGUES. Peter stands with the open box showing them a series of Matthew Brady daguerreotypes.

PETER

My mansion is historical, all right.

The first shows a naked ABRAHAM LINCOLN, ULYSSES S. GRANT, and ROBERT E. LEE surrounded by scantily-clad HOOKERS. Lincoln has his stove-pipe hat covering his genitals.

PETER (CONT'D)

There's Lincoln, Grant, Robert E. Lee. They may have signed the treaty at Appomattox, but they celebrated right here at Cherrywood, America's first presidential whorehouse.

MR. BRANDYWINE

(UNCOMFORTABLY) Those are fake.

PETER

You know, I thought so, too. Then I remembered they didn't start doing boob jobs 'til like twenty years ago.

MR. BRANDYWINE

I'm talking about the pictures.

PETER

Oh, they're real. And, uh, FYI, Lincoln had the jungle fever.

(30) end

An uncomfortable Mr. Brandywine confers with his colleagues.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - A FEW DAYS LATER

The Griffins watch TV.

INT. CHARLIE'S ANGELS' HEADQUARTERS - DAY

(31)

JILL, KELLY and SABRINA sit with BOSLEY around the speakerphone.

CHARLIE (V.O.)

Another case closed, Angels. As a reward for your good work... well, you tell them, Bosley.

BOSLEY

The three of you get to take off your clothes and do whatever I tell you.

All three Angels look at each other uncomfortably.

JILL

(CONFUSED) Charlie?

CHARLIE (V.O.)

You all like your jobs, don't you?

ALL ANGELS

I guess so. / Good money. / Great health plan.

CHARLIE

(FIRM) Then do what Bosley tells you.

Bosley drops trow and bends over.

BOSLEY

Spank me. Spank bad Bosley.

The Angels look at one another uncertainly.

(31) end

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

32

CHRIS

Dad, you never told us how you got  
our house back.

PETER

Simple. I just offered the people I  
sold it to double what they paid.

LOIS

What? How could you afford that?

PETER

I kept one of those Lincoln pictures  
and held a little auction of my own.

Peter holds up a "National Enquirer" -- on the cover is a  
naked Abraham Lincoln flanked by prostitutes. The headline  
reads, "Lincoln Liked the Whores." The whole family starts  
laughing.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

As the sun goes down, we:

FREEZE FRAME.

32 end

THE END