

FAMILY GUY

"Baby Not On Board"

Production #6ACX07

Written by

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Directed by

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Created by

Seth MacFarlane

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TABLE DRAFT
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“Baby Not On Board”

CAST LIST FOR #6ACX07:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN (SUB: CHRIS SHERIDAN)
CHRIS GRIFFIN.....	SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....	MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
CLEVELAND.....	MIKE HENRY
ANNOUNCER.....	TBD (SUB: JOHN VIENER)
ARAB GUY.....	TBD (SUB: JOHN VIENER)
BRIDE.....	TBD (SUB: KIM FERTMAN)
CARL.....	JON BENJAMIN (SUB: SETH MACFARLANE)
CHINESE MAN.....	TBD (SUB: MIKE HENRY)
CORPORATE EXECUTIVE.....	TBD (SUB: JOHN VIENER)
DIANE.....	LORI ALAN (SUB: KIM FERTMAN)
DOCTOR.....	TBD (SUB: JOHN VIENER)
DRIVER.....	TBD (SUB: MIKE HENRY)
FOZZIE.....	SETH MACFARLANE
GAME ANNOUNCER.....	TBD (SUB: JOHN VIENER)
GENERAL CUSTER.....	TBD (SUB: DANNY SMITH)
GUY.....	TBD (SUB: ALEC SULKIN)
HUMAN SIZED MUSKRAT CHARACTER.....	MIKE HENRY
HUSBAND GOLDFISH.....	TBD (SUB: KIRKER BUTLER)
JEREMY PIVEN.....	TBD (SUB: ALEC SULKIN)
JOE.....	PATRICK WARBURTON (SUB: JOHN VIENER)
MACAULAY CULKIN.....	TBD (SUB: CHRIS SHERIDAN)
MAN.....	TBD (SUB: CHRIS SHERIDAN)
MANAGER.....	TBD (SUB: STEVE CALLAGHAN)
MASSAGE THERAPIST.....	TBD (SUB: KIM FERTMAN)
MATTHEW MCCONAUGHEY.....	SETH GREEN
MINISTER.....	TBD (SUB: MARK HENTEMANN)
OLIVIA.....	RACHAEL MACFARLANE (SUB: KIM FERTMAN)
PERFORMANCE ARTIST.....	MIKE HENRY
PHONE.....	TBD (SUB: PATRICK MEIGHAN)
PILLSBURY DOUGHBOY.....	TBD (SUB: PATRICK MEIGHAN)

PROMO ANNOUNCER.....TBD (SUB: ALEC SULKIN)
QUAGMIRE.....SETH MACFARLANE
SEAMUS.....SETH MACFARLANE
SEAN CONNERY.....JOHN VIENER
SWEDISH MAN #1.....TBD (SUB: JOHN VIENER)
SWEDISH MAN #2.....TBD (SUB: ALEC SULKIN)
SWEDISH MAN #3.....TBD (SUB: JOHN VIENER)
TOM.....SETH MACFARLANE
UBU.....TBD (SUB: ALEC SULKIN)
VICTOR.....JEFF BERGMAN (SUB: SETH MACFARLANE)
VOICES ON ANSWERING MACHINE....TBD (SUB: ALEC SULKIN/JOHN VIENER/MIKE HENRY)
WIFE GOLDFISH.....TBD (SUB: KIM FERTMAN)
WOMAN.....TBD (SUB: BRANDEE STILWELL)

ACT ONE

EXT./ESTAB. THE DRUNKEN CLAM - DAY

INT. THE DRUNKEN CLAM - SAME

PETER, JOE, and CLEVELAND sit in their booth, watching TV.

ANNOUNCER (V.O.)

And now "Carefully Hidden Rerun Amid
New Programming" commercial.

ANGLE ON the TV.

INT. NEUTRAL SPACE - X (ON TV)

Over the following, we see rotating CHARACTERS in a neutral space like the NBC prime-time promos.

PROMO ANNOUNCER (V.O.)

Tonight on an all new "Earl," the boys
have got their hands full with a
shotgun wedding. Then "The Office" is
all new with a business retreat you've
gotta see to believe. Then "Scrubs"
is followed by an all new "30 Rock"
with special guest star Mikhail
Baryshnikov.

INT. THE DRUNKEN CLAM - DAY (BACK TO SCENE)

QUAGMIRE enters. He has a relaxed, catatonic look on his face.

PETER

Hey, Quagmire.

Quagmire sits down, letting his entire body go limp with a deep, relaxed **sigh**.

QUAGMIRE

Aaaaaaahhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh.

JOE

(TO PETER, CLEVELAND) What's with him?

CLEVELAND

He's like this every week after he goes to his spa. He also smells like lilac, and mutters new agey things.

QUAGMIRE

(MUTTERING) I am in such a good place right now.

PETER

God, he looks more ridiculous than my cousin, Stagehand Griffin, did at his wedding.

INT. CHURCH - DAY (FLASHBACK)

A congregation looks on as a BRIDE stands at the altar before a MINISTER.

MINISTER

Do you, Laura Hilker, take Stagehand Griffin to be your husband?

BRIDE

I do.

STAGEHAND GRIFFIN, wearing a tux, runs out across the altar, crouching and low-to-the-ground. He puts the ring on the bride's finger, then runs back off the altar, remaining hunched over, low-to-the ground.

INT. THE DRUNKEN CLAM - SAME TIME (BACK TO PRESENT)

Quagmire remains in his sanguine, post-spa state.

QUAGMIRE

Go ahead, smash a beer mug across my face.

Peter **smashes** his mug on Quagmire's face. Quagmire just sits there, unfazed, with a slight smile.

PETER

Wow, I wish I could be that relaxed.

QUAGMIRE

You guys should come with me next time. I guarantee you'll love it. Your whole bodies will feel like Joe's legs.

PETER/CLEVELAND

Wow. / That would be nice, for a short period.

JOE

Quagmire, I'd punch you in the face for that, but you'd probably just sit there with that smug look on your face.

Joe stares at Quagmire's smile, then, unable to restrain himself, **punches** Quagmire in the face. Quagmire is unfazed.

JOE (CONT'D)

(DEFEATED) Count me in.

EXT./ESTAB. QUAHOG DAY SPA - DAY

The guys enter.

INT. MASSAGE ROOM - DAY

Quagmire stands naked, facing the massage table (his back to us). A female MASSAGE THERAPIST enters with a chart.

MASSAGE THERAPIST

Good afternoon, Mr. Quagmire. (RE: CHART) I've got you down here for a Non-Sexual Penis Massage.

QUAGMIRE

That's right.

The therapist sets down her chart, then begins massaging Quagmire's penis O.S.

MASSAGE THERAPIST

(NOTICES) Hmmm, nice little knot
you've got there. Probably just
stress. We'll get to that.

She **pounds rapidly** on his penis with the side of her hand,
then hops up on the table and walks across it.

MASSAGE THERAPIST (CONT'D)

(NOTICING) Have you been favoring your
right leg again?

QUAGMIRE

I have. I have been.

INT. MASSAGE ROOM - CONTINUOUS

Peter lies on the massage table, naked. The PERFORMANCE
ARTIST stands over him.

PERFORMANCE ARTIST

Okay, before we begin, I'm gonna need
you to just go ahead and take a deep
breath and let out all the tension in
your body.

Peter takes a **breath**, then **rips a slightly lengthy fart**.

PETER

Oh, god, that was the best massage I
have ever had!

PERFORMANCE ARTIST

But I didn't even--

PETER

(EXITING) Thank you!

INT. MASSAGE ROOM - CONTINUOUS

Joe lies on the massage table as a MASSAGE THERAPIST in a
wheelchair rides across his back.

JOE

(ECSTASY) Oh, yeah. That is so nice.
This makes up for Quagmire's calls
every day just to fill time on his
drive home from work.

INT. POLICE STATION - DAY (FLASHBACK)

Joe, in uniform, sits at his desk doing paperwork when the
phone rings.

JOE

(ANSWERING) Hello?

Over the following conversation, Quagmire's **car radio** can be
heard in the background.

QUAGMIRE (O.S.)

(LOUDLY, OVER CAR RADIO) Hey, Joe.
What's up?

JOE

(ANNOYED) Nothing, Quagmire. Just
trying to work.

QUAGMIRE (O.S.)

What are you working on? (THEN HONKS
AND SHOUTS) C'mon, lady! Move it!
Dammit, why can't people learn how to
drive?! Idiots. (THEN, TO JOE)
Anyway, what were we talking about?

JOE

(SIGHS) You asked me what I was doing.

QUAGMIRE (O.S.)

Oh. Yeah. (SHOUTS) Nice blinker! (TO
JOE) This guy's just sitting in the
intersection with no blinker on!

JOE

Look, Quagmire, I'm trying to finish some work here--

QUAGMIRE (O.S.)

Listen, I'm pulling into my driveway. Gotta jump. I'll talk to you later.

Quagmire hangs up on Joe.

INT. STEAM ROOM - DAY (BACK TO PRESENT)

Peter, Joe, Cleveland and Quagmire sit in the steam room.

PETER

Okay, here's one. If you were gay, and you had to have sex with either John Forsythe or Sean Connery, who would it be?

CLEVELAND

Oh, that's easy. John Forsythe.

JOE

Yeah, John Forsythe.

QUAGMIRE

John Forsythe, absolutely.

PETER

That's so funny. I would also say John Forsythe. I was just curious.

JOE

Yeah, I mean Sean Connery is just so--
(NOTICING SOMETHING O.S.) Uh oh.

WIDEN TO REVEAL SEAN CONNERY sitting on the other side of the steam room.

PETER

Oh, god. I am so sorry.

QUAGMIRE

Oh, me too, Mr. Connery. I didn't see you.

CLEVELAND

Yeah, I mean John Forsythe ain't that hot.

SEAN CONNERY

It's too late, the damage is done.

EXT./ESTAB. CONVENIENCE STORE - DAY

Peter's car pulls up and parks.

INT. CONVENIENCE STORE - CONTINUOUS

The guys enter. CARL is behind the counter.

QUAGMIRE

Now remember, fellas, after a massage, it's important to hydrate.

Quagmire grabs a large bottled water from the cooler. He opens then starts to guzzle it, making **loud gulping** sounds. The guys look on with mild annoyance.

CLEVELAND

Quagmire, didn't you see the sign?

Cleveland indicates a sign on the wall: "PLEASE DO NOT HYDRATE LIKE A DOUCHE". Quagmire looks.

QUAGMIRE

Oh. (THEN) Sorry.

Quagmire resumes drinking, in a less douchey way, without the loud gulping.

ANGLE ON SEAMUS, who enters and approaches the magazine stand.

SEAMUS

(TO CARL) Excuse me, do you have "Sea-Faring Men's Health Magazine"?

CARL

Right over there.

Carl indicates a magazine, which Seamus grabs from the shelf. **CLOSE ON** the cover. It features a MAN with wooden arms, except his arms are big and muscular.

SEAMUS

Ah, that's a Photoshop job if I've ever seen one.

ANGLE ON Peter approaching the coffee maker, which is surrounded by bold signs that read: "Extremely Hot!", "Careful!", "Danger: Do Not Drink Directly From Pot!" Peter stands looking at the sign.

PETER

Hmm. The sign doesn't want me to do it, so that must mean if I do do it, something magical will happen.

Peter drinks from the pot, instantly scalding himself.

PETER (CONT'D)

Ahhhh!!!

Peter falls on the floor, **wailing and crying in pain.** Carl rushes over.

PETER (CONT'D)

(TO CARL) You lied to me about your magic! This is a worse disaster than my job as dog trainer for Ubu Productions.

INT. LIVING ROOM - NIGHT (FLASHBACK)

A FAMILY watches TV. **ANGLE ON** the TV as **saxophone fades** over the end credits of "Family Ties" then cuts to a still shot of a dog holding a frisbee, with the logo: "Ubu Productions".

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

Sit, Ubu, sit. ...Ubu? ...Ubu! No, get back here, Ubu. Awww, not on the carpet! Bad dog!

UBU (V.O.)

(BARKS)

INT. CONVENIENCE STORE - SAME TIME (BACK TO PRESENT)

PETER

Sir, I have severely burned myself
with this coffee and it's your fault!

CARL

Well, there are several warning signs
right there.

PETER

Well, why didn't you put up a sign
saying those other signs are true?

CARL

I kinda forgot. It's still sitting
over there.

ANGLE ON A SIGN that says "Warning: Those other signs are
true."

PETER

You got a lawsuit on your hands,
mister.

CARL

Okay, look, look. If you'd be willing
to forget this whole thing happened,
I'll give you this gas card.

Carl hands Peter a card.

PETER

(READS CARD) Unlimited free gas for a
year? (TO CARL) Are you serious? Just
for pouring coffee on myself?

CARL

Well, that... And you're not the worst looking guy who's ever come in here.

PETER

That's what I wanted to hear.

Peter skips out.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME TIME

Peter stands holding his gas card. The FAMILY is all there.

LOIS

Wow, Peter, a free gas card. This could save us a lot of money.

PETER

Yeah, everyone except Brian, 'cause he bought a Prius. What a dumbass!

The family **laughs**. Stewie, playing on the floor with Rupert, looks up, noticing the others all laughing.

STEWIE

What did I miss? Are we laughing at Brian? (POINTS AT BRIAN) Ha, Brian! You suck.

CHRIS

An unlimited supply of gas, huh? This means we can probably expect a U.S. invasion. (THEN) A failed U.S. invasion.

PETER

(SLOWLY TURNING HEAD, SMUGLY)
Oooooooooohhhhhh.

Stewie takes a sip of his bottle and **spits it out.**

STEWIE

What the devil is in here?!

PETER

Oh, I threw out all your apple juice,
Stewie. We're a gas family now.

LOIS

You put gasoline in Stewie's bottle?!

STEWIE

I'll get you for this! You screwed up
worse than Jeremy Piven when he got
his hair plugs!

INT. DOCTOR'S OFFICE - DAY (CUTAWAY)

JEREMY PIVEN bursts into the doctor's office. We see that his hairline is patchy, red, and faint.

JEREMY PIVEN

Hey, did these hair plugs come from my
ass?!

DOCTOR

Yes. I never liked you, and I feel
that the attention you're getting is
unjustified. Therefore, I made you an
ass-head.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian walks in to discover Peter hooked up to a blood transfusion machine.

BRIAN

Peter, what the hell are you doing?

PETER

I want the gas inside of me, Brian.
I'm removing all the blood in my body
and replacing it with gas so I can get
superpowers. I'll be Gas Man.

Peter vomits.

BRIAN

Peter, for god's sake, it's killing
you!

PETER

No, no, it's just my body adjusting to
the powers.

Peter gets up and staggers toward a wall.

PETER (CONT'D)

See, watch me climb this wall. Ready?

Peter **hurls** himself at the wall, **hits** it hard and falls to
the floor, unconscious, taking a couple picture frames with
him. Blood comes out of his ears.

EXT. GRIFFINS' FRONT LAWN - DAY

Lois emerges from the front door and looks O.S.

LOIS

Peter, what the hell is that?!

WIDEN TO REVEAL Peter in the cockpit of a space shuttle that
is positioned for launch on their lawn.

PETER

It's a space shuttle, Lois. I
figured, with unlimited free gas, I
can finally afford to go into space.

LOIS

Why is it every time I open this door,
you seem to be in some ridiculous
vehicle you've inexplicably acquired?

PETER

I got this at a NASA auction, for next
to nothing. They were gonna scrap it
'cause of some minor mechanical
problems or something. But I figure,
how bad can you screw up a space
shuttle? It's not rocket science.

LOIS

Yes it is, Peter. It is rocket
science. I don't want you trying to
fly that thing. You're not even a
trained astronaut.

PETER

Relax, Lois. Nothing bad ever happens
to space shuttles. Now stand back!

Peter fires up the enormous jet engines.

PETER (CONT'D)

Hehehehehehe!

The family emerges onto the doorstep and watches as the space
shuttle **lifts off amongst intense jet fire.**

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

Hehehehehehe!

The shuttle flies upward, ascending into the atmosphere, then
disappears through the clouds.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

CHYRON: "Three Days Later". Peter walks up the walkway.

INT. GRIFFINS' LIVING ROOM - DAY

Peter enters. The family is on the couch.

PETER

I'm back from space, everybody.

LOIS

You got lucky, Peter.

CHRIS

How was it, Dad?

PETER

Mind-boggling, Chris. Barreling around the Earth at five miles per second... watching the sun rise over the Sea of Japan... it's indescribable. Plus I had lots of time to masturbate, which in space is great, except after a while it's like living in a snow globe.

LOIS

Peter, instead of wasting your free gas on a series of comedic stunts, why don't we use it more constructively? I mean, we could take a family vacation.

CHRIS/MEG/STEWIE

That's a great idea! / Somewhere with hot guys! / Somewhere with hot g-- (TO MEG) Aw, I was gonna say that.

BRIAN

We could go to the Grand Canyon.

PETER

Brian, why would we want to watch a forgettable Steve Martin movie from the nineties?

BRIAN

Not the movie "Grand Canyon," I mean the actual Grand Canyon.

PETER

(BEAT, LAUGHING) Oh-ho-ho-ho-ho, I must've sounded ridiculous. Get some brochures, we're going to the Grand Canyon. (POST-LAUGH EXHALE)

EXT./ESTAB. GRIFFINS' HOUSE - PRE-DAWN

INT. UPSTAIRS HALLWAY - SAME TIME

Peter stands in the hallway, and blows "Reveille" on a bugle.

PETER

Everybody up! We're going on vacation! Car leaves at 6 a.m. sharp!

A sleepy Meg exits her room and hurries past as Peter **plays the bugle** at her. Brian then crosses Peter, doing the same. Chris emerges from his room, half-asleep. Peter **blows the bugle** in his ear.

CHRIS

(REACTS) Ahh!! Fuck! (THEN) You blow that fucking horn again and I swear to god I'll ram that fucking thing up your goddamn ass!!

EXT. GRIFFINS' DRIVEWAY - MORNING

The car is completely packed. Lois carries Stewie, who is wrapped in a blanket. Stewie emits an annoyed, **sleepy groan**.

LOIS

I know you're tired, Stewie, but you
can sleep all you want in the car.

She sets Stewie in his car seat and wraps him up.

STEWIE

Ugh, 6 a.m. This is more unpleasant
than when my goldfish had a
miscarriage.

INT. GOLDFISH BOWL - DAY (CUTAWAY)

A HUSBAND and WIFE GOLDFISH argue.

HUSBAND GOLDFISH

Look, honey, we can work through this.
We didn't even know it.

She looks at him for a long beat.

WIFE GOLDFISH

It?! His name was Gary.

At that moment, a tiny fish fetus very slowly drifts into
frame.

HUSBAND GOLDFISH

(BEAT) I know I'm gonna pay for this,
but... I have to eat it.

EXT. GRIFFINS' DRIVEWAY - MORNING

Peter approaches the car with a cage full of TROPICAL BIRDS.

LOIS

What's with all those birds?

PETER

My tropical bird collection. Just in
case.

LOIS

Just in case what? We're not gonna
need a dozen tropical birds.

PETER

Oh, I was not aware that you could see
the future, Lois. Can I go ahead and
get tomorrow's lottery number? Stupid
woman.

Peter loads them into the car.

ANGLE ON Cleveland, in his bathrobe, picking up the newspaper
at the end of his driveway. He looks over and sees the
Griffins packing their car.

CLEVELAND

Hey, Griffins! Y'all goin' out of town?

PETER

(SUDDENLY WARY) Uhh... no, Cleveland.
No, we're just going up the street...
to buy a newspaper, then we're coming
right back. And we'll be able to see
our house from the newsstand the
entire time.

CLEVELAND

(SHRUGS) Okay.

Cleveland takes his paper and exits back into his house.

PETER

(THEN) Start unpacking, Lois. We're
not going anywhere.

STEWIE

(YAWNS) Good. Then I'm going back to
bed.

Stewie hops out of his car seat, and returns to the house unseen by Lois.

LOIS

Peter, don't be ridiculous. Cleveland is not gonna rob our house while we're gone. Plus, I already asked Joe to keep an eye on him.

PETER

You did. Okay, then. (THEN) Alright, everybody, let's go!

BRIAN

(TO CHRIS) I don't know why the hell I'm taking a trip with Peter, especially after he took me on that trip to the Dragon's Lair.

INT. DRAGON'S LAIR - X (FLASHBACK)

Drawn in the style of the "Dragon's Lair" video game from the 1980s, Peter and Brian ride on the legless, flying HORSE. They **scream** in excited fear as they narrowly dodge three walls of fire. Finally, they **crash** into a stone wall. Peter drops into frame with his arms crossed, just like in the game and stares into camera angrily. After a beat he transforms into a skeleton and collapses to the ground in pieces.

GAME ANNOUNCER (V.O.)

Dragon's Lair!

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

The Griffins' car drives off down the street.

PETER (O.S.)

Alright, everybody, off we go.

CHRIS (O.S.)

Wow, this is gonna be just like that movie, "Vacation"!

PETER (O.S.)

No, Chris. This will be a completely original experience, unique to our family. Not every adventure we go on is just like a movie.

CHRIS (O.S.)

A lot of them seem to be. We had a poltergeist, like in "Poltergeist".

PETER (O.S.)

Chris, that's enough.

CHRIS (O.S.)

You had to land an airplane, like in "Airplane"...

PETER (O.S.)

Chris, don't make me come back there.

CHRIS (O.S.)

"Star Wars"...

The car swerves as we hear a commotion and a **smack**.

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

Ow!

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S BEDROOM - SAME TIME

Stewie wakes up, **yawns**, and sits up in bed.

STEWIE

Lois? I'm awake, Lois! ...Lois?

INT. STAIRWAY - MOMENTS LATER

Stewie descends the stairs holding Rupert.

STEWIE

Lois...? (NOTICES) Where the devil is everyone? This place is more deserted than James Gandolfini's workout room.

INT. JAMES GANDOLFINI'S WORKOUT ROOM - DAY (CUTAWAY)

We see a home gym strewn with cobwebs and layers of dust on unused equipment. In the background is a doorway, through which we see an enormous JAMES GANDOLFINI shuffle past, eating a piece of cake. He pauses, expressionless, glances into the workout room, then continues on his way.

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

Stewie enters and sits in his high chair. He taps his fingers on the tray.

STEWIE

Just waitin' for my breakfast...

(LONG BEAT) Lois!

No response.

STEWIE (CONT'D)

I know how to get her attention.

Stewie crosses to the fridge and opens it.

STEWIE (CONT'D)

(CALLING OFF) Lois, I'm about to drink a soda! Better come stop me!

He takes out a soda, **cracks it open**, and looks at it.

STEWIE (CONT'D)

So you're the reason Americans look
like parade floats. (TAKES A SIP,
NOTICES) Mm, that must be the sugar.
Oh god that's good!

He **guzzles** the rest. His eyes then widen with a sugar buzz.

STEWIE (CONT'D)

Rupert, suddenly I want to run! Chase me!

Stewie **giggles** as he runs out of the room. We hear his **continuous giggling** as he runs around the house off-screen, re-enters the kitchen, runs through and out again. He does this several times, then re-enters, and abruptly loses steam.

STEWIE (CONT'D)

Aw, now I'm sad.

EXT. HIGHWAY - DAY

The Griffins' car is on the highway.

INT. GRIFFINS' CAR - SAME TIME

The family (minus Stewie) is in the car. Chris is in the way-back. Peter drives.

CHRIS

Remember, dad, fifty-five miles-an-hour
isn't just a good idea, it's the law.

Lois looks in the mirror back at Brian.

LOIS

Brian, check on Stewie, would you?

Brian is half-asleep with his head back. He doesn't even open his eyes.

BRIAN

He's fine.

PETER

Hey, whaddaya say we sing a drivin'
song? (SINGING) SOME SAY LOVE IT IS A
RIVER/ THAT DROWNS THE TENDER REED.

A musical accompaniment **starts in.**

PETER (CONT'D)

SOME SAY LOVE IT IS A RAZOR /
THAT LEAVES YOUR SOUL TO BLEED.

FAMILY

WHEN THE NIGHT HAS BEEN TOO LONELY /
AND THE ROAD HAS BEEN TOO LONG / AND
YOU THINK THAT LOVE IS ONLY / FOR THE
LUCKY AND THE STRONG

PETER

JUST REMEMBER IN THE WINTER / FAR
BENEATH THE BITTER SNOWS / LIES THE
SEED THAT WITH THE SUN'S LOVE /
IN THE SPRING BECOMES THE ROSE.

PETER (CONT'D)

Okay, that was good. Chris, I think
you were a little early at the start
of bar four. I don't know, how'd that
sound from your end?

ANGLE THROUGH THE WINDSHIELD where we see a GUY sitting
behind a soundboard on the hood of the car. He hits a
talkback button.

GUY

Sounded great out here, you want
another?

PETER

No, if that works for you, we're fine.

GUY

All good on my end.

PETER

Alright, that's a take.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie walks in holding Rupert.

STEWIE

There's no sign of them anywhere.

(CALLING OUT) Meg?! Chris?! Brian?!

Oh my god! They're gone! I'm home

alone, just like Macaulay Culkin!

INT. MACAULAY CULKIN'S LIVING ROOM - DAY (LIVE ACTION)

An ADULT MACAULAY CULKIN sits on the couch watching TV.

MACAULAY CULKIN

(TO CAMERA) Hey, I got pubes now. I'm

serious. I have pubes.

INT. UPSTAIRS BATHROOM - DAY (BACK TO SCENE)

Stewie, holding a camera with one hand, takes a toothbrush from the holder, then stuffs it down the back of his diaper and snaps a photo.

STEWIE

Look, Rupert! I've put Brian's
toothbrush in my bum and he'll be none
the wiser until it's too late!

He laughs heartily. His laugh subsides and he stands there for a moment.

STEWIE (CONT'D)

I suppose I should remove it now that
I've completed the joke. (THEN) On the
other hand, what's the rush?

INT. CHRIS'S ROOM - DAY

Stewie enters and looks around.

STEWIE

Well, let's see what fascinating,
pubescent treasures Chris has got
hidden away.

Stewie looks under Chris's bed and pulls out a magazine.

STEWIE (CONT'D)

Ooh, "Hustler" magazine. I finally
get to see what a vagina looks like--
AAAAA! AAAAA! OH MY GOD! OH MY GOD!
AAAAA!

Stewie runs out, then returns (still **screaming**) with a
machine gun and **shoots** the magazine repeatedly, sending bits
of paper flying into the air.

STEWIE (CONT'D)

(BREATHING HEAVILY) You can't hurt
anyone any more.

EXT./ESTAB. NEW YORK CITY - DAY

EXT. GROUND ZERO - SAME

The Griffins' car parks next to a memorial that reads:
"Ground Zero" Below it: "A sign gag doesn't seem
appropriate".

CHRIS

Why are we in New York? I thought we
were going to the Grand Canyon.

LOIS

Well, I just thought we should stop
and pay our respects.

Peter gets out of the car and looks out upon Ground Zero. He
is joined by Brian, Chris and Meg.

PETER

Ground Zero. So this is where the first guy got AIDS.

BRIAN

Peter, this is the site of the 9/11 terrorist attacks.

LOIS

God, I'll never forget that day. I had just dropped the kids off at school and I turned on the radio and there it was.

BRIAN

I was visiting Jasper in L.A. and we were in a coffee shop and somebody turned on the TV and we just sat there all day, watching stunned.

PETER

What the hell was I doing? Where the hell was I? It's funny, I'm trying to remember-- was I in New York? Was that the weekend I went to that boxing match with the guys? Huh. No recollection.

ANGLE ON Lois at the car. She opens the car door and looks inside.

LOIS

(GENTLY) Wake up, Stewie! Let's get you out of that seat and into a fresh diaper-- (GASPS) Oh my god!

LOIS (CONT'D)

(CALLING OFF) Peter! Stewie's not in the car! We must have left him at home!

BRIAN

Oh my god. That. Is. Hilarious. He is probably freaking out. God, I would give anything to see his face right now. (IMITATES LAMELY) "Where the deuce is everyone?!" (THEN, OFF STARES) I can't really do a good Stewie.

LOIS

What kind of mother am I? (THEN) Peter, we've got to go home, right now!

PETER

Aw, great, Lois, now we gotta bail on this whole vacation! This sucks. Now every time I come back to this place, it's gonna be associated with one particular bad memory.

BRIAN

Actually, we could call Cleveland. He can go across the street and check on Stewie. He'd probably even be willing to look after him until we got home.

LOIS

(RELUCTANT) Well, okay. I guess Cleveland can look after him.

PETER

Yeah, Cleveland's great with kids.

You know he used to work at Chuck E.

Cheese.

INT. CHUCK E. CHEESE - DAY (FLASHBACK)

A group of TODDLERS and PARENTS sit at a table celebrating a birthday party and eating pizza. A HUMAN-SIZED MUSKRAT CHARACTER approaches.

HUMAN-SIZED MUSKRAT CHARACTER

(CLEVELAND'S VOICE) Y'all done with

them crusts?

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S LIVING ROOM - SAME TIME

Quagmire sits in a chair, and Cleveland stands over him with an electric razor.

CLEVELAND

You sure you want me to do this,
Glenn?

QUAGMIRE

Do it! I am so pumped for this! I'm
ready for a change!

CLEVELAND

Okay. Here it goes.

Cleveland begins to **shave off** Quagmire's hair.

QUAGMIRE

Oh my god! I can feel it! Oh my god!
Sweet, sweet, sweet! Oh, look on the
floor, that's my hair!

Quagmire's phone **rings** a couple times, then the answering machine picks up.

VOICES ON ANSWERING MACHINE (V.O.)

I'm Mike Wallace./ I'm Morley Safer./

I'm Steve Kroft.

QUAGMIRE (V.O.)

And I'm Glenn Quagmire! Leave a
message at the beep!

We hear a **beep**.

LOIS (V.O.)

Hi, Glenn, it's Lois. I'm trying to
find Cleveland.

Cleveland steps into frame and picks up the phone.

CLEVELAND

Hey, Lois, I'm here with Quagmire.

QUAGMIRE (O.S.)

He's shaving my head!

LOIS (V.O.)

Listen, we've got a little emergency.
We accidentally left Stewie at home
all by himself. Could you please go
across the street and make sure he's
okay?

CLEVELAND

Of course, Lois. Is there a hide-a-
key?

LOIS (V.O.)

(LONG BEAT) If you could just try
knocking, that would be great.

Lois hangs up. Cleveland hangs up the phone, resentfully.

CLEVELAND

Such bullcrap.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. STEWIE'S ROOM - SAME

Stewie lays on his changing table.

STEWIE

Hm, I've never executed a diaper change on my own before. Of course, how hard can it be? You just unfasten these things (UNFASTENS VELCRO), then lay back with your legs in the air, and let nature do the rest.

He lays back with his feet in the air. After a beat, he sits up and peers around his waist into the diaper.

STEWIE (CONT'D)

Hmm, it's still there. Usually the doody's disappeared by now, but it hasn't. I guess I'm in a little over my head here, like General Custer.

EXT. LITTLE BIG HORN - DAY (CUTAWAY)

GENERAL CUSTER stands behind a hill with another SOLDIER.

GENERAL CUSTER

When those Indians show up, they're gonna be in for a surprise. Because I've got a single shot, flintlock rifle. And when I use up these four metal pellets... well, that's when I take out my sword.

He takes out his sword and waves it around, cockily.

PAN OVER TO the horizon, where thousands of **screaming** INDIANS approach on horseback. **PAN BACK** to General Custer.

GENERAL CUSTER (CONT'D)

That's right, bring it on.

INT. STEWIE'S ROOM - DAY (BACK TO SCENE)

From downstairs, we hear a **banging** on the front door.

STEWIE

(GASP) Intruders!

EXT. GRIFFINS' DOORSTEP - SAME TIME

Cleveland and Quagmire approach the front door. Quagmire's head is completely shaved.

QUAGMIRE

God, I wish I had a mirror, 'cause I bet I look so awesome right now. Do I look like Ryan Gosling? I bet I look like Ryan Gosling.

CLEVELAND

(BANGING ON DOOR) Stewie? You in there?

The door opens on its own. Cleveland and Quagmire look at each other, then walk in.

QUAGMIRE

You think he's here?

Stewie descends from a cable behind them. He wears a gas mask and sprays them with a thick gas. They go down, unconscious. Stewie drops and pulls off his gas mask.

STEWIE

Oh, god. It's Fuzzyhead and Horndog from across the street. Oh, well. The damage is done. Better get them out of here.

FLIP TO:

INT. GRIFFINS' BASEMENT - A LITTLE LATER

Cleveland and Quagmire sit, bound and gagged, back-to-back on the floor, unconscious. Stewie finishes tying them up.

STEWIE

That should hold you two for awhile.

Stewie exits upstairs. Cleveland and Quagmire then come to.

QUAGMIRE

Where are we?

CLEVELAND

I don't know. But it looks like we're gonna be here awhile.

QUAGMIRE

(BEAT, THEN) Cleveland, I'm gonna throw this out there and you have got to feel free to say no, but... would you poke at my bum a little bit with your finger?

EXT. TRUCK STOP - DAY

The family stands around as the car gets gas when Lois approaches.

LOIS

Peter, it's been eight hours and I haven't heard back from Cleveland or Quagmire. I even tried Joe.

INT. JOE'S BEDROOM - DAY (FLASHBACK)

Joe sits at the foot of his bed, cleaning his wheelchair.

JOE

(SHOUTING) This is my wheelchair!
There are many like it, but this one is mine! Without me, my wheelchair is useless! Without my wheelchair, I am useless!--

The phone rings.

JOE (CONT'D)

Shut up!

PHONE

(SENSITIVE) Okay.

EXT. TRUCK STOP - DAY (BACK TO PRESENT)

LOIS

I'm sorry everybody, but we're going home.

Peter, Chris and Meg **groan**.

MEG

What about the Grand Canyon?

CHRIS

Yeah, Mom, I wanna see the Grand Canyon!

PETER

Yeah, come on, Lois. I'm sure Cleveland's got everything under control.

LOIS

We're going home!

PETER

Aw, this sucks worse than an inner-city Swedish movie theater.

INT. THEATER - X (CUTAWAY)

We hear suspenseful **music** as **ON SCREEN** we see A YOUNG GIRL approaching the door of a scary looking house. Suddenly, A SWEDISH MAN stands up and blocks part of the screen.

SWEDISH MAN

Don't go in the hus! It's hoonted by a paltergist!

SWEDISH MAN #2 (O.S.)

Hey, doon in froont!

SWEDISH MAN #3 (O.S.)

Ya, shoot your mooth. That's noot how
to aict at the Magic Svenson Mowvie
Tater!

EXT. HIGHWAY - NIGHT

The Griffins car passes a sign: "Rhode Island, 300 mi."

INT. CAR - SAME TIME

The family sits, riding in intense silence. Peter's eyes drift over to the car next to them on the highway.

PETER

No way, those guys have a TV in their
car! Hehe, they're watching that
commercial with the Pillsbury Rape
Survivor.

INT. KITCHEN - DAY (ON TV)

The PILLSBURY DOUGHBOY stands on the counter. A FINGER enters frame and pokes him in the belly.

PILLSBURY DOUGHBOY

Heehee (DISSOLVES INTO TEARS).

INT. CAR - CONTINUOUS (BACK TO SCENE)

ANGLE ON Lois.

LOIS

Peter, watch the road!

PETER

Lois, get off my back, will ya? I'm
trying to watch TV.

ANGLE ON Lois, who turns away from Peter and looks out her own window in disgust.

LOIS

I swear to god, sometimes I think your
head's screwed on backwards. I mean,
do you have any idea--

Lois turns back, and her eyes widen. The driver's seat is empty.

ANGLE ON the other car. Peter is in the car with the other people, watching the TV and laughing with them. Lois screams and the Griffins' car careens off the highway and into a ditch. The car is on its side. Lois opens the door and looks up.

ANGLE ON the edge of the highway, high above. Peter pokes his head over.

PETER

Hey, crashy. What are you doin' down
there?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' DINING ROOM - SAME TIME

Stewie sits next to Rupert at the dining room table.

STEWIE

You know, Rupert, I don't think our
family is coming back. I think we're
on our own from now on, which means
we've got to begin our own life.
Otherwise we'll wind up old, alone and
decrepit like Sean Connery--
(NOTICING O.S.) Uh-oh. I'm sorry, Mr.
Connery.

WIDEN TO INCLUDE Sean Connery at the other end of the table.

SEAN CONNERY

It was my fault for coming over.

END OF ACT TWO

ACT THREE

EXT./ESTAB. CORPORATE BUILDING - DAY

INT. CORPORATE BUILDING - SAME

ANGLE ON A CORPORATE EXECUTIVE sitting behind a desk.

CORPORATE EXECUTIVE

So, what exactly do you feel you have
to offer Xerox corporation?

STEWIE

(POINTEDLY) I want to make the name
Xerox synonymous with photocopying.

CORPORATE EXECUTIVE

It is synonymous with photocopying.

STEWIE

You're welcome. What else do you
think I can do for you that fast?
Only one way to find out.

CORPORATE EXECUTIVE

Well, let's take a look at your
resume. It says here you've been a
Jedi, Superman, Spider-Man, Sebastian
the Crab, and Buzz Lightyear. Well,
that's very impressive for someone as
young as you are.

STEWIE

Well, you know, work is my life. No
one ever said on their death bed, "I
should've spent more time with the
family." I used to have a family.
But they left for vacation one morning
and never came back.

CORPORATE EXECUTIVE

Oh, I'm sorry.

STEWIE

Eh. Bygones, my friend. So, let's talk about Xe-rox. You put me on your payroll, within two weeks, this place will be more powerful than a Chinese guy's breath.

INT. ELEVATOR - DAY (CUTAWAY)

A CHINESE MAN stands on an elevator. The door opens and another MAN steps in.

MAN

Good morning.

CHINESE MAN

Good m--

A fist comes out of the Chinese man's mouth and **punches** the other guy in the nose, drawing blood.

CHINESE MAN (CONT'D)

Sorry, fish head omelette.

EXT. SIDE OF THE HIGHWAY - DAY

Peter holds his thumb out, trying to hitchhike. The family stands nearby. Cars pass, ignoring Peter.

LOIS

Peter, we've been out here an hour.

Nobody's gonna pick us up like this.

PETER

Yeah, you're right, we're gonna have to find another solution. Hey, look, there's a Gayhound bus!

A bus with the word "Gayhound" on the side pulls up. On the side is a silhouette of a guy on all fours. THE DRIVER sticks his head out the window.

DRIVER

(GAY VOICE) Y'all need a lift?!

He opens the door and we hear **techno music** coming from inside. The Griffins step inside. Griffins' P.O.V.: DOZENS OF GAY MEN dance in the seats.

LOIS

Well, this is certainly lively.

CHRIS

Look, there are Siamese twins in the back.

Lois covers his eyes.

EXT./ESTAB. FAST FOOD RESTAURANT - DAY

INT. FAST FOOD RESTAURANT - SAME

Stewie stands, annoyed, behind the counter of a fast food restaurant. He hands a bag to a CUSTOMER.

STEWIE

Here you go, thanks for choosing
Burger King.

A MANAGER shouts at Stewie from the back of the kitchen.

MANAGER

Stewie, you're on the drive-thru
window!

STEWIE

What?!

MANAGER

You're on the drive-thru window!

STEWIE

What about Shawanda?

MANAGER

Havin' a baby!

STEWIE

(AGGRAVATED, WALKING OVER TO DRIVE-
THRU WINDOW) How the hell could she
give birth twice in a week?

Stewie approaches the drive-thru mic carrying a bag of food.

STEWIE (CONT'D)

Freakin' Xerox doesn't know a good
thing when they see it-- (SHOUTING
ANGRILY) Welcome to Burger King here's
your order-- oh, god.

ANGLE ON the car. A MAN and WOMAN are in the front seats.
OLIVIA and her boyfriend, VICTOR, are in the back looking at
Stewie.

OLIVIA

Oh, hi Stewie.

VICTOR

Hey, Stewie. This is a surprise.

STEWIE

Uh...

Stewie grabs a pen and draws a mustache under his nose.

STEWIE (CONT'D)

(SPANISH ACCENT) There is no Stewie
here. My name is Rodrigo.

OLIVIA

It says Stewie on your name tag.

STEWIE

(LOOKING DOWN AT NAME TAG) Shit! This
is more humiliating than when I was
stomping grapes on that morning show.

EXT. MANSION LAWN - DAY (FLASHBACK)

Stewie and a WOMAN are stomping grapes in large purple buckets on a platform.

STEWIE

And all the juice is being collected underneath?

WOMAN

Yes, and whoever collects the most is going to win a free weekend here at the chateau with international foods and wine-tasting.

STEWIE

(GRINNING IMPISHLY) Stop!

Stewie gestures and the woman stops. Then he quickly starts stomping grapes again, so as to win the contest. Then he stumbles over the side of the bucket and lands violently on his collar bone in front of the platform.

STEWIE (CONT'D)

Oh! Oh, oh, oh, oh, ohhhhhhhhhh! Oh, oh, I can't breathe! Oh, oh, owie, owie, owie!

INT. CHANNEL 5 NEWS STUDIO - CONTINUOUS (FLASHBACK CONT'D)

TOM and DIANE look with concern at a monitor.

DIANE

Oh, no. Oh, no, I hope he's alright.

TOM

Well, we'll have to send someone to make sure that he is.

A beat, then they both crack up laughing.

EXT./ESTAB. TRAIN STATION - DAY**INT. TRAIN STATION - SAME**

The family sits in a train station, when Peter approaches.

LOIS

Peter, did you get the train tickets?

PETER

Uh, actually, no, Lois. There was a guy inside selling shower curtain rings, so I bought a bunch of those.

LOIS

Peter, that was the last of our cash!

PETER

These ones have helium in them, so they're very light.

LOIS

(STARES, LIVID) You are unbelievable. The last four days have been a living hell. Our baby is at home all by himself. Yet, instead of getting us home, you've managed to make things worse at every turn. A monkey would be a refreshing step up from you. A monkey would talk less.

Peter bears a mix of anger and hurt on his face.

LOIS (CONT'D)

Here's a little tip: if your instinct tells you to do something, don't do it. If your instinct tells you not to do something, it's probably the right thing to do.

Peter stares at Lois, hurt and resentful.

PETER

You wanna hurt me? Go right ahead if it makes you feel any better. I'm an easy target. Yeah, you're right, I talk too much. I also listen too much. I could be a cold-hearted cynic like you... but I don't like to hurt people's feelings. Well, you think what you want about me. I'm not changing. I like- I like me. My kids like me. My friends like me. 'Cause I'm the real article. What you see is what you get.

CHRIS

Ha ha. Movie references.

Brian rushes up, out-of-breath.

BRIAN

Guys, I found us a ride to Quahog in the back of a truck! Hurry!

LOIS

Oh, thank god!

PETER

C'mon, let's head home before Stewie gets hurt, like Fozzie Bear when he went to Saudi Arabia.

EXT. SAUDI ARABIAN TOWN SQUARE - DAY (CUTAWAY)

FOZZIE BEAR addresses a crowd of ARABS.

FOZZIE

It's good to worship Allah, 'cause I
used to only worship Some-ah. Wocka-
wocka!

There is a **grumble** from the crowd.

FOZZIE (CONT'D)

I once knew a guy who was so Arab--

ANGLE ON one Arab guy, brandishing a huge sabre.

ARAB GUY

How Arab was he?

FOZZIE

Uh... he was so Arab that everybody
liked him and there was nothing funny
about him at all.

EXT./ESTAB. FAST FOOD RESTAURANT - DAY

INT. FAST FOOD RESTAURANT - SAME

Stewie is in the kitchen, sulkily making fries.

MANAGER

Stewie can I talk to you in my office
for a second.

STEWIE

Oh, yeah, what's up, Eric? Everything
okay?

MANAGER

Yeah, just come into my office.

INT. MANAGER'S OFFICE - CONTINUOUS

Stewie faces the manager, who sits at a desk.

MANAGER

Stewie, Shawanda said she saw you
sneaking food.

STEWIE

Whaaat?!

MANAGER

She said she saw you in the back of
the kitchen, sneaking a Whaler
Sandwich.

STEWIE

Oh, come on-- dude, that was, yes,
okay, but the thing was five minutes
past the throw-out time. It was gonna
go in the garbage anyway, and by the
way, nobody has ever ordered a Whaler
since I've been working here. They
just sit there. That thing's been on
the menu since 1974 and not one person
has ever ordered a Whaler.

MANAGER

Well, be that as it may, Shawanda took
these pictures on her cell phone.

He holds up a cell phone and clicks through a few pictures
showing Stewie ravenously cramming whole sandwiches into his
mouth, checking to see if anyone's looking, then cramming
more sandwiches in.

MANAGER (CONT'D)

I'm sorry Stewie, you're fired.

STEWIE

You're hosing me, man! Talking to you
is like trying to tell Matthew
McConaughey how much he sucks!

INT. COFFEE SHOP - DAY (FLASHBACK) (FROM 5ACX06)

Stewie sits at a table with MATTHEW MCCONAUGHEY.

STEWIE

You know, Matthew, I-I may not ever get another chance to say this, so I just want to-- get this off my chest. You are just awful. You're one of the worst actors in the history of film--

MATTHEW MCCONAUGHEY CHUCKLES.

STEWIE (CONT'D)

And I think that you need to go away.

MATTHEW MCCONAUGHEY

Aw, thanks, man. The truth is, I spend at least ninety percent of my year, going away, exploring exotic places, having sex with my beautiful girlfriend, just doing sit-ups. I mean, I really-- and then counting money. Money that I made off the terrible films that I put out into the American populace, because they just love to see me doing what it is that I do.

STEWIE

Yes, but you're not hearing me.

"Dazed and Confused," was the one thing that was passable. After that--

MATTHEW MCCONAUGHEY

Aw, thanks, man. That actually launched my career.

STEWIE

...After that, everything else was awful. "Contact"? Th-They didn't even need you in that movie--

MATTHEW MCCONAUGHEY

I know.

STEWIE

...They could have done that whole movie without you.

MATTHEW MCCONAUGHEY

I know. I said the same thing. But they were just like, "Oh, we need a good looking guy, with a great ass and some tight abs to just provide some down-home enthusiasm in this picture." Something to counter-balance Jodie Foster. They took her to be, uh, slightly cold, uh, unapproachable, do you know, so they put me in there. I said it didn't make any sense. Said the thing-- Said the same thing about that, uh, Bill Murray elephant movie, but it was just like, "Aw, the audiences need you." Heh-heh.

STEWIE

You make me physically sick to my stomach and I wish that you would get a heart attack.

MATTHEW MCCONAUGHEY

I totally feel you, man. Truth of the matter is, I-I don't like my movies either. But, uh, man they just keep offering me money, and I do it. Then I get to go around the world. I mean, did you see "Sahara"? Ha ha. But I'll tell you what that movie gave me was an opportunity to take an Airstream all across the country and sell that picture one person at a time.

STEWIE

You suck donkey bum.

MATTHEW MCCONAUGHEY

Now you can't prove that.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME TIME

Stewie sits on the couch next to Rupert.

STEWIE

We're broke, Rupert. I'm jobless, there's no food left, I'm out of diapers and I'm down to Meg's last hat.

WIDEN TO REVEAL he's cut two holes in a Meg hat and is using it as a diaper.

STEWIE (CONT'D)

We're doomed, you know. Let it be written on my tombstone that my life was considerably better with my family around. And I didn't realize it until it was too late.

Stewie hears a car approaching up the street. The familiar score from "Home Alone" begins playing. He perks up and slowly, curiously walks toward the window. He looks out. The truck with the Griffins in back, pulls up in the driveway. The family gets out and waves goodbye to the TRUCKER, who drives away.

STEWIE (CONT'D)

Mummy! Daddy! Chris! Dog! Brian!

They're home!

The family enters the house and Stewie **bursts** into tears, throwing himself at Lois.

STEWIE (CONT'D)

Oh, mommy, thank god you're home!

LOIS

Stewie, my baby!

STEWIE

I promise with all my heart that I'll never say or do anything bad to you for the rest of the evening. Also, you may want to buy Meg some new hats. Or not.

LOIS

Oh, sweetie, I'm so glad you're alright!

PETER

Yeah, no thanks to Cleveland and Quagmire. I wonder what the hell happened to them.

INT. GRIFFINS' BASEMENT - CONTINUOUS

Cleveland and Quagmire are still tied up on the floor. Quagmire has some stubble on his head as his hair has started to grow back.

QUAGMIRE

Hey, Cleveland?

CLEVELAND

Yeah?

QUAGMIRE

Since we're gonna die down here, I got a confession to make: a couple summers ago, on a real hot night, I was feeling crazy. I snuck into your house, gave you some Chloroform, held a knife to your neck for three hours. I wasn't going to kill you. I just wanted to know that I could.

We see the light of the basement door opening.

PETER

Hey, what are you guys doing down there?

There's a beat.

QUAGMIRE

Our friendship is gonna be affected by this, isn't it?

END OF SHOW